

**Society for Theatre Research Survey: Theatre and Oral History**  
**A Survey by Dr Susan Croft**  
**Responses**

(Projects are listed in random order. Responses are primarily based on returned questionnaires but other projects have been listed on the basis of details given on the HLF web site. Attempts were made to contact all projects; some without success.)

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## Number 01

### Name of your project

*“What’s Welsh for Performance? Beth yw ‘Performance’ yn Gymraeg?” – An Oral History of Performance Art in Wales (1968-2008)*  
<http://www.performance-wales.org/english/oralhistory/phase1/index.htm>

### Respondent or information from other source

Dr Heike Roms, Lecturer in Performance Studies, Aberystwyth University –  
 Principal Investigator/ Project Director

### Aims, policies, purpose/ impetus for project

*An Oral History of Performance Art in Wales* was a series of publicly staged conversations with key artists who have shaped the history of performance art in Wales since the 1960s.

The project aimed:

- to uncover and document an important part of Welsh art history
- to offer a forum for critical debate on performance art in Wales
- to make innovative work more accessible and comprehensible to a wider audience
- to provide artists, above all early-career artists, with a sense of history and continuity, thereby contributing to their professional development
- to establish the distinctiveness of Welsh performance art
- to raise the profile of Welsh performance at a national and international level
- to create a vibrant, performative, interactive “live archive” of performance art in Wales

### Dates

Start Date: October 2006, End Date: January 2008.

The project is part of a larger research enquiry, *“What’s Welsh for Performance? Beth yw ‘Performance’ yn Gymraeg?”* – A research project devoted to uncovering and archiving the history of performance art in Wales. Details on a current follow-up project are listed under “Oral History Project 2”

### **Key individuals and roles involved**

1 – Heike Roms – researcher, interviewer, organiser

### **Paid or voluntary, training in oral history**

Employed as lecturer in Performance Studies, Aberystwyth University  
Completed Oral history training by Oral History Society/ British Library Sound Archive.

### **Project funded by:**

Arts Council of Wales/ National Lottery Grant

### **Management of project**

Within a University Department.

### **Format of interviews**

- mini DV
- minidisk audio recording – later transferred to MP3

### **How interviewees are selected and located**

- through extensive research

### **Interview running time**

Around 2 hours per interview

### **Copyright in interviews. Assignment rights?**

Copyright holder – Heike Roms/ What’s Welsh for Performance?  
All interviewees have signed assignment of copyrights.

### **Location of interview copies. Accessibility to public/ format**

All interviews were staged as public events in front of a live audience (approx. 80-100 per interview) at locations in Cardiff (Cardiff School of Art and Design) and Aberystwyth (Aberystwyth University).

DVDs of the interviews are stored as follows:

Mastercopy (on Archive Gold DVD) stored in What’s Welsh for Performance? collection, Heike Roms, Aberystwyth University;

Further copies (on DVD) will be stored during 2009 at: Centre for Performance Research, Aberystwyth University; Live Art Archive/ Theatre Collection, Bristol University; National Screen and Sound Archive of Wales; British Library National Sound Archive.

### **Collection contact details /web link.**

### **Interview transcripts /lists of topics or other content indexes**

Full transcripts of the interviews are published in publication listed below

## **Cataloguing**

Transcript summaries are in preparation to be published on the project's website.

## **Future plans for project/ interviews?**

See Oral History Project 2 details.

## **Materials used for publications, exhibitions, conferences, radio /TV programmes or performances etc or future plans for this?**

Heike Roms, What's Welsh for Performance? An Oral History of Performance Art in Wales (vol.1), Cardiff: Trace Samizdat Press, 2008 ISBN 0955392721 RRP £10.

Includes full transcripts of the interviews with *Ivor Davies, Shirley Cameron & Roland Miller, T.E.Jones, J.C.Jones & A.Knight, and Anthony Howell*. Volume 2 is in preparation for publication in 2009.

## **Project web site**

[www.performance-wales.org](http://www.performance-wales.org)

**List on a joint (possibly STR web site) Yes**

**Join listserv/ emailing list/forum Yes**

**Further information** For more information on the project see:

- Heike Roms (2008) 'Eventful Evidence: Historicizing Performance Art', Maska. 117–118 (Issue: *History – Experience – Archive*) (Autumn 2008), pp. 69–77.
- Heike Roms (2008) 'What's Welsh for Performance? Constructing an Archive of Performance Art in Wales', Cyfrwng Media Wales Journal 5: 54–72. ISSN 1742-9234
- Heike Roms (forthcoming) 'Remembering Performance – Performing Memory: An Oral History of Performance Art in Wales', in Capturing the Essence of Performance: The Challenges of Intangible Heritage, Proceedings of the 27th International Conference SIBMAS, Glasgow, 25th-29th August 2008, Brussels : Peter Lang.

**List of interviewees provided Yes**

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**Number 02**

## **Name of your project**

"It was forty years ago today...": Locating the Early History of Performance Art in Wales 1965–1979

**Respondent or information from other source** Dr Heike Roms, Lecturer in Performance Studies, Aberystwyth University – Principal Investigator/ Project Director

### **Aims, policies, purpose/ impetus for project**

“It was forty years ago today...”: Locating the Early History of Performance Art in Wales 1965–1979’ is a wider research project devoted to the history and historiography of performance art, which makes use of some Oral History methodology.

The project as a whole aims to:

1. compile as comprehensive a record as possible of performance art events that were created in Wales between 1965 and 1979, and reveal an important but hitherto neglected aspect of Welsh art history.
2. chart the manner in which performance art as an international artistic movement was negotiated in response to a specific localized cultural context during its formative years in the 1960s and 1970s, and advance our knowledge and understanding of the origins and early developments of this art form.
3. trace the ways in which knowledge of past performance events is transmitted in both documentation and verbal recollections, and examine the evidential potential of documents and testimonials for the construction of performance art histories.
4. make freely available to other researchers in the field not just the analysis of the research findings but the following additional resources: a comprehensive, fully searchable online database of performance art events in Wales 1965-1979, which also indexes the current location of available documentation on these events; and a range of related oral history recordings and transcripts, deposited in key archives in the field.

### **Dates**

Start Date: 01 April 2009, End Date: 31 March 2011.

The project is part of a larger research enquiry, “*What’s Welsh for Performance? Beth yw ‘Performance’ yn Gymraeg?*” – A research project devoted to uncovering and archiving the history of performance art in Wales. Details on a smaller oral history pilot project are listed under “Oral History Project 1”

### **Key individuals and roles involved**

- 1 – Heike Roms – principal investigator, interviewer, project director
- 2 – Postdoctoral Research Assistant – co-investigator, interviewer; to be appointed

### **Paid or voluntary, training in oral history**

Employed by Aberystwyth University and financed by an AHRC Research Grant (see below).

Heike Roms (PI) completed Oral history training by Oral History Society/ British Library Sound Archive.

RA to complete Oral history training in 2009.

**Project funded by:**

AHRC, Research Grant (Standard)– grant awarded 18 December 2008  
(<http://www.ahrc.ac.uk/FundedResearch/Pages/ResearchDetail.aspx?id=142967>)

**Management of project**

Within a University Department.

**Format of interviews**

Audio: in PCM WAV format (uncompressed) and burnt to DVD or CDR (with additional copy as an MP3 for playback/ transcription).

Video: on DV-tape based HD Camcorder, edited as .avi file and burnt to DVD. CDs and DVDs will be Archive Standard Gold.

**How interviewees are selected and located**

The project will identify approx. 40 key figures (artists and administrators) who shaped performance art in Wales between 1965 and 1979. The project will draw on several oral history approaches to solicit their recollections of past performance events: a. 'Life Story' Approach - selection: artists who created a substantial body of work in Wales between 1965–1979 (approx. 10 interviews with 13 artists); b. On-Site interviews - selection: eyewitnesses to the scene at a significant location over an extended period (approx 5 interviews); c. Group interviews - selection: Wales-based and visiting artists and administrators who contributed to significant events or scenes (approx 5 events with 3-4 interviewees each).

**Interview running time**

Tbc

**Copyright in interviews. Assignment rights?**

Copyright holder – Dr Heike Roms

The project will ask all interviewees to assign copyright by completing and signing a clearance form, which will allow interviewees to specify access restrictions. (This also includes audio and video extracts to be published on the project's website.)

**Location of interview copies. Accessibility to public / format**

Mastercopy (on Archive Gold DVD) will be stored in What's Welsh for Performance? collection, Heike Roms, Aberystwyth University.

Further copies (on DVD) will be accessible through:

- National Screen and Sound Archive of Wales NSSAW (National Library of Wales)
- Centre for Performance Research, Aberystwyth
- Live Art Archives, University of Bristol.
- British Library National Sound Archive (to be confirmed).

**Collection contact details /web link.**

Interview transcripts /lists of topics or other content indexes  
All interviews will be transcribed in the language in which the interview is conducted (English or Welsh) and transcription summaries will be published in English and Welsh.

**Cataloguing**

Transcript summaries are in preparation to be published on the project's website.

**Future plans for project/ interviews?**

Transcripts, summaries, audio and video extracts of interview events will be published online at: [www.performance-wales.org](http://www.performance-wales.org).

A compilation of transcripts and interview extracts on DVD will be published by e-publication (publisher: Performance Research Books)

**Materials used for publications, exhibitions, conferences, radio /TV programmes or performances etc or future plans for this?**

See above

**Project web site**

[www.performance-wales.org](http://www.performance-wales.org)

**List on a joint (possibly STR web site) Yes**

**Join listserv/ emailing list/forum Yes**

**Further information**

For more information on the project see:  
Heike Roms (2008) 'Eventful Evidence: Historicizing Performance Art', *Maska*. 117–118 (Issue: *History – Experience – Archive*) (Autumn 2008), pp. 69–77.

**List of interviewees provided** Future project so none as yet

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**Number** 03

**Name of your project** Theatre Archive Project

**Respondent or information from other source** Professor Dominic Shellard, Project Leader

**Aims, policies, purpose/ impetus for project**

The Theatre Archive Project (TAP) is aiming to reinvestigate British theatre history 1945-1968 from the perspectives of both the theatregoer and the practitioner. During the last four years the project has given the public access to the following resources:

- A unique collection of oral history interviews focused on British theatre 1945-1968, with over 180 transcripts, images and sound extracts.

- A description of the contents of the British Library's theatre archives of key post-war figures, such as John Gielgud, Ralph Richardson, Michel Saint-Denis and Cedric Hardwicke
- An enhanced post-1968 British scripts collection at the British Library.

**Dates** The Theatre Archive Project (TAP) began in 2003, as a major AHRC funded project. The Project is still ongoing as a University of Sheffield/British Library project. The AHRC funding ended in 2008.

### **Key individuals and roles involved**

Prof. Dominic Shellard (University of Sheffield) – Project leader  
 Lada Price (University of Sheffield) – Project Administrator (event organising; database maintenance; co-ordinating interviewees; co-ordinating funding applications)  
 Alec Patton (University of Sheffield) – Volunteer interviewers co-ordinator (training and co-ordinating the interviewers)  
 Volunteer student interviewers (University of Sheffield) – so far over 100 student interviewers have conducted an interview for the project.  
 Jamie Andrews (British Library) – TAP Steering Group (support for TAP at the BL)

### **Paid or voluntary, training in oral history**

Only one staff member (project administrator) is paid on a part-time basis. All others are on voluntary basis.  
 All key individuals have had oral history training. Student volunteers are trained before they undertake an interview. (Separate guidelines for interviewers can be provided, if needed)

### **Project funded by:**

The University of Sheffield and the British Library pay a salary for one part-time staff member (until June 2009). The UoS has also provided limited funding for expenses of volunteer interviewers. However, more funding is being sought by TAP to develop new oral history interview strands, such as one on HM Tennent.

### **Management of project**

The project is managed jointly by the UoS and BL. The project leader and administrator are responsible for the day-to day running of the project with support from the BL. The BL helps TAP with event organisation and posting of transcripts on the TAP website.

### **Format of interviews**

All interviews are recorded on digital recorders as a WAV file. The recordings are then saved on a high quality CD and posted to the BL sounds archive where they are catalogued and can be requested by the public.

### **How interviewees are selected and located**

When the project began notices were sent to major theatre related publications, national newspapers and flyers were distributed to theatres. The response was overwhelming. Interviewees then told us of their friends and

acquaintances who might want to be interviewed (word of mouth). People who attended our events also expressed their wish to be interviewed. TAP is still being contacted by people who would like to share their theatrical memories.

### **Interview running time**

Most interviews last approximately 1 hour.

### **Copyright in interviews. Assignment rights?**

Yes, all interviewees sign a British Library copyright form so that the recordings can be stored in the BL sound archive and the transcripts can be published on the TAP website.

### **Location of interview copies. Accessibility to public / format**

The interview recordings are held in the BL sound archive and also in the Sheffield University Special Collections.

### **Collection contact details /web link.**

The public can request to listen to an interview by following a simple procedure. The original recordings may be consulted via the Listening and Viewing Service of the British Library Sound Archive. Appointments can be made by phone, fax, post or e-mail. You need to hold a British Library Reader Pass. Tel: +44 (0)20 7412 7418 (Listening and Viewing Service)

Tel: +44 (0)20 7412 7676 (Enquiry Service)

Fax: +44 (0)20 7412 7441

Email: [listening@bl.uk](mailto:listening@bl.uk)

### **Interview transcripts /lists of topics or other content indexes**

Yes, each interview is transcribed, checked by interviewee for mistakes, proofed and posted on the TAP website. So far over 180 interviews are available freely to the public at:

<http://www.bl.uk/projects/theatrchive/interviews.html>

Each interview has a short summary presenting details of the interviewee and topics/content covered in the interview. The public can now **search over 1 million words** of transcripts by entering a key word or words in the '[Search the Theatre Archive Project](#)' box at the top of the interview page.

### **Cataloguing**

All interviews are listed in alphabetical order. Surname quick links are also available.

### **Future plans for project/ interviews?**

Specific goals for the Theatre Archive Project:

- Expanding the searchable interview database and adding at least 12 more interviews in the HM Tennent strand
- A British Library Evening in September 2009, dedicated to HM Tennent
- Articles/Research publications on HM Tennent, based on the conducted interviews
- Giving student interviewers an opportunity to participate in a research project. They will gain unique insights into British Theatre, and more broadly, British life from 1945-1968.

- Developing more interview strands
- Outreach

**Materials used for publications, exhibitions, conferences, radio /TV programmes or performances etc or future plans for this?**

The interviews have formed the basis of several publications:

- *The Lord Chamberlain Regrets... A History of Stage Censorship*, ed. Dominic Shellard, British Library Publications, 2004
- *Kenneth Tynan: Theatre Writings*, ed. Dominic Shellard, Nick Hern Books, 2007
- *The Golden Generation: New Light on Post-War British Theatre*, ed. Dominic Shellard, British Library Publications, 2008

The interviews have also formed the basis of two British Library oral history evenings, an international conference, a radio programme, several press articles and a major exhibition. Further information about those events can be sent if required.

**Project web site**

The Theatre Archive Project's website is:

<http://www.bl.uk/theatrchive>

**List on a joint (possibly STR web site)** Yes very interested

**Join listserv/ emailing list/forum** Yes

**Further information**

The project has received and is still receiving very positive feedback about its work. The testimonies have strongly encouraged us to continue with the oral history strand of the project.

For example, before he passed away Ronald Gray wrote to us: "I've re-lived 60 years theatre-going! Your interviewer confirmed for me the importance and value of this project for future scholars and historians of that post-war period of recovery from a terrible war and the resulting changes seen through the experiences and memories of my generation." (19/6/07) Just before he died Terence Rigby contacted us to say: "I was really pleased to have taken part in your project. Thank you and many many congratulations of your achievement". (3/01/08) Many of our interviewees have participated in evenings and conferences at the British Library. Harry Greene, who worked with Theatre Workshop emailed us to say that: "The whole team has produced a most remarkable collection of interviews and a splendidly definitive theatre book. I'm very honoured to be part of it." [08/10/08]

The project has also touched the lives of people on a personal level: "The content of your interview with Austin Cole has provided more information about my great uncle and his wife than I have been able glean from family or any other sources. So, this shows just one aspect of the value such projects can produce. Thank you for providing me, albeit unknowingly, with such a

clear insight into an aspect of my great aunt and uncles lives." (Den Griffiths, Woodcote 02/12/08)

**List of interviewees provided** Yes. Please note that due to the volume of interviews we do not enclose interview running times but most last approximately 1 hour.

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**Number** 04

**Name of your project**

Unfinished Histories: Recording the History of Alternative Theatre

**Respondent or information from other source**

Jessica Higgs, Artistic Director In Tandem TC, collaborating with writer/historian/curator Dr Susan Croft

**Aims, policies, purpose/ impetus for project**

To document the alternative theatre movement in Britain in the 1960s, 70s and 80s through recording extensive oral history interviews on high quality audio and video with key practitioners and collecting/identifying archive material and taking measures to preserve and find appropriate homes for archive material. To raise awareness of the history of the alternative theatre of this period and encourage its further documentation, in particular by those involved.

**Dates** Unfinished Histories began at an inaugural event at the Theatre Museum in April 2006. It is an ongoing project, having launched and completed a first phase of interviews, it has now embarked on a further phase.

**Key individuals and roles involved** Project directors are Susan Croft and Jessica Higgs

**Paid or voluntary, training in oral history**

When there is money, fee-based pay. Yes both have received training and have worked on earlier oral history projects.

**Project funded by:**

Grants from Foundations and Trusts and individual donations. Also funding for launch events from Awards for All

**Management of project**

By In Tandem TC, Company Limited by Guarantee

**Format of interviews**

Video on mini DV transferred to DVD

Audio WAV recorded on Marantz solid state recorder transferred to DVD

Both given basic edit to remove fluffs/ interruptions

### **How interviewees are selected and located**

Identifying practitioners central to the area being covered. Some are known personally to project directors, both of whom were themselves involved in the movement, others identified through associates or via agents. We have also established an Advisory Board to give suggestions and support to the project. Where possible interviewees are recorded in their own homes.

### **Interview running time**

Varies between 2 – 5 hours. We emphasise lengthy interviews which do not follow a strict agenda and allow interesting connections to emerge, trace the development of careers through a number of companies and areas of work and explore the personal and political roots of an individual's work.

### **Copyright in interviews. Assignment rights?**

Copyright is with the interviewee and In Tandem TC. Interviewees sign permission forms assigning rights

### **Location of interview copies. Accessibility to public/ format**

Initial 14 interviews (on Women's Theatre in the 1970s and 80s) are at the British Library's National Sound Archive, V&A Theatre Collections and Bristol University Theatre Collection, where the paper collections complement the interview content.

Sets of video and audio DVDs. New series of interviews will be lodged with British Library's National Sound Archive, V&A Theatre Collections and at least one other location, outside London

### **Collection contact details /web link.**

British Library's National Sound Archive [www.bl.uk/nsa](http://www.bl.uk/nsa)

V&A Theatre Collections [www.vam.ac.uk/tco](http://www.vam.ac.uk/tco)

Bristol University Theatre Collection [www.bristol.ac.uk/theatreollection](http://www.bristol.ac.uk/theatreollection)

### **Interview transcripts /lists of topics or other content indexes**

There is a detailed topic list for each interview with timings, held with each set of interviews.

These will be published on the project web site

### **Cataloguing**

Interviews will be catalogued by Collections at NSA, V&A and Bristol

### **Future plans for project/ interviews?**

We hope to record a further 50 interviews over the next two to three years. A website will be launched in 2009 which will include information about the interviewees and their interviews, and biographies of companies, individuals, venues and events from the period. Discussions are in progress with various venues about their hosting an extended version of the exhibition (see below)

### **Materials used for publications, exhibitions, conferences, radio /TV programmes or performances etc or future plans for this?**

Posters, programs and photos were shown as an exhibition in support of to launch events for our collection of interviews with women from the period at the Drill Hall and Oval House Theatre.

- a launch event at the Drill Hall where the oral history discs were handed over to the major collections. This included a discussion with two of the project's interviewees, Lily Susan Todd and Eileen Pollock, together with freelance director Indhu Rubasingham and Lisa Goldman, Artistic Director of Soho Theatre, followed by audience input on the issues raised by the women's theatre movement, today, and by the project,
- presentation of a short edited video, featuring all the interviewees, focusing on the range of work produced in women's theatre of that era,
- an exhibition of posters, flyers, photos and scripts relating to the work of the interviewees and the companies and venues they worked with or ran,
- workshops for young people, focusing on oral history skills and artistic practices of the era,
- a 46 minute CD of extracts from the audio interviews, looking at the starting points of women's theatre in the social and political context of the time and the operation of male-dominated companies; collectives, the divisions within the women's theatre movement and key events like the Women's Street Theatre Group demonstration at the 1970 Miss World contest among many other issues. This was distributed free to those attending the events and has since been sent out widely to schools, theatres and interested individuals,
- an additional event at the Oval House celebrating the work of interviewee Kate Crutchley, the venue's programmer in the 1980s alongside a celebration of the work of the late Peter Oliver, who ran the venue from 1961-1974 and transformed it from a youth centre to a remarkable experimental arts venue,
- a series of short interviews by youth theatre associates with audience members. These included former youth club members from the early 1960s whose lives had been transformed by their involvement with Oval House, and members of experimental companies working there at the time, such as Sidewalk Theatre, Lumiere and Son, The Wee Wees, Incubus Theatre, together with stage designers, graphic designers, workshop leaders and arts officers,
- an additional exhibition of material relating to Oval House in the early years and some of the companies who played there,
- a series of slide presentations, viewable on laptops, of additional scanned images of companies and their work,
- production of two additional edited films, one *Celebrating Kate Crutchley*, the other *Women at the Oval 1968 to 1980*.
- A range of talks on the project given to the Society for Theatre Research, London Metropolitan University, Central St Martins art college, among others

**Project web site** Currently under construction [www.unfinishedhistories.com](http://www.unfinishedhistories.com)

In the meanwhile some information is available at [www.susan.croft.btinternet.co.uk](http://www.susan.croft.btinternet.co.uk)

**List on a joint (possibly STR web site) Yes**

**Join listserv/ emailing list/forum Yes**

**Further information** As a result of the project a series of earlier audio interviews (See brief entries below) by Natasha Morgan, was uncovered and lodged with NSA. Also archive material on companies covered in the project has been lodged with the V&A, with Bristol and other discussions are in progress.

**List of interviewees provided Yes**

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**Number 05**

**Name of your project**

The Citizens Theatre at York Theatre Royal from 1934 to 1971: a true citizens' theatre? (University of Manchester Ph D thesis)

**Respondent or information from other source**

Clive Goodhead PhD student in drama at the University of Manchester.

**Aims, policies, purpose/ impetus for project**

The theatre's history up to 1946 had been written by Sybil Rosenfeld. People who recollected the post-war period were now in their 80s. Their oral histories needed to be captured lest they be lost. They formed a small but important part of the whole research and subsequent thesis. They also contain far more useful material than appeared there, such as detailed descriptions of technical aspects of staging.

**Dates** The thesis is in its final stages, with a view to final submission this summer. At present there are no plans for further continuation.

**Key individuals and roles involved** Clive Goodhead only

**Paid or voluntary, training in oral history** Unpaid – in fact the work cost me my own money. I attended two seminars at the University of Manchester and one very useful session during a regional postgraduate training day. I also read widely in the field, including some useful stuff from the Oral History Society and its equivalent in the USA. Much of the other writing was far too precious and impractical, in my view.

**Project funded by:** The university supported about half the cost of the transcriptions, which were by far the largest financial burden. As a mature student, retired from fulltime work, I also paid for the whole degree course itself. A bid for AHRC funding was not successful.

**Management of project** As a normal Ph D.

**Format of interviews** On minidisks, later copied to DVD.

**How interviewees are selected and located**

The group was created purely for the research, chiefly with the aim of securing archived evidence that would otherwise disappear. The decision was taken in the knowledge of the similar work of the University of Sheffield's project, sponsored by the British Library and AHRC, to record theatre recollections. Discussions were held with the project's leaders, to ensure that there was some compatibility and no unnecessary overlap with the recordings made in York.

The selection of the latter was based on the availability and willingness of individuals to have their recollections recorded. The work involved also had to be manageable and affordable. The cost was a problem, since transcription rates are in the region of £60 for an hour-long recording. The University of Manchester offered assistance at first, but the final transcriptions were commissioned from a slightly cheaper source and paid for privately. A difference in quality is therefore noticeable within the transcripts.

For the above reasons the interviews recorded for the current research were limited to eleven. Three recordings had multiple contributors, and so a total of 15 people were involved. Their range was deliberately designed to cover the range of groups of people involved in the life of the theatre. They comprised Donald Bodley as one of the theatre's artistic directors, three actors, one production manager, two set designers, two secretaries, and seven playgoers. The latter were found by word of mouth, advertizing in the local press and talks to local interest groups. Most interviewees lived in York, including Donald Bodley himself, though he sadly died shortly after his interview had taken place.

The sample as a whole was indicative rather than representative, with absolutely no pretensions to any sort of statistical validity. It was designed to contain a rough cross-section of some of the identifiable groups of people connected with the theatre: actors, other theatre workers, and audience members. Some of their recollections embrace both periods but in the main they focus upon events from the 1950s onwards and particularly upon the second of two case study periods, the Bodley era. The sample also has something of an adventitious shape to it: a shape that we might perhaps attribute to the hand of history itself. The core of the group of interviewees is a small circle of surviving friends of Donald Bodley who worked with him during his time at the theatre and who then remained living in York, to which he too returned in his retirement. Their ages were in their 70s and 80s at the time of the interviews. Some of their recollections had clearly been shared over many years, having become in some instances anecdotes savoured and shaped through frequent repetition.

**Interview running time** Roughly an hour. They were all held privately, largely in interviewees' homes, by invitation. One was held in the coffee bar of the National Theatre.

**Copyright in interviews. Assignment rights?** A good question. The interviewees have all signed forms giving right of publication to me, but there are complicated protocols covering intellectual rights of universities and their students.

**Location of interview copies.** Accessibility to public/ format  
Not yet, but I plan to give copies of them to the University of Manchester and to the University of York St John, where some of the rest of York Theatre Royal's archives have recently been deposited on the understanding that they will be catalogued and, if possible, digitized.

**Collection contact details /web link.**

**Interview transcripts /lists of topics or other content indexes**

All were transcribed, then transferred to a computer program called Atlas.ti for analysis.

**Cataloguing** See above

**Future plans for project/ interviews?**

**Materials used for publications, exhibitions, conferences, radio /TV programmes or performances etc or future plans for this?**

Some of the findings have been presented at national and international conferences. They have also been the subject of talks to local interest groups

**Project web site** Not at present

**List on a joint (possibly STR web site)** Possibly

**Join listserv/ emailing list/forum** Possibly

**Further information**

**List of interviewees provided**

I am wary of sending this information, in whatever form, without knowing its intended use.

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**Number** 06

**Name of your project** Jewish Museum oral history collection

**Respondent or information from other source**

Louise Asher, Curator Social History at Jewish Museum

**Aims, policies, purpose/ impetus for project** Earliest recordings in the Museum's collection date from late 1970s but bulk were recorded after the Museum began in 1984. Aim is to record people talking about different aspects of Jewish life in Britain. Often interviews were carried out in

conjunction with a specific exhibition project. The Museum produced an exhibition on Yiddish Theatre in the late 1980s. However only a handful of tapes from a collection of c.450 have anything to do with Yiddish Theatre.

**Dates** It is a continuing project but interviews are recorded very intermittently. First interviews date from 1986

**Key individuals and roles involved** Have been a mixture of paid and voluntary over the years inc. David & Miriam Mazower, Mrs Debbie Seedburgh.

**Paid or voluntary, training in oral history**  
Have been a mixture of paid and voluntary over the years.

**Project funded by:** Museum's revenue budget.

**Management of project** By Jewish Museum.

**Format of interviews** Audio cassette

**How interviewees are selected and located**

**Interview running time** Varies, normally 1 – 1\_ hours.

**Copyright in interviews. Assignment rights?** Normally the Museum. Yes the interviewees sign a form.

**Location of interview copies. Accessibility to public/ format**

At the Jewish Museum London:

Yes they are accessible to the public, some are transcribed but not all. Researchers can make an appointment to come and listen to them.

**Collection contact details /web link.** [www.jewishmuseum.org.uk](http://www.jewishmuseum.org.uk)

**Interview transcripts /lists of topics or other content indexes** Yes, transcribe them as and when we have the resource to do it.

**Cataloguing** Yes but not in great depth.

**Future plans for project/ interviews?**

**Materials used for publications, exhibitions, conferences, radio /TV programmes or performances etc or future plans for this?**

Was part of research for Museum's Yiddish Theatre exhibition.

Project web site

Some extracts in Yiddish Theatre in London by David Mazower (The Jewish Museum, 1987, reprinted 1996)

**List on a joint (possibly STR web site)** Yes

**Join listserv/ emailing list/forum** Yes

**Further information**

**List of interviewees provided** Yes

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**Number** 07

**Name of your project** Association of British Theatre Technicians Interviews

**Respondent or information from other source**

Information from personal knowledge and V&A web site

**Aims, policies, purpose/ impetus for project**

To record and document memories of key technical personnel in theatres including technicians, stage and lighting designers and others. Recordings were made on video at live events held at the Theatre Museum

**Dates** 1995-2004

**Key individuals and roles involved** Roger Fox, Graeme Cruickshank, Joe Aveline - organisers/ interviewers

**Paid or voluntary, training in oral history** Voluntary

**Project funded by:** ABTT

**Management of project** ABTT

**Format of interviews** Copied to VHS viewing copies

**How interviewees are selected and located** Key contributors to this area of theatre identified by ABTT peers

**Interview running time** 70 to 150 minutes

**Copyright in interviews. Assignment rights?**

**Location of interview copies. Accessibility to public/ format**

Through Blythe House Study Room. Accessible on demand at reasonable period of notice. Email [tmenquiries@vam.ac.uk](mailto:tmenquiries@vam.ac.uk) to book a viewing appointment. Extracts from each available on web site

**Collection contact details /web link.**

[http://www.vam.ac.uk/collections/theatre\\_performance/features/record\\_today\\_tomorrow/index.html](http://www.vam.ac.uk/collections/theatre_performance/features/record_today_tomorrow/index.html)

**Interview transcripts /lists of topics or other content indexes**

None?

**Cataloguing** By V&A Theatre Collections

**Future plans for project/ interviews?**

None known of though BECTU are carrying on this area of work.

**Materials used for publications, exhibitions, conferences, radio /TV programmes or performances etc or future plans for this?**

Not known

**Project web site** No

**List on a joint (possibly STR web site)** Yes

**Join listserv/ emailing list/forum** Not known

**Further information**

**List of interviewees provided** Yes

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**Number** 08

**Name of your project** PhD looking at design at the NT and how this contributes to creating National Identity (1995-2005)

**Respondent or information from other source** Esther Armstrong

**Aims, policies, purpose/ impetus for project**

**Dates** Current

**Key individuals and roles involved**

**Paid or voluntary, training in oral history**

**Project funded by:**

**Management of project**

**Format of interviews**

**How interviewees are selected and located**

**Interview running time**

**Copyright in interviews. Assignment rights?**

**Location of interview copies. Accessibility to public/ format**

NT Archive, (from c2010) as part of their own (general) Oral History project

**Collection contact details /web link.**

**Interview transcripts /lists of topics or other content indexes**

Yes, transcripts

**Cataloguing**

Will be catalogued by NT as part of their own (general) Oral History project

**Future plans for project/ interviews?**

**Materials used for publications, exhibitions, conferences, radio /TV programmes or performances etc or future plans for this?**

**Project web site**

**List on a joint (possibly STR web site)** No response

**Join listserv/ emailing list/forum** No response

**Further information**

**List of interviewees provided** Yes

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**Number** 09

**Name of your project** 1) ROH Development Oral History Project, 1997 - 2001

2) Verdi Centenary Oral History Project, 2001

3) ROH Living Histories Oral History Project

**Respondent or information from other source**

Claire Judd, ROH Collections Administrator

**Aims, policies, purpose/ impetus for project**

1) Based around the redevelopment of the building in 1997–9, this project aimed to capture the impressions and opinions of a wide variety of people involved in the Royal Opera House development project. This included audiences and staff before the closure, specialist contractors working on the building site, and audiences and staff at the venues where The Royal Ballet and The Royal Opera appeared during the closure. The project continued after the theatre re-opened in December 1999.

2) Funded by The Friends of Covent Garden, this project recorded the memories of singers, conductors, orchestral musicians, members of the Royal Opera Chorus, language coaches, directors, and music staff who have worked on productions of Verdi operas at the Royal Opera House since 1946.

3) This project is collecting reminiscences from former staff and artists who worked at the Royal Opera House from the 1930s onwards. The aim is to record the histories that are often forgotten or ignored, so while we are interviewing singers and dancers, the main focus is on stage and production staff, members of the orchestra and administration staff.

#### **Dates**

- 1) 1997 - 2000
- 2) 2001
- 3) 2006 - ongoing

#### **Key individuals and roles involved**

- 1) Managed by Francesca Franchi (Head of ROH Collections). A combination of 5 ROH staff and volunteers undertook interviews, and 3 volunteers prepared the summaries
- 2) Managed by Francesca Franchi and interviews and summaries undertaken by one interviewee – Jon Tolansky
- 3) I manage the project and 15 volunteers have so far been involved in conducting interviews and preparing summaries

#### **Paid or voluntary, training in oral history**

- 1) ROH staff and volunteers all received British Library interview training
- 2) Paid interviewer (radio interviewer)
- 3) All interviewees are volunteers, and receive British Library interview training before undertaking any interviews. They also periodically undertake in-House training

#### **Project funded by:**

- 1) Part of ROH Collections budget
- 2) Funded by The Friends of Covent Garden
- 3) Part of ROH Collections budget

#### **Management of project**

All projects managed by ROH Collections

#### **Format of interviews**

- 1 & 2) Audio - cassette (Marantz CP430)
- 3) Audio – First 10 interviews recorded on Marantz CP430 (cassette), all subsequent interviews recorded on solid state recorder (Marantz PMD 660)

### **How interviewees are selected and located**

1) Interviewees were selected to cover as broad a range of subject areas of the development as possible, including administration, building work, audience and performer experience, both at the ROH and while companies on tour. Located through ROH contacts.

2) Interviewees were selected to cover a range of musical involvement (i.e. not only performers but musical support staff) and as wide a time range as possible. Located via ROH and the interviewer's contacts (Jon Tolansky is a former member of the Orchestra of the ROH).

3) Initially interviewees were approached at an over 60's reunion for former staff members. People who agreed to take part gave us their contact details and we contacted them again at a later date to arrange interviews (there are still lots of people left to interview). We have also been given the names of other former staff by people that we have interviewed, and so we also approach them about taking part.

### **Interview running time**

1) Average one hour (one cassette's worth)

2) Average one hour (one cassette's worth of recording)

3) It varies enormously – from about 40 minutes to ten hours (spread out over about 7 interview sessions)

### **Copyright in interviews. Assignment rights?**

ROH Collections. All interviewees are asked to sign a clearance form after undertaking the interview

### **Location of interview copies. Accessibility to public/ format**

Master copies are held in off site storage, while listening copies(cassettes and CDs) are stored in the ROH Collections office and at an off site store. Digital copies of the Living History Project are also stored on the computer system. Listening copies are to be made available to the public (at ROH and at the British Library), and summaries will shortly be available for the Living History.

### **Collection contact details /web link.**

Project at [www.rohcollections.org.uk](http://www.rohcollections.org.uk). Summaries for the other two projects will be available on the website in the future

### **Interview transcripts /lists of topics or other content indexes**

There are summaries for most of the interviews in the Verdi and Development projects. Volunteers are in the process of compiling summaries for the Living History Project interviews.

### **Cataloguing**

All the interviews will be catalogued into our archive database (Adlib)

**Future plans for project/ interviews?**

1 & 2 were finite and will not be added to

3. We are also planning to extend the project to include interviewing members of staff who have worked at ROH for 25 years or more and are still working here.

We also plan to use excerpts from interviews from each project in future exhibitions and on the ROH Collections website

**Materials used for publications, exhibitions, conferences, radio /TV programmes or performances etc or future plans for this?**

1. Development project interviews were used in two articles in About the House, the magazine of The Friends of Covent Garden

2. Selected Verdi Centenary project interviews have been used in radio programmes

3. Not yet, but we would like to include excerpts in future exhibitions

**Project web site**

Our website is [www.rohcollections.org.uk](http://www.rohcollections.org.uk). It would be useful to have a link to the website in the future

**List on a joint (possibly STR web site) Yes**

**Join listserv/ emailing list/forum Yes**

**Further information**

ROH Collections a/v Collection includes recordings of public events, such as Lunch & Listen, In Focus, organised by The Friends of Covent Garden & Education Departments. Listening copies are available at ROH Collections, although there are copyright issues.

**List of interviewees provided Yes**

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**Number 10**

**Name of your project** PhD: Crossing Lines: an Analysis of Integration and Separatism Within Black Theatre in Britain

**Respondent or information from other source** Dr Alda Terracciano

**Aims, policies, purpose/ impetus for project**

To explore the history of the Black Theatre Forum

**Dates** It started in 1997 and finished in 2001. because of my involvement with Future Histories archive (co-founder and director) I continued to have direct involvement with artists from the black community with regards to private archive holdings

**Key individuals and roles involved**

Only myself

**Paid or voluntary, training in oral history**

I attended short courses at V&A on oral history

**Project funded by:** University of Salerno/ Italy

**Management of project** N/A

**Format of interviews** Audio Cassettes

**How interviewees are selected and located** Selected on the basis of their involvement with the Black Theatre Forum

**Interview running time** Between 30 min and 2 hours

**Copyright in interviews. Assignment rights?** No form was signed

**Location of interview copies. Accessibility to public/ format**

Not currently accessible

**Collection contact details /web link.** N/A

**Interview transcripts /lists of topics or other content indexes**

Most part of the interviews were transcribed

**Cataloguing** No

**Future plans for project/ interviews?** Publication

**Materials used for publications, exhibitions, conferences, radio /TV programmes or performances etc or future plans for this?**

They formed the basis for the publication of a chapter on the Black Theatre Forum activities for the book "Mainstreaming Black Theatre"

**Project web site** None

**List on a joint (possibly STR web site)** Yes

**Join listserv/ emailing list/forum** Yes

**Further information**

**List of interviewees provided** Yes

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**Number 11**

**Name of your project** TheatreVOICE

**Respondent or information from other source** Aleks Sierz, co-editor of TheatreVOICE with founding editor Dominic Cavendish

**Aims, policies, purpose/ impetus for project**

TheatreVOICE is an audio website which offers free audio content about British theatre, and features journalists from across the UK press and practitioners from across the theatre industry. It was set up in 2003 to see if theatre could be talked about in a new way: allowing critics to be more expansive than the usual space constraints of the print media allowed; to enable actors, writers, directors and designers to be heard talking in detail and at length about their work; and to help members of the public interact more directly with theatre-makers and commentators.

**Dates** Began in April 2003 and ongoing.

**Key individuals and roles involved** In 2008-09:

Two editors, Aleks Sierz and Dominic Cavendish, plus a group of regularly contributing critics/interviewers:

Kate Bassett is theatre critic of Independent on Sunday

David Benedict is London theatre critic for Variety

Dominic Cavendish is deputy theatre critic for the Daily Telegraph

Jane Edwardes is theatre editor, Time Out London

Philip Fisher is a freelance journalist and critic

Heather Neill is a freelance journalist and critic

Mark Shenton is theatre critic for the Sunday Express; and blogs for the Stage

Charles Spencer is lead theatre critic for the Daily Telegraph

Matt Wolf is theatre critic for International Herald Tribune

Plus occasional contributions from Suman Bhuchar and Steven Luckie

**Paid or voluntary, training in oral history** Unpaid voluntary work/ Not trained specifically in oral history but using journalistic interviewing skills.

**Project funded by:** In summer 2005, to ensure that Theatrevoice's growing archive of material would be preserved for posterity, the Theatre Museum took informal responsibility for the site, and was then granted ownership of it by its founders Dominic Cavendish and designer Ben Neale. In April 2008, V&A Theatre Collections (formerly

Theatre Museum) and Rose Bruford College agreed to support the site in partnership, with the V&A owning it, and each partner providing equal running costs.

**Management of project** The site is run by its editors; the V&A Theatre Collections (part of the V&A museum) owns and maintains the site, keeping its archive; Rose Bruford College runs, in partnership with Theatre 503, the site's Urban Scrawl project (53 short radio plays in 52 weeks).

**Format of interviews**

At first on mini-discs, now on MP3 recorders, formatted suitable for podcast downloads. Plans to keep an archive in WAV.

**How interviewees are selected and located**

There are several on-going subject strands: West End Review, On Criticism, various Focus ons, Black Voices, Asian Voices, Reputations, plus straight Interviews with playwrights, directors and performers. Subjects chosen usually because a play or new theatre book opens or is published or is in the news.

**Interview running time**

Usually half an hour; some sessions are longer, usually maximum of an hour. Some short sessions too: 10-20mins.

**Copyright in interviews. Assignment rights?**

Yes, copyright of the words remains with interviewee, but they sign a release form allowing the site to webcast their interview.

**Location of interview copies. Accessibility to public/ format**

TheatreVOICE website [www.theatrevoice.com](http://www.theatrevoice.com), plus archive copies at the V&A Theatre Collections and Rose Bruford College. Complete archive accessible on website under Archive.

**Collection contact details /web link.**

[www.theatrevoice.com](http://www.theatrevoice.com)

**Interview transcripts /lists of topics or other content indexes**

See catalogue attached. Some edited transcripts available on the Transcripts page of the site.

**Cataloguing**

See catalogue attached.

**Future plans for project/ interviews?**

Yes, this is an on-going project.

**Materials used for publications, exhibitions, conferences, radio /TV programmes or performances etc or future plans for this?**

Yes, the publication of extracts of key interviews is under consideration, and the interviews are used in academic publications.

**Project web site** [www.theatrevoice.com](http://www.theatrevoice.com)

**List on a joint (possibly STR web site) Yes/No**

Yes, always interested in publicity and reciprocal links. See Links page of website.

**Join listserv/ emailing list/forum** Yes

**Further information**

**List of interviewees provided** Yes, partial list from web site

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**Number** 12

**Name of your project** I'm researching a book on political theatre(s)

**Respondent or information from other source** Bill McDonnell

**Aims, policies, purpose/ impetus for project** To produce a monograph

**Dates** It is not a project and has no fixed duration

**Key individuals and roles involved** Self

**Paid or voluntary, training in oral history** N/A

**Project funded by:** N/A

**Management of project** N/A

**Format of interviews** Such interviews as I have carried out on a variety of formats including video/mini cassette/MP3s

**How interviewees are selected and located**

By relevance to the group being researched

**Interview running time** Varies, but usually 60 – 90 mins

**Copyright in interviews. Assignment rights?**

Not at present as the plan was not to make them generally accessible but to use them in writing the book. Anyone who is quoted in my work is asked to read and 'sign off' on my use of their words.

**Location of interview copies. Accessibility to public/ format** In my office.  
Not accessible to the public.

**Collection contact details /web link.**

**Interview transcripts /lists of topics or other content indexes**  
Am currently seeking funding to do transcripts

**Cataloguing** N/A

**Future plans for project/ interviews?**  
I would be happy to consider them being placed in an archive with the interviewees' permission

**Materials used for publications, exhibitions, conferences, radio /TV programmes or performances etc or future plans for this?**  
A monograph, journal article and a public lecture

**Project web site** No web site

**List on a joint (possibly STR web site)** Yes

**Join listserv/ emailing list/forum** Yes

**Further information** Simply that interviews are carried out at present with the narrow purpose of writing/lecturing, but I would want to make them accessible [permissions being given] should funding be available to make that possible. Interviewing is currently an aspect of my research rather than a project in its own right.

**List of interviewees provided** Yes

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**Number** 13

**Name of your project** Watching, Making, Shaping (Record Today for Tomorrow)

**Respondent or information from other source**  
Jill Evans, Producer, National Video Archive of Performance

**Aims, policies, purpose/ impetus for project**  
Forms part of the larger project 'Capacity Building and Cultural Ownership - the V&A in partnership with culturally diverse communities', designed to encourage more culturally diverse groups to use the V&A. Watching, Making, Shaping was designed to enable culturally diverse groups to preserve their

own intangible heritage by making archival recordings of performances, together with interviews with makers and participants.

**Dates** 2005-2007

**Key individuals and roles involved** Jill Evans, co-ordinator, Chris Sims

**Paid or voluntary, training in oral history** Project centred on trainees, about 45 over the run of the project (5 courses), targeting especially those from ethnic groups reflected in the specific productions chosen for recording e.g. African and Caribbean in case of first course focusing on August Wilson's Gem of the Ocean. Some more successful than other in this recruitment. Trainees were voluntary, acquiring skills on free course

**Project funded by:** HLF

**Management of project** V&A /Theatre Museum

**Format of interviews** Mini-DV will be copied to DVD  
Edited little films were produced on DV Cam using interview footage and extracts from recorded productions for 4 out of the 5 courses. All will be copied to DVD for viewing copies

**How interviewees are selected and located**

Those involved in shows selected to record e.g. directors, designers, selected performers, some audience members

**Interview running time** Usually around 20 mins

**Copyright in interviews. Assignment rights?** Held by Museum  
Rights forms usually signed

**Location of interview copies. Accessibility to public/ format**

Through Blythe House Study Room. Accessible on demand at reasonable period of notice. Email [tmenquiries@vam.ac.uk](mailto:tmenquiries@vam.ac.uk) to book a viewing appointment. Extracts from each available on web site

**Collection contact details /web link**

[http://www.vam.ac.uk/collections/theatre\\_performance/features/record\\_today\\_tomorrow/index.html](http://www.vam.ac.uk/collections/theatre_performance/features/record_today_tomorrow/index.html)

**Interview transcripts /lists of topics or other content indexes**

Extracts on web site are transcribed

**Cataloguing** They will be

**Future plans for project/ interviews?** Use on web site, touring exhibition

**Materials used for publications, exhibitions, conferences, radio /TV programmes or performances etc or future plans for this?**

**Project web site**

[http://www.vam.ac.uk/collections/theatre\\_performance/features/record\\_today\\_tomorrow/index.html](http://www.vam.ac.uk/collections/theatre_performance/features/record_today_tomorrow/index.html)

**List on a joint (possibly STR web site) Yes**

**Join listserv/ emailing list/forum Yes**

**Further information**

**List of interviewees provided Yes**

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**Number 14**

**Name of your project**

- A) Backgrounds
- B) Blackstage

**Respondent or information from other source**

Jill Evans, Producer, National Video Archive of Performance

**Aims, policies, purpose/ impetus for project**

Interviews with key first generation Black theatre practitioners. and recorded by Theatre Museum in conjunction with Talawa Theatre Company,

**Dates** 1998 and c2001

**Key individuals and roles involved**

- A) Yvonne Brewster, producer; Jill Evans, director; David Johnson, interviewer
- B) Yvonne Brewster, producer; Jill Evans, director; Tara Hulls, interviewer

**Paid or voluntary, training in oral history** Paid.

**Project funded by:**

- A) Funded by Arts Council of England
- B) Funded by Heritage Lottery

**Management of project** Talawa Theatre Company

**Format of interviews** Digibeta 16 x9 widescreen, edited, copied to VHS viewing copies

**How interviewees are selected and located**

Key individuals identified by Yvonne

**Interview running time** c 1 hr edited to 20 – 30 mins

**Copyright in interviews. Assignment rights?** Talawa and V&A. Some assignment forms signed

**Location of interview copies. Accessibility to public/ format**

Through Blythe House Study Room on VHS. Email [tm enquiries@vam.ac.uk](mailto:tm enquiries@vam.ac.uk) to book a viewing appointment. Yvonne Brewster interview on web site

**Collection contact details /web link.**

[http://www.vam.ac.uk/collections/theatre\\_performance/](http://www.vam.ac.uk/collections/theatre_performance/)

**Interview transcripts /lists of topics or other content indexes**

Yes, transcripts of rushes of Blackgrounds, not publicly available. Transcripts available of extracts used on web site.

**Cataloguing** Yes

**Future plans for project/ interviews?** No

**Materials used for publications, exhibitions, conferences, radio /TV programmes or performances etc or future plans for this?** Yes, an educational booklet was produced and launch events were held with discussions and displays. Info also fed into *Black and Asian Performance at the Theatre Museum: a Users's Guide*

**Project web site** [http://www.vam.ac.uk/collections/theatre\\_performance/](http://www.vam.ac.uk/collections/theatre_performance/)

Some info on <http://www.talawa.com/about/archive.html>

**List on a joint (possibly STR web site)** Yes

**Join listserv/ emailing list/forum** Yes

**Further information**

**List of interviewees provided** Yes

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**Number** 15

**Name of your project** Interviews for exhibitions and other purposes e.g as part of public events (see also ABTT).

**Respondent** Jill Evans, Producer, National Video Archive of Performance

**Aims, policies, purpose/ impetus for project**

Interviews conducted for extract use in specific exhibitions including

The Story of the Supremes from the Mary Wilson

Unleashing Britain: Ten Years that Shaped the Nation: 1955 – 1964

The West End Stage

The Redgraves: A Family on the Public Stage

Jill Evans produced the video material, directed the interviews and the editing of the packages, like the 30 minute film.

Public events have included Equity Trust Fund Oral History project (c1991), Mothers and Daughters: a Jewish Archive (Pascal Theatre Company), Remembering Arthur Askey and Remembering Kenneth Williams.

**Dates** Continuing

**Key individuals and roles involved**

Jill Evans, technician

**Paid or voluntary, training in oral history**

Paid staff member

**Project funded by:** Museum exhibition budgets

**Management of project** Museum

**Format of interviews** Mini DVs

**How interviewees are selected and located** Depends on exhibition needs

**Interview running time** Usually around 20 mins, up to 1 hour

**Copyright in interviews. Assignment rights?** V&A

**Location of interview copies. Accessibility to public/ format**

In principle yes, with reasonable notice

**Collection contact details /web link.**

Email [tmenquiries@vam.ac.uk](mailto:tmenquiries@vam.ac.uk) to book a viewing appointment.

**Interview transcripts /lists of topics or other content indexes**

No

**Cataloguing** Eventually included on Video Collections: Interviews list on web site. [http://www.vam.ac.uk/tco/collections/video\\_recordings/index.html](http://www.vam.ac.uk/tco/collections/video_recordings/index.html)

[List 2: Interviews, Talks & Discussions](#)

**Future plans for project/ interviews?**

**Materials used for publications, exhibitions, conferences, radio /TV programmes or performances etc or future plans for this?** In exhibitions and related publications e.g. Unleashing Britain by Jim Fowler

**Project web site** N/A

**List on a joint (possibly STR web site) Yes/No**

**Join listserv/ emailing list/forum Yes/No**

**Further information**

The Museum has an extensive collection of donated interviews both from television programmes, recordings at public events, panel interviews, lectures, talks, workshops, publicity interviews for radio etc See Video List 2 above for details

**List of interviewees provided** Yes

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**Number** 16

**Respondent** Colin Chambers

**Name of your project**

Interviews for book research (Unity Theatre, Margaret Ramsay etc)

**Aims, policies, purpose/ impetus for project**

I have used interviews as a central part of my work as journalist in the 1970s and as research in writing several books, none of which itself constituted an oral history project. Of the books, I would point to The Story of Unity Theatre (1989), Peggy: The Life of Margaret Ramsay, Play Agent (1997) and Inside the Royal Shakespeare Company (2004). These books carry attributions, though there will have been people interviewed whom I did not cite. Other books have included interviews (e.g. Theatre in a Cool Climate, interview with Harold Pinter, and interview with Maggie Steed in Extraordinary Actors), but these have been published as such.

Aims, policies, purpose are different and self-evident in each case.

**Dates** Each one had a different time span and all were completed by publication.

**Key individuals and roles involved** Only me.

**Paid or voluntary, training in oral history** N/A

**Project funded by:** N/A

**Management of project** N/A

**Format of interviews** A few on 1980s audio tapes but overwhelmingly by use of notes, as the interviews were part of research for a book rather than as oral records.

**How interviewees are selected and located** In relation to their importance to my research for each book. Located by old fashioned means in most cases (except where I knew people, as was the case with the RSC book and to some extent, the Ramsay book as well). With Unity I relied on information from other interviewees, telephone directories, and snail mail (no email or fax then).

**Interview running time** Depends on the individual – could run up to a couple of hours.

**Copyright in interviews. Assignment rights?** They weren't asked to sign as I was not going to reproduce the interviews. I agreed to check quotations with them. Shared copyright if interview conducted by letter (ie I hold copyright in my letters and interviewees in theirs).

**Location of interview copies. Accessibility to public/ format**  
Held by me in note form (plus some tapes) and/or correspondence. They are not accessible to the public, though the books are.

**Collection contact details /web link.**

**Interview transcripts /lists of topics or other content indexes**  
No.

**Cataloguing** No.

**Future plans for project/ interviews?** Yes (see above).

**Materials used for publications, exhibitions, conferences, radio /TV programmes or performances etc or future plans for this?** Yes (see above).

**Project web site** I don't have a website. Not sure if my case is relevant to this question, but am interested.

**List on a joint (possibly STR web site)** Yes

**Join listserv/ emailing list/forum** Yes

**Further information** I serve on the advisory board of the theatre section of Seville University's International Centre for Working-Class Culture, and they might be interested in making connections.

[NB Unity Theatre also recorded interviews with former members: these formed the basis of the VHS/DVD The Story of Unity Theatre. SC]

## List of interviewees provided No

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### Number 17

**Name of your project** Sonic City ([www.sonic-city.org](http://www.sonic-city.org))

**Respondent or information from other source** Cate Walker, Project Officer  
Libraries Arts and Heritage Leeds City Council

**Aims, policies, purpose/ impetus for project** This has been a project delivered in the main by freelance workers. It was brought to us as an idea by two radio producers who were inspired by the sound archive created following 9/11 by the Kitchen Sisters in New York. Sonic City aims to give a voice to everyone in Leeds by focusing on the special spaces and places in the city. We hoped that as many people as possible would feel included and have the chance to share their memories. Ultimately we want to create a database which brings the city to life and records history for future generations, at the same time becoming a focus for all oral archives in Leeds.

### Dates

**Key individuals and roles involved** A key lead worker has done most of the recording. He is an expert in radio producing and community work and is currently undertaking an MA in Oral History. Grand Theatre staff helped with the session there.

### Paid or voluntary, training in oral history

**Project funded by:** The funding came originally from the budget for the creation of the new City Museum in Leeds from Yorkshire Forward. The project began in 2005 and the funding finished in 2008. Some external funding has been drawn down since then, and we are continuing to look for new money to maintain the project.

**Management of project** Leeds City Council. The website is separately hosted.

**Format of interviews** We use Maycom handheld recorders.

**How interviewees are selected and located** In a number of ways. We have targeted community groups, and had recording opportunities at the various venues. For theatres, we ran a term's workshop at the Heydays – a weekly group for older adults at the West Yorkshire Playhouse. As part of Heritage Open Days the Grand Theatre held recording sessions in October 2008. The City Varieties stories have been collected at other sessions not specifically at the theatre itself.

**Interview running time** varies, but usually short – just a few minutes.

**Copyright in interviews. Assignment rights?** Interviewees sign a disclaimer giving Sonic City the right to use the recordings on the website and for educational purposes.

**Location of interview copies. Accessibility to public/ format**

On web site [www.sonic-city.org](http://www.sonic-city.org)

**Collection contact details /web link.**

**Interview transcripts /lists of topics or other content indexes**

No.

**Cataloguing**

No, but the site is searchable and organised according to place.

**Future plans for project/ interviews?**

The Hyde Park Picture House cinema, not strictly speaking a theatre but managed by Leeds Grand Theatre and Opera House Ltd, will celebrate its centenary in 2014. We are hoping to gain funding for an oral history of the cinema.

The City Varieties Music Hall is about to embark on a £9 m restoration project supported by Heritage Lottery funding. It is hoped to expand the oral history of the Music Hall as part of the heritage learning plan. Further external funding may be sought.

We would like to maintain and expand the whole Sonic City project, depending on budgets and funding.

**Materials used for publications, exhibitions, conferences, radio /TV programmes or performances etc or future plans for this?**

Not the elements relating to theatres in Leeds. We would always seek opportunities to use the archive in any way.

**Project web site Related**

[http://www.leedsgrandtheatre.com/learning\\_and\\_access\\_unidc52b\\_page.aspx](http://www.leedsgrandtheatre.com/learning_and_access_unidc52b_page.aspx)

**List on a joint (possibly STR web site) No**

**Join listserv/ emailing list/forum Yes**

**Further information**

**List of interviewees provided No**

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**Number 18**

**Name of your project** Liverpool Everyman Theatre Archive Project

**Respondent or information from other source** None received. Info taken from web site

**Aims, policies, purpose/ impetus for project**

This project compiled an online Catalogue of the Archive of the Everyman Theatre, Liverpool, which, since its foundation in 1964, has been one of Britain's leading regional theatres, playing an important national role in encouraging new writing, fostering the careers of key directors, actors and writers and developing theatre in education. Cataloguing, conserving, and filling gaps in the existing archive holdings, the project also carried out thirty video history interviews with key figures in the theatre's history.

**Dates**

**Key individuals and roles involved** Ros Merkin, Kate Dorney

**Paid or voluntary, training in oral history**

**Project funded by:** AHRC Resource Enhancement Scheme

**Management of project** Liverpool John Moores University Drama Department and Research Centre for Literature and Cultural History

**Format of interviews**

**How interviewees are selected and located** key figures in the theatre's history.

**Interview running time**

**Copyright in interviews. Assignment rights?**

**Location of interview copies. Accessibility to public/ format**

**Collection contact details /web link.**

**Interview transcripts /lists of topics or other content indexes**

**Cataloguing:** <http://www.everymantheatrchive.ac.uk/>

**Future plans for project/ interviews?**

**Materials used for publications, exhibitions, conferences, radio /TV programmes or performances etc or future plans for this?**

A conference in 2006 contextualising regional theatre led to Ros Merkin and Kate Dorney's *The Glory of the Garden: Regional Theatre in England since 1984* (Cambridge Scholars Press, 2008).

The Everyman Theatre, Liverpool: an Electronic Catalogue of its Archive and Associated Developments" (with Dr Ros Merkin, Drama; 2004-7)

**Project web site** <http://www.everymantheatrearchive.ac.uk/>

**List on a joint (possibly STR web site) Yes/No**

**Join listserv/ emailing list/forum Yes/No**

**Further information**

**List of interviewees provided** No

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**Number** 19

**Name of your project** History of Theatre Royal Winchester

**Respondent** Madeleine Smith

**Aims, policies, purpose/ impetus for project**

The idea for the project grew out of customer response to the re-opening of Theatre Royal Winchester in 2001 following a closure period of nearly 6 years for refurbishment. Just before the opening itself we took part in the Heritage Open Weekend and showed in excess of 4000 people around the building in a weekend. Those of us doing the tours continually heard snippets of stories from people who told us that they had special memories of the theatre. We applied to the Local Heritage Initiative (HLF) and received funding to undertake an Oral History project with additional aspects.

The aim of the project was to capture people's stories and some of the 'hidden history' of the theatre which had had a mixed history as an hotel, cine-variety theatre, cinema and theatre.

**Dates** Started in 2005. Project is just nearing completion with the major outcome of a book being published later this year (2009).

**Key individuals and roles involved** A large team of volunteers inc. interviewers Ron Cruse, Maurice Charrett, Phil Yates and David Selby and Sharon Wilson, Nicky Taylor, Ingrid Ryder and Angela Jackson who transcribed. Numerous others helped sort and catalogue archive material and prepare education packs etc.

**Paid or voluntary, training in oral history**

All voluntary.

The interviewers, and several others involved in the project attended an Oral History Training Day at the Hampshire Record Office.

**Project funded by:** Local Heritage Initiative (HLF)  
Grant from Old Possum's Practical Trust to create an Education Pack  
Society for Theatre Research – grant to Madelaine Smith

**Management of project** By Madelaine Smith (Previously Marketing Manager of Theatre Royal Winchester) & Phil Yates (Theatre Archivist) on a voluntary basis

### **Format of interviews**

Audio Cassettes with a couple done as Digital Recordings

### **How interviewees are selected and located**

Making contacts with past employees and volunteers. Putting out news stories trying to find people locally. The interviews were very much about the experience of working at and saving the theatre rather than actors giving their impressions of the theatre.

**Interview running time** Varies enormously from 12 minutes to 90 minutes.

**Copyright in interviews. Assignment rights?** The interviewees own copyright of interviews. Forms signed to assign various rights to the project and the Wessex Sound Archive.

### **Location of interview copies. Accessibility to public/ format**

Wessex Sound Archive at the Hampshire Record Office

<http://www3.hants.gov.uk/wfsa.htm>

### **Collection contact details /web link.**

The online catalogue can be searched using the key words 'Theatre+ Winchester' and choosing sound recording as the type. (Wasn't working just now when I tried though!)

### **Interview transcripts /lists of topics or other content indexes**

The majority of the tapes were transcribed though not all.

**Cataloguing** Wessex Sound Archive is cataloguing

**Future plans for project/ interviews?** No, apart from being available via the Sound Archive for future students etc. We also lodged a collection of programmes and other documents with the Hampshire Record Office to create a fuller archive.

### **Materials used for publications, exhibitions, conferences, radio /TV programmes or performances etc or future plans for this?**

- Book as mentioned above is nearing completion

- Education Pack yet to be created
- Interpretation panel in theatre & short history on website
- Local Heritage Initiative website archive

Once we have published book and Education pack the project will be at an end.

**Project web site** <http://www.theatre-royal-winchester.co.uk/history/>

[http://www.lhi.org.uk/projects\\_directory/projects\\_by\\_region/south\\_east/hampshire/history\\_of\\_theatre\\_royal\\_winchester/index.html](http://www.lhi.org.uk/projects_directory/projects_by_region/south_east/hampshire/history_of_theatre_royal_winchester/index.html)

**List on a joint (possibly STR web site)** No thanks

**Join listserv/ emailing list/forum** No response

**Further information** Phil Yates the Theatre Archivist did over the years make a number of recordings with actors visiting the theatre and also Winchester residents. No permission forms were ever signed for these forms so not aware of the copyright situation

**List of interviewees provided** Yes

**Number 20**

**Name of your project** Lyric Lives!

**Respondent or information from other source** Former Project co-ordinator (no name given)

**Aims, policies, purpose/ impetus for project**

The old Lyric Theatre closed in January 2008 for significant redevelopment. Lyric Lives! is a programme which marks the importance of the Lyric in the recent history of Northern Ireland and includes:

- an oral history archive, which will record the memories of audience members, actors etc.
- a photographic record of the current Ridgeway Street premises including the public and private spaces.
- outreach events with invited local community groups with a view to deciding what memories of the Lyric 1950- 2007 should be incorporated into the new building
- mounting two exhibitions – one on the history of the Lyric and one on the Lyric Lives! project itself
- cataloguing of items of historic/records interest in the Lyric including board minutes, streams of significant correspondence, headlining financial documents etc.

**Dates** December 2007 – January 2009 (limited duration)

**Key individuals and roles involved** One Individual – Project Co-ordinator

**Paid or voluntary, training in oral history**

Paid. Experience in interviewing through previous projects with interview based research but no specific oral history training.

**Project funded by:** Heritage Lottery Fund (main funder) and Lyric Theatre

**Management of project**

The project was managed by the Lyric Theatre's Chief Executive to whom the Project Co-ordinator was directly responsible.

**Format of interviews**

The practitioner interviews were WAV audio. Audience contributions were recorded through a video kiosk as av files.

**How interviewees are selected and located**

The project covered over fifty years and as such practitioner interviews were selected to cover the whole of this period. A broad range of disciplines, eg management, actors, designers, set builders etc were also sought. Whilst the majority of interviewees were actively approached by the project co-ordinator a web site request together with a targeted flyer also allowed for further participation.

The video kiosk was available during a Lyric off site production (three weeks) and was available for attending audiences to use.

All workshop participants were also provided with the opportunity of recording their memories on the video kiosk.

**Interview running time**

Practitioner audio interviews averaged one hour twenty minutes. Although some were considerably longer due to the varying breadth and length of experience of the Lyric of different practitioners.

Video Kiosk interviews asked 5 questions each with a minute answering window.

**Copyright in interviews. Assignment rights?**

The Lyric Theatre holds copyright and oral interviewees signed a form assigning rights and also agreeing to deposit arrangements with the Linen Hall Library where the oral archive will be stored.

**Location of interview copies. Accessibility to public/ format**

Linenhall Library, Belfast. The interviews are accessible to the public through prior appointment with the Linenhall Library. All interviews are transcribed and are available in print format. They are also available as audio.

**Collection contact details /web link.**

John Killen. Linenhall Library, 17 Donegal Square North, Belfast. BT1 5GB.  
Tel: 02890 321707

**Interview transcripts /lists of topics or other content indexes**

Transcripts of all interviews were made. These will be indexed by the Linenhall Library.

**Cataloguing**

Informally. The Linenhall will be responsible for any further cataloguing to incorporate within other areas of the collection.

**Future plans for project/ interviews?**

The interviews will be accessible to the public and researchers as a resource through the Linenhall Library.

**Materials used for publications, exhibitions, conferences, radio /TV programmes or performances etc or future plans for this?**

Extracts from the recorded interviews were used as an edited sound scape together with production photography and archive footage in an installation piece which marked the launch of the archive. This has been exhibited at two venues in Belfast. It is envisaged that a shortened version of the installation piece will be uploaded onto the Lyric Web site.

Edited extracts from both practitioner and audience interviews formed the basis of *First Memories* - a full colour brochure which accompanied the Installation Exhibition.

**Project web site**

[www.lyrictheatre.co.uk](http://www.lyrictheatre.co.uk)

**List on a joint (possibly STR web site)** Yes.

**Join listserv/ emailing list/forum** No

**Further information** Please find attached a list of practitioner interviewees. Also included in the collection are video kiosk extracts from over seventy audience members and also Community Group Workshop Participants. These are anonymous (although of course only by name as the film element of the information capture, ensures that age, sex etc is apparent)

**List of interviewees provided** Yes

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**Number 21**

**Name of your project or information from other source**

*I am an Indian Dancer in London*

**Respondent or information from other source**

None received. Info taken from HLF and project web site

**Aims, policies, purpose/ impetus for project**

This project aims to record and document (through oral history videos interviews) the experiences of a cross-section of 12-15 based South Asian classical and traditional dances.

**Dates**

**Key individuals and roles involved**

**Paid or voluntary, training in oral history**

**Project funded by:**

**Management of project**

**Format of interviews** Video

**How interviewees are selected and located**

**Interview running time**

**Copyright in interviews. Assignment rights?**

**Location of interview copies. Accessibility to public/ format**

**Collection contact details /web link.**

<http://www.riverculturesfestival.co.uk/heritage/dancer.htm>

**Interview transcripts /lists of topics or other content indexes**

**Cataloguing**

**Future plans for project/ interviews?**

**Materials used for publications, exhibitions, conferences, radio /TV programmes or performances etc or future plans for this?**

Web site with interpretative and historical material

**Project web site**

**List on a joint (possibly STR web site) No response**

**Join listserv/ emailing list/forum No response**

**Further information**

**List of interviewees provided** Yes (from site)

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**Number 22**

**Name of your project or information from other source**

Greenroom Creative Connections Project

**Respondent or information from other source**

None received. Info taken from HLF web site

**Aims, policies, purpose/ impetus for project**

Greenroom boasts a formidable heritage. Since 1983 we have showcased thousands of innovative performances, being the first to bring a range of international work, lesbian/gay performance, alternative comedy & performance poetry to Manchester. This project will conserve our oral history before it is lost, and broaden our archive making it available via an interactive website and other accessible media. We will populate and promote the resource via a recollections campaign that will be documented by specially trained volunteers, and research audiences by curating a participatory exhibition and showcase our heritage on the streets with a performance tour around Manchester city centre.

**Dates**

**Key individuals and roles involved**

**Paid or voluntary, training in oral history**

**Project funded by:** HLF

**Management of project** Greenroom

**Format of interviews**

**How interviewees are selected and located**

**Interview running time**

**Copyright in interviews. Assignment rights?**

**Location of interview copies. Accessibility to public/ format**

**Collection contact details /web link.**

**Interview transcripts /lists of topics or other content indexes**

**Cataloguing**

**Future plans for project/ interviews?**

**Materials used for publications, exhibitions, conferences, radio /TV programmes or performances etc or future plans for this?**

**Project web site**

**List on a joint (possibly STR web site) Yes/No**

**Join listserv/ emailing list/forum Yes/No**

**Further information**

**List of interviewees provided**

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**Number 23**

**Name of your project or information from other source :**

Queer arts, artists and culture: the queerupnorth archive - an Archives for All Project

**Respondent or information from other source**

None received. Info taken from HLF and other web sites

**Aims, policies, purpose/ impetus for project**

Manchester possesses one of the largest and most important Lesbian, Gay, Bisexual and Transgender communities in the country. The community has made a significant contribution to the recent history of Manchester and queerupnorth are an important part of this. We are also an important part of the history of arts and performance in Manchester and the international history of queer arts and performance. Our story is hidden in its archives and the memories of those involved in it. The paper archives will be catalogued & deposited at Manchester Archives. Those moving images which are deemed of historic importance to Manchester & NW will be catalogued & donated to the NW Film Archive. Grant will be spent on Project Archivist, training, travel expenses, laptop, scanner, oral history, equipment, moving image cataloguing equipment, preservation materials, exhibition & promotional material.

**Dates**

**Key individuals and roles involved**

**Paid or voluntary, training in oral history**

Project will train & use volunteers to record memories of those involved in queerupnorth

**Project funded by:**

**Management of project** The project, led by queerupnorth, in partnership with Manchester Archives & Local Studies and Archives 4 All

**Format of interviews**

**How interviewees are selected and located**

**Interview running time**

**Copyright in interviews. Assignment rights?**

**Location of interview copies. Accessibility to public/ format**

Master recordings will be deposited with NW Sound Archive but copies will be made available locally.

**Collection contact details /web link.**

**Interview transcripts /lists of topics or other content indexes**

**Cataloguing** Catalogue of archive, together with links to selected digital material on queerupnorth website, will be made available via A2A website. [Manchester Archive and Local Studies office.](#)

**Future plans for project/ interviews?**

**Materials used for publications, exhibitions, conferences, radio /TV programmes or performances etc or future plans for this?**

Archive will be basis for touring exhibition & learning day. In Feb 2008 exhibition will tour Manchester's local libraries & community centres as part of LGBT History Month exhibition. Exhibition will also form part of queerupnorth festival in May 2008 which is 16th (age of consent) anniversary. Learning day for LGBT community about archives & heritage will also be organised during festival.

**Project web site**

[http://www.bris.ac.uk/theatreollection/liveart/liveart\\_queerupnorth.html](http://www.bris.ac.uk/theatreollection/liveart/liveart_queerupnorth.html)

**List on a joint (possibly STR web site)**

**Join listserv/ emailing list/forum**

**Further information**

**List of interviewees provided** List supplied by Northwest Sound Archive

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**Number 24**

**Name of your project or information from other source**

University of Bristol Theatre Collection Oral History Project

**Respondent** Heather Romaine, Keeper: Theatre Archives

**Aims, policies, purpose/ impetus for project**

In order to record the memories of those who have been involved in theatre, the University of Bristol Theatre Collection has introduced its Oral History Project, with particular reference to Bristol's theatrical heritage. The project will encompass a number of subject areas, which over the time of the project will continue to grow. Through the project we aim to

- To record the memories of people, which may otherwise be lost from history for ever
- To build up an oral history archive to compliment the collections already held in the Theatre Collection
- To provide an enhanced research resource for students and researchers
- To provide an alternative way for our supporters to contribute to the development of the Theatre Collection

**Dates** 2002 – it is ongoing

**Key individuals and roles involved**

Primarily volunteer run, with 1-2 doing the interviews as and when appropriate, with the project being overseen by the Theatre Collection staff (3 people).

**Paid or voluntary, training in oral history**

A study day is planned for training.

**Project funded by:**

Initial kit was purchased by Theatre Collection Friends, and they have paid for transcriptions. General costs are covered by the Theatre Collection revenue budget.

**Management of project** By the Theatre Collection.

**Format of interviews** Recorded on mini-disc (archive master), copied on to CD (access copy)

**How interviewees are selected and located** List was created of those wanted to interview, also people who donated their archive to the Theatre Collection, and especially those who work backstage at theatres as their story is less often told by written records.

**Interview running time** Approximately 80 minutes, with occasional interviewees being interviewed twice.

**Copyright in interviews. Assignment rights?** The interviewees sign a form, assigning rights to the Theatre Collection.

**Location of interview copies. Accessibility to public/ format** Interviews are held at the Theatre Collection and accessible as CDs.

**Collection contact details /web link.** Visit [www.bristol.ac.uk/theatreollection/search](http://www.bristol.ac.uk/theatreollection/search) and do an advanced search for the Catalogue reference OH

**Interview transcripts /lists of topics or other content indexes**

Yes, verbatim transcripts (not complete), catalogue entries have a brief description which covers list of topics (not complete).

**Cataloguing** Mainly – those which have been transcribed have been catalogued. This is in progress.

**Future plans for project/ interviews?** The project is ongoing and we intend to continue to undertake interviews, and plan on transcribing and cataloguing those yet undone.

**Materials used for publications, exhibitions, conferences, radio /TV programmes or performances etc or future plans for this?**

Not really – they are more of a research resource, although quotes have been used in exhibitions etc. and will continue to be.

**Project web site** Website: [www.bristol.ac.uk/theatreollection](http://www.bristol.ac.uk/theatreollection)

**List on a joint (possibly STR web site)** Yes

**Join listserv/ emailing list/forum** Yes

**Further information**

**List of interviewees provided** Yes

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**Number 25**

**Name of your project or information from other source**

Pioneer Women: early British modern dancers

**Respondent or information from other source**

Laura Griffiths, Project Archive and Research Assistant

**Aims, policies, purpose/ impetus for project**

The oral histories are being undertaken as part of a much larger project. The project is being run by the University of Surrey's Department of Dance, Film and Theatre Studies and the National Resource Centre for Dance, with additional research staffing from University of Middlesex.

The project centres on two archive collections held by the NRCD which document the life and work of two British modern dance protagonists, Madge

Atkinson and Ruby Ginner, whose significance to dance history has largely been over-looked. The project aims to write these women and their legacies back into history by undertaking vital work on the archives and in-depth research of their dance forms and cultural context.

The project will undertake work on these archives and two smaller collections on other British female dancers, Ludmilla Millada and Leslie Burrowes, in order to complete NRCD's catalogued holdings on British female modern dancers, 1910-1960, enabling future comparative studies of parallel dance forms and practices.

In addition to work on the collections and the oral history component of the project, there are a series of other events and outcomes which aim to disseminate information about the collections and stimulate academic discourse around this area of dance history.

#### Aims and Objectives of the Project

- 1 To make important heritage collections accessible
- 2 To create an electronic finding aid to facilitate access to the archives
- 3 To create additional resources that enhance the collections
- 4 To generate new scholarship on and awareness of British dance forms and practitioners
- 5 To re-contextualise early-20<sup>th</sup> century modern dance
- 6 To further enhance working relationships within and beyond the University of Surrey

**Dates** Commenced June 2008, finishes March 2010. 22-month project.

#### **Key individuals and roles involved**

The oral history project is informed by all members of the project team and the associated steering committee.

The oral history project is informed by all members of the project team and the associated steering committee.

Professor Alexandra Carter (*Professor in Dance Studies, Middlesex University*) is facilitating the oral history interviews.

Laura Griffiths, Project Archive and Research Assistant is administering, recording and transcribing the interviews

#### **Paid or voluntary, training in oral history**

The roles are paid.

Professor Alexandra Carter is experienced in the field of oral histories and Laura Griffiths has attended a training day at The British Library Oral History Society.

**Project funded by:** Arts and Humanities Research Council - Resource Enhancement Scheme Award.

### **Management of project**

The project is managed by three investigators, Professor Rachel Fensham (Surrey), Professor Alexandra Carter (Middlesex) and Helen Roberts (National Resource Centre for Dance). The project staff are managed by Helen Roberts and are based at the NRCD in the University of Surrey Library.

**Format of interviews** The interviews are recorded on video (Mini DV) and in audio as WAV files (using a sound recorder with flashcard)

### **How interviewees are selected and located**

There are two specific archives to which the oral histories will be added, Natural Movement Archive and Bice Bellairs Collection of Revived Greek Dance, and thus provide broader contextual and historical material. Interviewees were initially selected on recommendations and information provided by two members of the project Steering Group who are experienced professionals in the dance areas being investigated through the project. Contact and further discussion with the initial interviewees has helped provide suggestions for additional interviewees.

**Interview running time** Approximately 1 hour.

**Copyright in interviews. Assignment rights?** The interviewees sign a consent form and formal agreement assigning the rights to the University of Surrey and the National Resource Centre for Dance archive. The consent form has been approved by the University of Surrey's Ethics Committee.

### **Location of interview copies. Accessibility to public/ format**

In order to directly access the interviews, which are subject to certain copyright and privacy provisions, researchers will need to visit the NRCD at the University of Surrey.

### **Collection contact details /web link.**

Details of the collection content, including the oral history interviewees, will be available via the following link on completion of the project (March 2010).

<http://libweb.surrey.ac.uk/DServe/DServe.exe?dsqApp=Archive&dsqCmd=Index.ex.tcl>

### **Interview transcripts /lists of topics or other content indexes**

The interviews are transcribed and include a synopsis of the topics covered and an index of any specific terminology used in the interviews. Information about the recorded interviews will be held in records on the NRCD's CALM 2000 archival database which is searchable via the internet.

### **Cataloguing**

Yes – they will be catalogued according to ISAD(G) on the DS CALM archive-specific database.

## **Future plans for project/ interviews?**

### **Materials used for publications, exhibitions, conferences, radio /TV programmes or performances etc or future plans for this?**

The interviews are informing a paper to be presented at an international academic symposium 'Moving Naturally: Rethinking Dance 1900s-1930s' to be held at the University of Surrey, 31<sup>st</sup> October 2009. The paper will also become part of an edited book.

- Appropriate excerpts of the interviews will also be used in an edited DVD which features a number of Natural Movement dance reconstructions.
- Extracts of the interviews to be included in a touring exhibition (London, Manchester and Surrey) as appropriate.

### **Project web site**

[www.surrey.ac.uk/nrcd](http://www.surrey.ac.uk/nrcd)

**List on a joint (possibly STR web site)** A listing for the project and a link to the NRCD's website would be a definite possibility.

**Join listserv/ emailing list/forum** Yes depending on the focus of the list and whether it was relevant to the areas of activity being undertaken by the NRCD at the time the list becomes active. It would be more likely that we would subscribe as required.

### **Further information**

**List of interviewees provided** Not attached at present as these interviews are still being undertaken and full details will be available later in the project via the NRCD's website.

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## **Number 26**

**Name of your project or information from other source** I am come home: Queer(ing) Performance and the Archive (*tentative title*)

### **Respondent or information from other source**

R. Justin Hunt – PhD Candidate/Researcher

### **Aims, policies, purpose/ impetus for project**

The goal of this project is to investigate and interrogate performance archives through the lens of queer theory and to tackle the problematic of archiving queer performance, itself.

This project arose from my work as a queer performer and producer and my urge to better understand ways in which queer performance and queer identities are supported (or not) by the creation of archives.

**Dates** Began – October 2008

Current Project End Date – May 2011

Portions of this project are ongoing (including a Queer Performance Mapping Project in NYC and a Queer Performance Oral History Project between NYC and London).

**Key individuals and roles involved**

1 – R Justin Hunt. Researcher

**Paid or voluntary, training in oral history**

Limited experience with Oral History. Currently working within that research field to be build best practices into research. Voluntary/Studentship.

**Project funded by:** Studentship, grants, and independently.

**Management of project** Within Roehampton University's Drama Theatre and Performance Studies Centre.

**Format of interviews** In all cases digital audio (WAV) recordings of interviews will be taken. In some cases (where available) digital film recordings will be taken.

**How interviewees are selected and located** Currently interviews are selected as they relate to larger issues within the research project.

**Interview running time**

Unknown at this time – will vary. First interview to be held in June 2009.

**Copyright in interviews. Assignment rights?**

Roehampton University will be processing all ethical approval for interviews. All interviewees will sign a consent forms for their interview to be used within the scope of the research and for print.

**Location of interview copies. Accessibility to public/ format**

When able, interviews will be submitted to journals for consideration for printing.

Interviews, upon culmination of the research project, will be available from Roehampton University within the appendices of my dissertation.

**Collection contact details /web link.**

**Interview transcripts /lists of topics or other content indexes**

All base questions will be created in advance of interview and logged/stored. Transcripts will be made of all interviews and will appear in the appendices of the dissertation.

**Cataloguing** They will be, yes.

**Future plans for project/ interviews?**

Dissertation and potential printing within academic/artistic journals – publication.

**Materials used for publications, exhibitions, conferences, radio /TV programmes or performances etc or future plans for this?**

Not at this time.

**Project web site**

**List on a joint (possibly STR web site) No answer**

**Join listserv/ emailing list/forum Yes**

**Further information**

**List of interviewees provided No**

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**Number 27**

**Name of your project or information from other source**

Brith Gof Archive Project

**Respondent or information from other source**

Prof Mike Pearson, Organiser

**Aims, policies, purpose/ impetus for project**

To sort, catalogue and improve access to the archive of Welsh theatre company Brith Gof

To make available and to reassess a number of productions for a contemporary audience: through a series of public events such as today's reunite together company members with material from the archive and that include presentations, demonstrations, showings, discussions

Identification of a substantial deposit of unsorted documentary material in the National Library of Wales, Aberystwyth

**Dates** March 2007 On-going

**Key individuals and roles involved** Mike Pearson and Margaret Ames, Department of Theatre, Film and Television, Aberystwyth University with assistance from 2 PhD students

Former company members including Lis Hughes Jones

**Paid or voluntary, training in oral history** Voluntary. Not trained

**Project funded by:** Largely self-funded  
£1500 grant from academic department

**Management of project** Currently university department.  
Brith Gof shortly to be re-launched as limited company

**Format of interviews** 4 x one-day symposia on mini-DV

**How interviewees are selected and located** Invitation.  
Announcements in Welsh press and SCUDD

**Interview running time** Approx 20 hours in toto

**Copyright in interviews. Assignment rights?** n/a

**Location of interview copies.** University department  
**Accessibility to public** Not currently

**Collection contact details /web link.** No

**Interview transcripts /lists of topics or other content indexes**  
No

**Cataloguing** No

**Future plans for project/ interviews?** Yes. At least 2 further public symposia  
with full recordings.

**Materials used for publications, exhibitions, conferences, radio /TV  
programmes or performances etc or future plans for this?**  
Not currently

**Project web site** No

**List on a joint (possibly STR web site)** Yes

**Join listserv/ emailing list/forum** Yes

**Further information** SC Note: Brith Gof project recordings are group  
sessions, not individual interviews

**List of interviewees provided** No

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**Number** 28

**Name of your project or information from other source**  
RAT Theatre Archive Project

**Respondent or information from other source**  
Prof Mike Pearson, Organiser

**Aims, policies, purpose/**  
To identify and animate the dispersed archive of RAT Theatre  
To undertake a memory project with surviving members of RAT Theatre  
**impetus for project:** The death of RAT director Peter Sykes

**Dates** July 2007 workshop as part of CPR Summer Academy, Aberystwyth University

November 2007 one-day symposium, Aberystwyth University  
On-going

**Key individuals and roles involved**

Mike Pearson with help on symposium from 2 PhD students

**Paid or voluntary, training in oral history** Voluntary. No training.

**Project funded by:** Grant of £500 from STR

**Management of project** Dept. of Theatre, Film and television, Aberystwyth University

**Format of interviews** Symposium and workshop on mini DV  
Also full versions on DVD from Arts Archive, Exeter University

**How interviewees are selected and located**

Call via SCUDD and personal contacts

**Interview running time** Symposium approx 6 hours

**Copyright in interviews. Assignment rights?** n/a

**Location of interview copies. Accessibility to public/ format**

Workshop and public symposium recorded.

Not currently available

**Collection contact details /web link.** No

**Interview transcripts /lists of topics or other content indexes** No

**Cataloguing** No

**Future plans for project/ interviews?**

Yes. To locate and copy further archival material.

To present work-demonstration at British Grotowski Project, June 2009

**Materials used for publications, exhibitions, conferences, radio /TV programmes or performances etc or future plans for this?**

Yes. Recordings of workshop and symposium available from Arts archive, Exeter University

**Project web site** No

**List on a joint (possibly STR web site)** Yes

**Join listserv/ emailing list/forum** Yes

**Further information** SC Note: Brith Gof project recordings are group sessions, not individual interviews

**List of interviewees provided** No

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**Number** 29

**Name of your project or information from other source**

British Asian Theatre: Documentary and Critical History

**Respondent** Graham Ley, PI

**Aims, policies, purpose/ impetus for project**

To map a major phenomenon of the contemporary British theatre, with attention to primary documentation and critical analysis in two separate published volumes

**Dates** October 2004-March 2009

**Key individuals and roles involved** Graham Ley (Principal Investigator) and Sarah Dadswell (Research Fellow) – both have pursued the main documentary research. Chandrika Patel was the attached doctoral student, and also conducted interviews for the project.

**Paid or voluntary, training in oral history** GL is experienced in oral history. Both Dadswell and Patel acquired expertise during the project.

**Project funded by:** AHRC standard research award.

**Management of project**

Drama Department under the School of Arts Languages and Literatures

**Format of interviews** Some on video; most on audio (digital, now on CD): all are transcribed.

**How interviewees are selected and located** Through an initial consultant/contact in a given region, or by reference to their role in a company.

**Interview running time** From 1hr to 2hrs

**Copyright in interviews. Assignment rights?** The project holds copyright for purposes connected to the research. Interviewees have signed a form to that effect.

**Location of interview copies. Accessibility to public/ format**

They will be accessible for approved researchers whose work connects with the aims of the project. They will be held at Exeter.

**Collection contact details /web link.**

**Interview transcripts /lists of topics or other content indexes**

Transcripts have been made.

**Cataloguing** In basic terms at present.

**Future plans for project/ interviews?** The project has many futures of various kinds, notably publication. The interviews may also be drawn upon for various projects to come.

**Materials used for publications, exhibitions, conferences, radio /TV programmes or performances etc or future plans for this?**

Two books to be published by the University of Exeter Press in 2010.  
A major conference on British Asian Performance was held at Exeter in April 2008 and documented on video.

**Project web site** <http://spa.exeter.ac.uk/drama/research/batp/welcome.shtml>

**List on a joint (possibly STR web site)** We do. Possibly.

**Join listserv/ emailing list/forum** Possibly, although I doubt if we shall be adding to our own interviews in the future substantially.

**Further information**

**List of interviewees provided** I'm sorry, I can't do this at present, since the RF is not available. We shall aiming to complete the catalogue soon after the end of the project, but at present the publications hold sway on heavily limited time. [List of interviewees is large, and embraces community arts figures and a large range of the British Asian theatre practitioners.](#)

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**Number** 30

**Name of your project or information from other source**

National Life Stories: An Oral History Of British Theatre Design  
(N.B. This is the name of the collection in the British Library catalogue, my PhD thesis has a different title)

**Respondent or information from other source** Elizabeth Wright, organiser

**Aims, policies, purpose/ impetus for project**

To create oral history life story interviews with theatre designers based in Britain to add to six existing recordings in the British Library's collection and to create a body of research material for my PhD thesis.

### **Dates**

The project began in October 2005 and will be complete by October 2009.

### **Key individuals and roles involved**

Two different interviewers (Cathy Courtney and Lydia O'Ryan) created the six existing recordings; I, Liz Wright, have been the sole interviewer for the current phase of 23 further interviews.

The research has been supervised by: Cathy Courtney (Project Officer, National Life Stories); Dr Robert Perks (Curator of Oral History, British Library; Director of National Life Stories); Hilary Baxter (Course Leader in Costume Design and Costume Interpretation, Wimbledon College of Art); Prof Rod Bugg (former Principal, Wimbledon College of Art).

### **Paid or voluntary, training in oral history**

I received oral history training and ongoing support from Cathy Courtney and Dr Robert Perks at National Life Stories.

### **Project funded by:**

I received funding for my PhD from the Arts and Humanities Research Council, as part of its collaborative doctoral awards scheme, which supports working partnerships between higher education institutions and outside organisations – in this case, Wimbledon College of Art and National Life Stories, the oral history fieldwork charity at the British Library Sound Archive.

**Management of project** The management of the project is split between National Life Stories at the British Library Sound Archive and Wimbledon College of Art.

### **Format of interviews**

The audio interviews are made on a Marantz PMD660 solid state recorder with lapel microphones. The master WAV files (at 48kHz 16 bit) are stored in the BL's Digital Library System in perpetuity. MP3 copies (at 64kbps) will be used in the BL Reading Rooms for public access to open material.

### **How interviewees are selected and located**

An approximately equal number of male and female interviewees were contacted in writing, with the aim of representing a range of experiences across the theatre design profession.

**Interview running time** Most of them are between 8-12 hours (although there are a number of longer ones at up to 18 hours).

### **Copyright in interviews. Assignment rights?**

The British Library holds copyright and a consent form is used to assign rights as well as to record any other access stipulations determined by interviewees.

### **Location of interview copies. Accessibility to public/ format**

Recordings without access restrictions will be made available to the public via the British Library Listening and Viewing Service:

The six recordings made prior to my project are held at the British Library: three of them are open for listening (Margaret 'Percy' Harris, Ralph Koltai and Jocelyn Herbert). However the other three are closed for access at present for a period of time stipulated by interviewees.

Although most of the 23 further recordings will be available later this year, access to some of them may also be restricted – specific details will be available on the British Library Sound Archive Catalogue (accessible online – see link below).

The initial six recordings are on cassette tape format and can be accessed through an appointment with the British Library Listening and Viewing Service. The more recent recordings I have recorded are digital and will be made available through SoundServer at the British Library (details available on the Listening and Viewing Service web page).

### **Collection contact details /web link.**

<http://www.bl.uk/reshelp/inrooms/stp/sound/listening.html>

### **Interview transcripts /lists of topics or other content indexes**

Most of the recordings are not transcribed, however a summary of interview content is produced including digital time codes to help navigate around the recordings.

**Cataloguing** They are entered on the British Library Sound Archive catalogue (which is separate to the main integrated catalogue):

<http://cadensa.bl.uk>

### **Future plans for project/ interviews?**

No plans at present apart from public availability at the British Library and use within my PhD thesis.

### **Materials used for publications, exhibitions, conferences, radio /TV programmes or performances etc or future plans for this?**

They form a body of research material for my PhD thesis and extracts have been used as part of several conference presentations, as well as in a sound installation and accompanying CD as part of the Society of British Theatre Designers *Collaborators: UK Design for Performance* exhibition at the Victoria and Albert Museum Nov 2007 – Aug 2008.

**Project web site** The British Library 'help for researchers' web pages contain information about oral history at the British Library:

<http://www.bl.uk/reshelp/findhelprestype/sound/ohist/oralhistory.html>

National Life Stories web pages detailing its wide range of interview projects:

<http://www.bl.uk/reshelp/findhelprestype/sound/ohist/ohnls/nationallifestories.html>

Specific information about An Oral History of British Theatre Design:

<http://www.bl.uk/reshelp/findhelprestype/sound/ohist/ohnls/nlstheatre/theatre.html>

**List on a joint (possibly STR web site)** Yes

**Join listserv/ emailing list/forum** Yes. Please could you also add my personal e-mail: [info@elizabethwright.com](mailto:info@elizabethwright.com)

**Further information** Most of the recordings have been carried out at interviewees' homes or studios. A small number have been held at the British Library Sound Archive, university premises or theatres where interviewees have been working. Because recordings are created over a period of time, individual sessions within a recording have sometimes occurred in different locations.

**List of interviewees provided** Yes

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**Number** 31

**Name of your project or information from other source**

Northwest Sound Archive

**Respondent or information from other source** Andrew

**Aims, policies, purpose/ impetus for project**

No formal questionnaire received but the organisation, based at Clitheroe, is a regional sound archive with extensive holdings in this area and the largest collection of sound recordings outside London. Holdings range from interviews on local radio, later deposited with the sound archive, to extensive interviews with local people as part of ongoing programmes, many of which deal with entertainment and theatre-going with theatres mentioned ranging from the Salford Hippodrome to the Manchester Rep, Olympia, and The Grand, the Ardwick Empire to the Bacup Royal Court. Interviewees range from the famous: Eric Sykes, Sir Ian McKellen, Pat Phoenix to numerous local individuals reminiscing about their theatre-going (the archive supplied a 53 page listing of relevant interviews with a short paragraph on each giving

name, key issues covered and running times). In addition the archive holds recordings deposited by specific projects like QueerupNorth and Bolton Little Theatre (see below). Other projects mentioned, (not listed individually as it was not possible to find specific details in the listing clearly to identify which interviews belonged to which project) are:

- Thwaites Empire Theatre, Blackburn  
A project in its early stages which will record the history of the Theatre
- Tameside Hippodrome, Ashton-under-Lyne  
Recordings with staff members before the closure of the Theatre in 2008
- Unity Theatre, Liverpool  
Recordings with people associated with the Theatre.

- Royal Court Theatre, Liverpool  
Recordings with people associated with the Theatre

Additionally the archive has lots of material recorded by theatre-focused-oral-history projects.

**Dates** Ongoing with various specific projects working in partnership

**Key individuals and roles involved**

**Paid or voluntary, training in oral history**

**Project funded by:**

**Management of project**

**Format of interviews**

**How interviewees are selected and located**

**Interview running time** Various

**Copyright in interviews. Assignment rights?** Unclear

**Location of interview copies. Accessibility to public/ format** Public facility

**Collection contact details /web link.** [nwsa@ed.lancscc.gov.uk](mailto:nwsa@ed.lancscc.gov.uk)

**Interview transcripts /lists of topics or other content indexes**

**Cataloguing** Yes

**Future plans for project/ interviews?**

**Materials used for publications, exhibitions, conferences, radio /TV programmes or performances etc or future plans for this?**

**Project web site** via Greater Manchester Records Office

**List on a joint (possibly STR web site)** No response

**Join listserv/ emailing list/forum** No response

**Further information**

**List of interviewees provided** Yes. Not included in this report because of length

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**Number** 32

**Name of your project** Bolton Little Theatre

**Respondent or information from other source**

Andrew from Northwest Sound Archive (information in list only)

**Aims, policies, purpose/ impetus for project**

**Dates** 2008

**Key individuals and roles involved**

**Paid or voluntary, training in oral history**

**Project funded by:**

**Management of project**

**Format of interviews**

**How interviewees are selected and located** Connected to Bolton Little theatre at some stage in their career (includes Ian McKellen)

**Interview running time** average 20 mins

**Copyright in interviews. Assignment rights?**

**Location of interview copies. Accessibility to public/ format**

Northwest Sound Archive, Clitheroe

**Collection contact details /web link.** [nwsa@ed.lancscc.gov.uk](mailto:nwsa@ed.lancscc.gov.uk)

**Interview transcripts /lists of topics or other content indexes**

Summary of topics

**Cataloguing** Yes

**Future plans for project/ interviews?**

**Materials used for publications, exhibitions, conferences, radio /TV programmes or performances etc or future plans for this?**

**Project web site**

**List on a joint (possibly STR web site)** No response

**Join listserv/ emailing list/forum** No response

**Further information**

**List of interviewees provided** Yes

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**Number** 33

**Name of your project** 'Richmond Theatre 110': the changing role of Richmond Theatre within its local community over the past 110 years

**Respondent or information from other source**

Morrigan Mullen, Creative Learning Manager, Richmond Theatre

**Aims, policies, purpose/ impetus for project**

Aims:

1. To generate a sense of ownership over and understanding of Richmond Theatre both as a heritage site and as a local resource amongst a wide range of people from our local community;
2. To enable members of the community to participate in heritage, to learn a range of heritage and related arts skills and take part in creating an exhibition and performance based on archive material and oral history accounts

The impetus for the project is the theatre's 110<sup>th</sup> anniversary. In September 2009 we will be celebrating 110 years since the theatre opened.

**Dates** The project will start in September 2009 and end in October 2010

**Key individuals and roles involved** The project will have a single project manager and will also be overseen by the Creative Learning Manager. There will be a team of up to 10 trained volunteers conducting interviews, this group will include young people studying the Creative and Media Diploma.

**Paid or voluntary, training in oral history** The Project Manager will be paid, the others will be volunteers, but will be paid expenses. The volunteers will undergo at least 2 full day training courses with the Oral History Society.

**Project funded by:** We currently have an application in process to the Heritage Lottery Fund.

**Management of project** The project will be managed by the Creative Learning Manager and the Project Manager through and will be delivered through a partnership with St Mary's University, the V&A, the Museum of Richmond and Richmond Local Studies Library.

**Format of interviews** We are still researching the recording format, but they will be recorded aurally, probably in WAV format using flashdrive recorders.

**How interviewees are selected and located** We will target certain interviewees through key organisations and local partners e.g. residential care homes. We will also have open interviews for people to attend if they have a memory to share.

**Interview running time** This is to be confirmed.

**Copyright in interviews. Assignment rights?** This is to be confirmed, but the interviewees will need to sign a form.

**Location of interview copies. Accessibility to public/ format**

**Collection contact details /web link.**

**Interview transcripts /lists of topics or other content indexes**

We will have to do this as a condition of the funding, if we receive HLF funding.

**Cataloguing** See above

**Future plans for project/ interviews?** The interviews will also form one part of a play that will be written at the end of the project and a selection of interviews will form part of an exhibition that will be the second outcome of the project.

**Materials used for publications, exhibitions, conferences, radio /TV programmes or performances etc or future plans for this?** See above

**Project web site** We are looking at how the interviews could be available on-line and via pod-casts.

**List on a joint (possibly STR web site)** No response

**Join listserv/ emailing list/forum** Yes

**Further information**

**List of interviewees provided** N/A

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**Number** 34

**Name of your project** Grand Memories

**Respondent or information from other source** From HLF web site

**Aims, policies, purpose/ impetus for project**

**Description:** The Grand Memories is an intergenerational project that aims to celebrate the history and heritage of Wolverhampton Grand Theatre, which has provided entertainment for the people of Wolverhampton and beyond since 1894. There are three main strands to the project: 1:To make a permanent collection of people's memories of the Grant Theatre, including Patrons, workers and performers. These will be collected by an oral historian and young people from our local community. 2:To create a permanent historical archive display in our theatre building so that patrons can access the history of the Grand during their theatre visit. 3:The third aspect of the project is to create an on-line resource, attached to the existing Grand Theatre website.

**Dates** 2008 ongoing

**Key individuals and roles involved** Louise Bent, Education Officer

**Paid or voluntary, training in oral history**

**Project funded by:**

**Management of project**

**Format of interviews**

**How interviewees are selected and located**

**Interview running time**

**Copyright in interviews. Assignment rights?**

**Location of interview copies. Accessibility to public/ format**

**Collection contact details /web link.**

**Interview transcripts /lists of topics or other content indexes**

**Cataloguing**

**Future plans for project/ interviews?**

**Materials used for publications, exhibitions, conferences, radio /TV programmes or performances etc or future plans for this?**

**Project web site**

**List on a joint (possibly STR web site) Yes/No**

**Join listserv/ emailing list/forum Yes/No**

**Further information**

**List of interviewees provided**

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**Number 35**

**Name of your project**

Jewish Mothers and Daughters: a Film Archive

**Respondent or information from other source** Julia Pascal via email notes

**Aims, policies, purpose/ impetus for project**

Video interviews with 50 Jewish women who have made an impact on life in the UK. NB Our project was not a Theatre Project but some of the women were theatre practitioners. These are Janet Suzman, Pamela Howard, Abigail Morris, Miriam Karlin, Maureen Lipman, Susannah Kraft, Julia Pascal. See [www.pascal-theatre.com](http://www.pascal-theatre.com)

**Dates** 2006

**Key individuals and roles involved** Julia Pascal, Director

**Paid or voluntary, training in oral history**

**Project funded by:** Heritage Lottery Fund

**Management of project**

Pascal Theatre Company is association with the London Jewish Cultural Centre

**Format of interviews** DVD

**How interviewees are selected and located**

**Interview running time** Between one and two hours

**Copyright in interviews. Assignment rights?**

**Location of interview copies. Accessibility to public/ format**

Essentially theatre-related interviews are at V+A/Theatre Collections. Other interviews are at the British Library (NSA) and The London Jewish Cultural Centre and depending on topic, The Imperial War Museum (Sound Archive), London Metropolitan Archives, St Lawrence University New York.

**Collection contact details /web link.**

Email [tmenquiries@vam.ac.uk](mailto:tmenquiries@vam.ac.uk) to book a viewing appointment.

**Interview transcripts /lists of topics or other content indexes**

No transcripts due to lack of budget. Topic lists were generally: identity, feminism, relationship with mother, relationship to Great Britain, exile, holocaust, ambition.

**Cataloguing**

Most theatre-related interviews in V&A Theatre Collections and catalogued there –see list above. [http://www.vam.ac.uk/files/file\\_upload/44751\\_file.pdf](http://www.vam.ac.uk/files/file_upload/44751_file.pdf).

**Future plans for project/ interviews?**

**Materials used for publications, exhibitions, conferences, radio /TV programmes or performances etc or future plans for this?**

**Project web site** <http://www.pascal-theatre.com/mothersanddaughters/index.html>

**List on a joint (possibly STR web site) Yes/No**

**Join listserv/ emailing list/forum Yes/No**

**Further information** See [www.pascal-theatre.com](http://www.pascal-theatre.com)

**List of interviewees provided** Yes

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**Number** 36

**Name of your project or information from other source**

- A. Cindy Oswin – On the Fringe
- B. Cindy Oswin – On the Edinburgh Fringe

**Respondent or information from other source** Cindy Oswin

**Aims, policies, purpose/ impetus for project**

- A. On the Fringe is a personal history, by senior theatre practitioner Cindy Oswin of British Experimental Theatre from the sixties to the eighties. The project records the work and the testimonials of artists (many of whom she has worked with) in video interviews to be housed permanently in the British Library. CO also gives a lecture performance using extracts from the material with an exhibition of artefacts curated by Neil Hornick.
- B. On the Edinburgh Fringe – a series of video interviews by Cindy Oswin - in collaboration with the Edinburgh Festival Fringe - with artists, producers and audience members who have been attending the Fringe Festival for many years. A lecture performance is planned for the future.

**Dates** On the Fringe began in May 2004 and is a continuing project.

On the Edinburgh Fringe began in August 2008 and is also a continuing project.

**Key individuals and roles involved**

Cindy Oswin co-ordinator and interviewer, lecturer/performer

Neil Hornick – curator of the exhibition and performer in the lecture/performance

Occasional intern assistance for research and camera.

**Paid or voluntary, training in oral history**

CO and NH are paid for performances.

The occasional Intern is voluntary and paid expenses

**Project funded by:**

In the first two years the project was funded by Artsadmin and ACE .

The only monies the project now receives is some payment from the British Library for each completed interview.

**Management of project** Project co-ordinated by Cindy Oswin

**Format of interviews** Mini DVs

**How interviewees are selected and located** Most of the On the Fringe interviewees are known to Cindy Oswin as former colleagues.

On the Edinburgh Fringe Interviewees are located through research with assistance from the Edinburgh Festival Fringe.

**Interview running time** Each interview is 40mins to 2hours long

**Copyright in interviews. Assignment rights?** Yes

**Location of interview copies. Accessibility to public/ format**

The British Library Sound Archive. Will be accessible to the public at a future date.

**Collection contact details /web link.**

**Interview transcripts /lists of topics or other content indexes**

Not at the moment – will be in the future

**Cataloguing** Not at the moment – will be in the future

**Future plans for project/ interviews?**

The interviews will continue for both projects but further funding is needed.

**Materials used for publications, exhibitions, conferences, radio /TV programmes or performances etc or future plans for this?**

On the Fringe lecture performance (illustrated with extracts from the interviews) has been given at The British Library, Roehampton University, Toynbee Studios, Central St Martins and Brighton University and will continue to be performed in the future.

A video of the lecture/performance at the British Library is available.

**Project web site** Website is being designed

**List on a joint (possibly STR web site)** No specific response

**Join listserv/ emailing list/forum** Yes

**Further information**

**List of interviewees provided** Yes

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**Number** 37

**Name of your project or information from other source**

Watford Palace Theatre Reminiscence Project

**Respondent** Owen Davies, facilitator

**Aims, policies, purpose/ impetus for project**

The impetus was to celebrate the centenary of Watford Palace Theatre

**Dates** September 2008, running for 3 months.

**Key individuals and roles involved** 3 key individuals – Watford Palace Theatre's Executive Director; Watford Palace Theatre's Head of Learning & Participation; Owen Davies as University of Hertfordshire facilitator.

**Paid or voluntary, training in oral history**

3 university students were involved to conduct and record oral history interviews

Student interviewers were voluntary. 2 were level3 undergrads, and the other a PhD student with training and experience in oral history.

**Project funded by:** The Theatre was awarded £5000 Heritage Lottery Money.

**Management of project** By the Theatre

**Format of interviews** Digital Edirol MP3 recorders.

**How interviewees are selected and located**

They were elderly Watford residents invited by the Theatre for a reminiscence day.

**Interview running time** 6 hours

**Copyright in interviews. Assignment rights?**

**Location of interview copies. Accessibility to public/ format**

The interviews are held by Watford Palace Theatre

**Collection contact details /web link.**

**Interview transcripts /lists of topics or other content indexes**

The PhD student created a basic index of topics for the Theatre.

**Cataloguing** This is being dealt with by the Theatre

**Future plans for project/ interviews?** I applied for an AHRC Collaborative PhD working on the social history of Watford Palace Theatre. Oral history would form a part, but not a major part of the research.

**Materials used for publications, exhibitions, conferences, radio /TV programmes or performances etc or future plans for this?**

They were to be used by a performance artist as part of the centenary celebrations

**Project web site** n/a

**List on a joint (possibly STR web site) Yes/No** n/a

**Join listserv/ emailing list/forum** Yes – me or one of my colleagues

**Further information**

**List of interviewees provided** No

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**Number** 38

**Name of your project**

Norman Tozer projects (for purpose of this survey - has no name, as yet.)

**Respondent or information from other source** Norman Tozer

**Aims, policies, purpose/ impetus for project**

To preserve and enlarge a small collection of audio recordings about theatre, its practice and personalities. Most were originally recorded for broadcast.

**Dates** By its nature this is a continuing project. The first recording was made in the early 1960s.

**Key individuals and roles involved** One, me.

**Paid or voluntary, training in oral history** This is a voluntary project. I worked as a radio and Tv journalist/interviewer for about thirty years and have learned to vary my interviewing techniques to serve differing purposes.

**Project funded by:** From my pocket

**Management of project** N/A

**Format of interviews** Quarter inch audio tape, audio cassette and Minidisc. I am currently recording some video interviews with the BECTU History project

**How interviewees are selected and located** Interviews intended for archive purposes are selected on a random, personal basis.

**Interview running time**

From a minute to approximately an hour

**Copyright in interviews. Assignment rights?**

I hold copyright on material intended for broadcast. Recent material will be covered by assigned rights. I also hold material recorded for STR, most NOT cleared by the Society.

**Location of interview copies. Accessibility to public/ format**

I record anywhere. The material is not currently accessible to the public.

**Collection contact details /web link.**

My phone number is: 020 7722 1812

Email: [norman.tozer@btopenworld.com](mailto:norman.tozer@btopenworld.com)

**Interview transcripts /lists of topics or other content indexes**

No

**Cataloguing** No

**Future plans for project/ interviews?**

To make more up-to-date interviews with a few key theatre personalities.

**Materials used for publications, exhibitions, conferences, radio /TV programmes or performances etc or future plans for this?**

Some material has been used for radio and TV as stated above.

**Project web site** Have no website for this purpose,

**List on a joint (possibly STR web site)** Yes, happy to use STR

**Join listserv/ emailing list/forum** Yes

**Further information**

**List of interviewees provided**

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**Number** 39

**Name of your project or information from other source** National Theatre Oral History Project

**Respondent or information from other source** Gavin Clarke, Archivist

**Aims, policies, purpose/ impetus for project** While the official history of the National Theatre is largely documented in the NT Archive the institutional memory of the theatre is borne by a generation of staff who worked during the formative years of the theatre. Little has been documented concerning the working practice and sense of community that evolved in the theatre: this more intimate history can be found in the recollections of staff and former staff from generations that have begun to vanish. An oral history project could capture these memories and in the process strengthen the theatre's sense of its history, its distinctiveness and direction, and the sense of loyalty the theatre has generated amongst its staff.

**Dates** Started 2007, ongoing

**Key individuals and roles involved** Two. Gavin Clarke (Archivist / engineer/ interviewer) and Rosemary Beattie (Project Officer / interviewer). Wider group consulted on setup of project regarding selection of long list of interviewees.

**Paid or voluntary, training in oral history** Paid and trained.

**Project funded by:** Core departmental funding

**Management of project** By the theatre.

**Format of interviews** Uncompressed audio - wav

**How interviewees are selected and located** Long list of interviewees selected at start of project based on attempt to cover wide range of roles and professions. Short list created based on availability, health, distance... Theatre maintains contact with many former staff through through Box Office, friendships, details on file...

**Interview running time** 2-10 hours

**Copyright in interviews. Assignment rights?** NT holds copyright, form allows interviewee to set access restrictions

**Location of interview copies. Accessibility to public/ format**

**Collection contact details /web link.**

**Interview transcripts /lists of topics or other content indexes** This is planned for next phase of project, June 2009 -

## **Cataloguing** Yes

**Future plans for project/ interviews?** Yes, development of a web resource and transcripts, expansion of project to consider NT audience.

## **Materials used for publications, exhibitions, conferences, radio /TV programmes or performances etc or future plans for this?**

Recordings have contributed to lecture programmes run at NT Archive and will be made available for future publications and broadcasts.

**Project web site** To be developed in 2009.

**List on a joint (possibly STR web site)** Yes Interested to hear more about STR site and very open to sharing information.

**Join listserv/ emailing list/forum** Yes, though I think this would be better managed by Oral History Society than STR as they could pool technical and practical advice relevant across many subject areas.

**Further information** Interviews usually held in NT Sound Studio, occasionally in home of interviewee or at NT Archive. Master recordings are held as uncompressed digital files and backed up on DAT tape, listening copies provided as MP4 files accessible via the National Theatre's Digital Archive system in the NT Archive; web resource to be developed in 2009.

## **List of interviewees provided** Yes

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**Number** 40

**Name of your project or information from other source** Towards an Oral History of Performance and Live Art in the British Isles: an introduction.

**Respondent or information from other source** Claire MacDonald, Central Saint Martins College of Art and Design

## **Aims, policies, purpose/ impetus for project**

Project has thus far run a year-long workshop series aimed to prepare the ground for a major new project that will interrogate and document the voices of artists, curators, arts administrators, producers, critics, spectators and writers who have contributed to the field of live art and performance since the mid 1960s, when non-mainstream performance and time-based art began to be recognized as a significant part of art practice.

We have chosen to work with oral history as one of the ways of generating and archiving a history of live art and performance, for many reasons. Oral history has developed, over the past forty years, into a highly nuanced and sophisticated discipline that is committed to questioning singular historical accounts, acknowledging the variety of subjectivities and actively encouraging multiple narratives. It is essentially dialogic, and therefore particularly useful in relation to events and social movements where material evidence is lacking, and where multiple witness accounts are significant.

The workshops are consultative working days, intended to enable people with a knowledge of the artistic field, and of archival and curatorial practices, to share the kinds of ideas, experiences and knowledge that will help to shape a large scale project.

**Dates** 2007

**Key individuals and roles involved** AHRC workshop funding has enabled us to bring together a collaborative Steering Group. Claire MacDonald, of Central St. Martins College of Art and Design, and Stephen Cleary, of the British Library, initiated the project. Sara Jane Bailes (Department of English, University of Sussex) Dee Heddon (Department of Theatre, Film and Television Studies, University of Glasgow) and Angela Piccini, (Department of Drama: Theatre, Film, Television, University of Bristol) are contributing their institutional and individual areas of expertise and interest across the field, and share a commitment to exploring the methodological, research design and intellectual issues involved in setting up and archiving an oral history of the field.

**Paid or voluntary, training in oral history**

**Project funded by:** AHRC – they are about to re-submit a (requested) revised budget for the full Phase 2 project and will know in Sept if successful

**Management of project**

**Format of interviews** None undertaken so far – they will constitute Phase 2, subject to successful fundraising

**How interviewees are selected and located**

**Interview running time**

**Copyright in interviews. Assignment rights?**

**Location of interview copies. Accessibility to public/ format**

**Collection contact details /web link.**

**Interview transcripts /lists of topics or other content indexes**

**Cataloguing**

**Future plans for project/ interviews?**

**Materials used for publications, exhibitions, conferences, radio /TV programmes or performances etc or future plans for this?**

**Project web site** [www.soundingperformance.co.uk](http://www.soundingperformance.co.uk)

**List on a joint (possibly STR web site) Yes/No**

**Join listserv/ emailing list/forum Yes/No**

**Further information**

**List of interviewees provided N/A**

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**Projects at early stage or with no details supplied**

A. Scottish Theatre Oral History of Panto in Scotland. Led by Dr Adrienne Scullion of University of Glasgow. No detail supplied due to pressure of work.

B. University of Reading – project with V&A Theatre Collections on ACGB archive (Prof John S. Bull, Dr Graham Saunders, Dr Kate Dorney) is planned to include some interviews in the future, principally focused on Arts Council personnel. No response.

C. Roger Ely is undertaking an ongoing project within the area of Live Art including interviews with Jeff Nuttall, Ian Hinchcliffe. No response.

D. Dr Millie Taylor at University of Winchester plans an oral history of the development and transmission of pantomime comedy routines and to film contemporary practice, subject to a successful funding bid.

E. BECTU series of interviews. With similar brief to earlier ABTT initiative. No response from organisers. Norman Tozer has the impression they have recorded less than 25 people. No response.

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**BRIEF ENTRIES**

**National Sound Archive, British Library**

Has not undertaken its own specific projects on oral history and theatre, part from Life Histories: an Oral History of British Theatre Design in conjunction with Wimbledon School of Art. However it advises on a range of projects both through Rob Perks Head of Oral history and Steve Cleary, Curator of Drama and Literature including many of those listed above and houses copies of many. Among earlier materials held by the NSA are collections from the African Writers Club interviewing many African playwrights including Efua Sutherland and Chinua Achebe and the Bow Dialogues from the late sixties where Glenda Jackson, Janet Suzman, Laurence Olivier, Michael Denison and others discussed issues including theatre censorship, stage morality,

religion etc with the rector of St Mary-Le-Bow Church.  
<http://sounds.bl.uk/Default.aspx> to search. Also see list appended to Report.

### **Apollo Theatre, Oxford**

Oral histories in Oxfordshire Studies Social and Community Services  
[www.oxfordshire.gov.uk/heritagesearch](http://www.oxfordshire.gov.uk/heritagesearch) include accounts of local pantomimes in Ashmore and theatre-going in the 1950s at the Apollo Theatre, Oxford

### **Hoxton Hall, London**

Conan Lawrence had students conduct interviews with long-time users at Hoxton Hall. A further round of interviews is planned.

### **Working Class Movement Library, Salford**

Holds a collection of tapes, interviews done by their founders, Edmund and Ruth Frow, and others donated over the years including a few interviews with members of Manchester Unity Theatre. Details to follow when volunteer has investigated. [www.wcml.org.uk](http://www.wcml.org.uk)

### **Samuel Beckett Material**

Material acquired at University of Reading from James Knowlson. This new addition is as yet uncatalogued, but believed to contain oral history recordings.

### **Charles Parker Archive 'A Future For Ordinary Folk' Birmingham City Archives**

Collection of folk song and music and traditional oral culture and the records of Banner Theatre. 1973-1988. After leaving the BBC in 1972, [Parker] turned his unique talents as a performer and producer to the service of radical theatre, becoming a founder and mainstay of the Banner Theatre of Actuality in Birmingham.

### **Joan Littlewood and Ewan MacColl**

The Paul Graney Memorial Folk Trust at Greater Manchester County Record Office, an educational charity, based upon a collection made over the lifetime of the late Paul Graney, oral historian and include his taped reminiscences of 'barnstorming theatre days, with Joan Littlewood and Jimmy (Ewan MacColl) Miller'

### **Travelling Showmen / Fairs**

The Hull Fair project aims to involve residents of Hull and the community of travelling showmen in building a community history web site which explores the recent history of Hull Fair from a personal perspective. It also aims to conserve and enhance Hull's diverse culture and encourage the local community to identify, look after and celebrate its unique heritage. We wish to collect preserve, digitise and make widely available material relating to the heritage and history of Hull Fair through a format which is both user friendly and encourages greater access of the fairground and Humberside communities to their heritage and history. The Hull Fair Project,

National Fairground Archive, Main Library, University of Sheffield, Sheffield S10 2TN, United Kingdom  
Tel: 0114 2227231, Fax: 0114 222 7290 [fairground@sheffield.ac.uk](mailto:fairground@sheffield.ac.uk)

### **Ronald Duncan Collection**

Ronald Duncan (1914-1982) was well known as a writer for the theatre, particularly in the late 40s and early 50s. Hold taped interviews with people who worked with him in the theatre, but is an ongoing, and not a special project.

Dr Alan Munton, Archivist, Ronald Duncan Collection, Room 304  
Library, University of Plymouth, Drake Circus, Plymouth, Devon PL4 8AA  
01752-587153 office, 07855 931296 mobile

### **Natasha Morgan Interviews**

A series of interviews mostly about 45 minutes each recorded in the 1980s with women working theatre and performance art, located through the Unfinished Histories project now lodged with the NSA. Interviewees were: Geraldine Pilgrim, Sue Todd (now Lily Susan Todd), Ilona Secasz, Anne Bean, Di Trevis, Sarah Pia Anderson, Anna Furse, Fidelis Morgan, Gemma Jackson, Victoria Radin, Mary Longford, Jenny Carey, Rose English, Carlyle Reedy and Tina Keane.

### **Beamish Museum**

Holds a large oral history archive, covering all of life in the north east. Quite a lot of people obviously mention trips to the theatre and so on, there is not generally a great deal of detail. The closest we have got is probably one interview with a dancer and contortionist of the 1920s and 30s.

Jo Bath

### **King's Cross Voices**

Some time ago London Borough of Camden completed this project focusing on the Kings Cross area of the borough. Organiser was Alan Dein. There were a few interviews with content relating to theatre, opera, etc, Tudor Allen, Senior Archivist, Camden Local Studies and Archives Centre, Holborn Library, 32-38 Theobalds Road, London WC1X 8PA

Tel: 020 7974 6342 E-mail: [tudor.allen@camden.gov.uk](mailto:tudor.allen@camden.gov.uk)

Website: [www.camden.gov.uk/localstudies](http://www.camden.gov.uk/localstudies)

### **Norfolk Sound Archive**

Holds a few recordings relating to theatres, detailed below: Norfolk Museums and Archaeology Service: Great Yarmouth Museums - Great Yarmouth Voices, series 2: interview of Murial Hardie and Betty Taylor by unnamed interviewer; relates to their employment in box office of St George's Theatre, Great Yarmouth; 2 compact cassettes; 26 Apr 2004; NSA ref. AUD 19/2/57; audio CD copy (SCOP 1/691) available for access. Also hold the archive of BBC Radio Norfolk, which contains several recordings relating to the theatre in Norfolk. This collection has not been catalogued and in most instances has not yet been copied. However one recording that has been copied is of a documentary called A play at the seaside about the Little Theatre in Great Yarmouth; NSA ref. SAC 2003/3/389. Another recording within this collection

that maybe of interest is about the Gorleston Pavilion Theatre and looks at its origins; NSA ref. SAC 2003/3/384; this recording has not yet been copied. In common with other collections they hold oral history interviews by theatre companies that were used as the basis for scripts (Eastern Angles Touring Theatre Company on Norfolk lifeboat men and Spin-Off Theatre Company, plays, relating to the Norfolk Broads).

**Books noted include:**

*Kings, Queens and People's Palaces*, ed by V. Devlin, Oral history of Scottish variety theatre, 1920-70, 1991

*Twentieth Century Fit-Up Theatre: an oral and documentary history* by Fern Bevan (Droitwich: Peter Andrew Publishing, 1999)