

COLLECTIONS DEVELOPMENT POLICY

Name of museum: University of Bristol Theatre Collection

Name of governing body: University of Bristol (Library Services)

Date on which this policy was approved by governing body: 6th February 2024
Signed by Ed Fay, on behalf of Library Services Senior Management Team

Policy review procedure: The collections development policy will be published and reviewed from time to time, at least once every five years.

Date at which this policy is due for review: February 2029

Arts Council England will be notified of any changes to the Collections Development Policy, and the implications of any such changes for the future of the collections.

University of Bristol Theatre Collection

Collections Development Policy (2024-2029)

1. Relationship to other relevant policies/plans of the organisation:

The University of Bristol Theatre Collection is an Accredited museum and archive service, with its entire holdings Designated Outstanding by Arts Council England. We are guided by the University of Bristol's [Vision and Strategy 2030](#), and the Library Services [Divisional Plan 2023 – 2030](#). Our mission and aims are encapsulated in the IDEASpace model (Appendix 1).

1.1. Theatre Collection Statement of Purpose:

Our mission is to curate a world-class collection relating to the history of British theatre and live art, and their creative and cultural contexts. We work collaboratively to realise the potential of our collections to deliver research, educational, creative, and social outcomes for diverse communities locally, nationally, globally.

Key Aims

- Curate a world-class collection reflecting the diversity of British theatre and live art that provides unique insight into their creative processes and broader cultural contexts.
- Develop, care for and share our collections sustainably, ensuring they are visible and accessible locally, nationally and globally for the broadest possible impact.
- Use our collections to inform, inspire and transform learning opportunities, ensuring a culture of inclusion and belonging.
- Enable and co-create research by pursuing innovation, collaboration and sector leading practice, embracing the digital in our skills, services and collections, and contributing to the development of national research infrastructures as an arts laboratory for generating and testing new ideas.
- Democratise access to the Theatre Collection by working with academic, industry and community partners, creating new engagement opportunities which offer routes to deepening knowledge. These may be on-site, off-site, and online.

- 1.2 The governing body will ensure that both acquisition and disposal are carried out openly and with transparency.
- 1.3 By definition, the Theatre Collection as a museum and archive has a long-term purpose and holds collections in trust for the benefit of the public in relation to its stated objectives. The governing body therefore accepts the principle that sound curatorial reasons must be established before consideration is given to any acquisition to the collection, or the disposal of any items in the collection.
- 1.4 Acquisitions outside the current stated policy will only be made in exceptional circumstances.
- 1.5 The Theatre Collection recognises its responsibility, when acquiring additions to its collections, to ensure that care of collections, documentation arrangements and use of collections will meet the requirements of the Museum and Archive Accreditation standards. This includes using SPECTRUM primary procedures for collections management. It will take into account limitations on collecting imposed by such factors as staffing, storage and care of collection arrangements.
- 1.6 The Theatre Collection will undertake due diligence and make every effort not to acquire, whether by purchase, gift, bequest or exchange, any object or specimen unless the governing body or responsible officer is satisfied that the Theatre Collection can acquire a valid title to the item in question.
- 1.7 The Theatre Collection will not undertake disposal motivated principally by financial reasons.

2 History of the collections

The University of Bristol Theatre Collection (TC) was established in 1951 with funds provided by the Rockefeller Foundation as a theatre archive with a supporting library. It was founded by Professor Glynne Wickham who, in 1947, had also founded the University of Bristol Drama Department, which was the first to be established in the UK. At the outset the TC's *raison d'être* was to 'serve students, scholars and practising theatre artists alike'. It has always retained the core remit of being a 'working' collection that informs and inspires academics and practitioners. Since the mid-1990s, this has expanded to include a more public facing role. The TC has always been supported and valued by the University. In 1966 the University

established the first full-time Keeper post, and it is now staffed by a core team of 5.2 FTE posts.

There have been a number of highly significant acquisitions since the TC was founded. The earliest was the Bristol Old Vic Archive, which was placed on loan in 1960, with several subsequent major deposits of material. The Richard Southern Collection was purchased for the TC by the University in 1966. It comprises models of theatres and a large visual collection which primarily concerns theatre architecture, scenery and costume. This was followed by the Beerbohm Tree Collection in 1972, comprising promptbooks, costume designs, scene designs and documentation connected with his company. This collection was purchased by the University with additional funds from the V&A Purchase Grant Fund. At this time an Assistant Keeper was appointed.

In 1980 Eric Jones-Evans began depositing his collection, which consists of material connected with his own career as well as with Henry Irving, Martin Harvey and Bransby Williams. In 1982, the Beerbohm Tree Correspondence was bought for the TC with assistance from the V&A Purchase Grant Fund, the National Heritage Memorial Fund, and the Friends of the Theatre Collection. In the same year, the London Old Vic Archives were deposited by the Trustees of the Royal Victoria Hall Foundation (with another major deposit in 1987 and several smaller ones since). In 1983 the Alan Tagg Collection was donated by Alan Tagg, a leading theatre designer. In 1988 the Eric Jones-Evans bequest transferred the remainder of his collection to the TC along with a major financial endowment to 'enable us to acquire items for the Collection, or material to house and care for those items'. In 1990 the Women's Theatre Collection was founded (as a collection within the TC), with a focus on actively collecting archival material relating to women's, particularly feminist, theatre. This collection continued to grow through the 1990s as there was a strong interest in the subject area within the Drama Department. Another collection with strong academic ties to the department was the Welfare State International Archive, which was placed on loan in 1999 and donated to the TC in 2006.

In 2001 the TC gained registered museum status. In 2004, the donation of the Julia Trevelyan Oman Archive by Sir Roy Strong cemented our position as a collection with a national profile. The importance of documenting the process of creating theatre (i.e., the 'how' and the 'why', as well as the 'what') alongside the product itself (performance documentation) began to take a more prominent role in our collections during this decade and continues to date. The next major acquisition was the transfer of the 'Live Art Archives' from Nottingham Trent University in 2005 and, again, it supported evolving academic priorities within the UoB Drama Department. This major acquisition signalled new developments for the TC and enabled a physical expansion of premises and a new staff member (Keeper: Live Art Archives) and the direct involvement in a major research and audio-visual digital preservation

project. The live art archives acquisition expanded, rather than refocused our remit and opened many new opportunities for academic research projects, funding and partnerships. This was followed by, amongst others, the donation of the Franko B Archive in 2008 and Hull Time Based Arts in 2012 strengthening our international position in relation to live art. By now the staff team comprised Director: Theatre Collection, Keeper: Theatre Archives and Keeper: Live Art Archives. We obtained Accredited museum status in 2009.

The largest acquisition in the history of the TC took place in 2011, with the transfer of the Mander & Mitchenson Collection (M&M) by its Trustees. It currently represents about a quarter of our holdings and dovetails perfectly with our existing theatre collections. To facilitate this transfer, the University funded the refurbishment of a large, specialised off-site store at Langford to house the expanded collections. M&M was transformative in terms of the quality and richness of our holdings and also the quality of visitor experiences the TC could offer through improved exhibitions and in-depth research and other learning experiences.

As a result, the TC began to receive an increased number of offers of donations and an increased quality of the collections offered. To focus resources on the curatorial care of collections we began to implement a more rigorous assessment of potential accessions (for details see section 9) and a more rigorous approach to printed material including theatre programmes, books and journals. We stopped routinely taking in ad hoc theatre programmes (which accounted for a high proportion of accessions), whilst continuing to systematically collect for selected theatres.

M&M transferred with a large library of its own, which has been amalgamated with the TC library. The TC library is maintained and developed as a key supporting resource for users of the Collection with all books listed on the University Library catalogue, but due to the increase in volumes from the M&M collection we stopped accepting unsolicited ad hoc donations to the TC library whilst continuing to acquire publications (books and journals) that are unique, rare or highly significant in terms of the collections we hold. In response to the increased use of the Collection, primarily due to M&M, the University established a new Archive Assistant post in 2012.

In 2013 an Academic Review of the TC recognised its wider potential as a vital research and teaching facility across the Faculty of Arts. As a result, the TC organisationally moved from being a Departmental to Faculty responsibility. This tied in with a rebranding exercise, promoting the TC as 'More than just theatre' to encourage people to access and engage with the holdings from a wide variety of perspectives and broader cultural contexts.

In 2015 the TC purchased the personal archive of Oliver Messel with support from the National Heritage Memorial Fund, other Trusts & Foundations and individual donors. This archive encapsulates the process of creativity and the influence of theatre on wider society, and epitomises the TC's mission to develop holdings in ways that inform and inspire others. Recent years have also seen an increase in financial gifts that accompany the donation of collections to enable or expedite the cataloguing and conservation of the collections and/or encourage wider interaction with them. In 2013/14 Theatre Roundabout donated their archive along with funds to catalogue, conserve and exhibit it and in 2016, following the donation of Kevin Elyot's Archive his family made a donation to cover cataloguing and conservation costs. They also gave an additional endowment to establish the Kevin Elyot Award, which funds an annual writer-in-residence to produce new scholarly or creative work inspired by his archive and wider collections. Other more recent philanthropic gifts have supported cataloguing and conservation work on the archives of Stephanie Cole, Irving Family, Julia Trevelyan Oman, John Vickers, Ian Smith, DV8 and Forkbeard Fantasy. Alongside these, major awards from funding bodies enabled cataloguing, conservation and digitisation work on the Bristol Old Vic (National Lottery Heritage Funding), Franko B and Welfare State International archives (Wellcome). Funding from The National Archives also supported the 'Records at Risk' project, to help organisations and individuals care for their archives, particularly during and after the COVID-19 pandemic, and a separate grant for the development of procedures for looking after complex digital files.

In 2020 the TC was awarded Designated Status from Arts Council England, with the panel noting the strength of the collections in demonstrating the 'societal and economic impact of theatre, and what the artform can tell us about wider society', alongside the effectiveness of the research, innovation and partnership work undertaken by the TC.

In 2022, as part of early preparations for a planned move to a future new University Library, the TC joined Library Services from the Faculty of Arts. The TC now forms part of Library Services' 'Collections and Culture' division, alongside the University of Bristol's Special Collections, [Published/Printed Books & Serial] Collections and Metadata, and Public Art teams. The move followed the recommendations of the external consultant's report, 'Transition and Transformation'. Within the 'Collections and Culture' division, the TC has begun working to align working procedures with Special Collections where appropriate. The posts of Digital Archivist and Digital Archives Assistant are shared with Special Collections, who support the care of TC digital archives aided by Preservica (the digital preservation system introduced in 2019), and the Collections and Metadata librarians, who have improved the management and discoverability of the TC's library and rare book collections.

3 An overview of current collections

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The current Collection falls into three main categories: Theatre, Live Art and Library. Together, the holdings cover approximately 3,700 linear meters of shelving and 94 terabytes of data, with material in a wide variety of formats. It is the second largest collection relating to the history of British theatre in the UK, containing over 500 individual collections and archives.

3.1 Theatre Holdings

Key collections include:

Owned by the TC:

Thomas Baptiste. Thomas Baptiste was an actor and singer, born in British Guiana (now Guyana) who moved to Britain in the late 1940s. The archive includes, correspondence, scripts, posters, photograph albums, and scrapbooks relating to Baptiste's career, life and political activities.

Herbert Beerbohm Tree. The Beerbohm Tree Collection held by the Theatre Collection comprises two archives, the Herbert Beerbohm Tree Archive and the Tree Family Archive. The former includes the business and production records for Tree's productions at the Theatre Royal Haymarket and Her Majesty's theatres as well as tours within the UK and abroad. The Tree Family Archive comprises the personal records of Maud Tree, her husband, Herbert Beerbohm Tree and their children, Viola, Iris and Felicity Tree.

Stephanie Cole. Archive of the actor Stephanie Cole (1941 -), who trained at the Bristol Old Vic Theatre School. The archive charts her career from repertory theatre to television screen and radio, and back again. It contains scrapbooks, photographs, scripts and other material.

Desperate Men. Archive of the Bristol-based alternative street theatre company Desperate Men, founded in 1980. Contains a wide range of production, marketing and administrative materials.

Drama Department (University of Bristol). Administrative papers of the department, the first of its kind in the UK, including records relating to accommodation, productions, conferences, lectures, visiting companies, fellowships, research and the papers of Heads of Department and Theatre Managers.

Kevin Elyot. The archive of the actor and playwright best known for his seminal work *My Night with Reg*. Includes manuscript drafts, final scripts, research, correspondence, printed material and audio-visual material.

Farjeon Family. Material related to three individuals from four generations of the Farjeon family, donated by the Farjeon estate: scenic artist Joan Jefferson Farjeon (1913 - 2006), actor Joseph Jefferson the Third (1829 - 1905) and actor, journalist, dramatist, script writer & novelist Joseph Jefferson Farjeon (1883 - 1955).

Irving Family. Collection related to the activities of four members, from four generations of the Irving family to be involved with the Theatrical Arts. They are Sir Henry Irving (1838 - 1905), Harry Brodribb Irving (1870 - 1919), Laurence Irving OBE (1897 - 1988), and John H. B. Irving (1924 - 2016).

Eric Jones Evans. The collection of Eric Jones-Evans, actor and playwright, including his archive relating to his theatrical work. It also contains collections compiled by Jones-Evans relating to Henry Irving, Bransby Williams and John Martin Harvey, including costumes and props as well as paper-based materials.

Andrew Leigh. The archive of Andrew Leigh and Prospect Theatre Company who produced plays at the Old Vic Theatre from 1977 after the departure of the National Theatre Company to the Southbank. It contains both production and business papers for the company.

Mander & Mitchenson Collection. The Mander & Mitchenson Theatre Collection (M&M) is the result of the lifetime's work of Raymond Mander and Joe Mitchenson, who collected archives and ephemera of Britain's theatrical history. It contains archives, costumes, ceramics, art works, books, audio recordings and more.

Oliver Messel. Oliver Messel was one of the most celebrated British theatre designers. The archive provides rare insight into the theatricality inherent in Society life and, in addition to his stage and screen work, it evidences how Messel influenced art, architecture, décor and national celebrations. It contains artwork, correspondence, photographs, press cuttings, architectural drawings and more.

Shakespeare at the Tobacco Factory. The archives of the theatre company based at the Tobacco Factory in Bristol. The archive contains production records, information regarding educational work and a number of props.

Richard Southern. This collection is an important visual resource for the history of theatre. It is particularly strong in the areas of theatre architecture and backstage information, including plans, photographs, cuttings, as well as scenery and costume.

Stagetext. Stagetext is a registered charity which provides captioning and live subtitling services to theatres and other arts venues to make their activities accessible to people who are d/Deaf, deafened, or hard of hearing.

Theatre Projects Ltd. Originally established by Richard Pilbrow as a lighting design company which became heavily involved in the design of the National Theatre building, the archive includes lighting files and plots, production papers, financial papers, correspondence, minutes of meetings.

Theatre Roundabout. The archive of the theatre company which toured two-person adaptations of major literary works around the country and abroad from 1961-2008. Includes production and business papers, costumes and props.

Thelma Holt. The collection includes both Thelma's personal and theatre records, and the archive of Thelma Holt Ltd., the production company formed in 1990. Alongside personal and production correspondence are budgets, contracts and marketing records, generally arranged by production.

Julia Trevelyan Oman Archive. Her personal archive covers her entire career and includes her original designs with research files, technical drawings and plans, research photographs, production photographs, correspondence and fabric swatches.

John Vickers (Photographer). This comprehensive archive documents Vickers' career throughout the 1940s and 1950s and compliments the London Old Vic collection which is also held here. It includes glass plate negatives, prints, framed items, correspondence and ephemera.

Welfare State International (for John Fox/Sue Gill Archive see below). The archive of the collective of radical artists and thinkers who explored ideas of celebratory art and spectacle between 1968 and 2006. Includes records of productions, education work, grant applications etc.

Women's Playhouse Trust. The archive of the company founded in 1984 by Jules Wright and others to nurture female talent in theatre. Containing business papers, publications and production information.

Women's Theatre Collection. This was established in 1990 to provide a centre for playscripts by women of performed but not necessarily published plays. There are additionally a number of small archives which offer an insight into the involvement of individuals and small companies including: **Margaret Macnamara** (playwright); **Marie Scharning** (actress); **Ella Burra** (playwright); **Sylvia Rayman** (playwright); **The Conference of Women Theatre Directors and Administrators**; **Moving Target Theatre Company**.

Other named collections (over 100 smaller archival collections) from theatre professionals, historians and collectors, companies and organisations, including:

Kathleen Barker (theatre historian), **Shirley Brown** (theatre historian); **Bourke sisters** (correspondence of actor sisters 1860s/70s); **Patience Collier** (actor); **Richard Digby Day** (director and educator); **Berta Friestadt** (writer/director); **Chris Harris** (actor); **Medieval Players** (company); **Miriam Karlin** (actor and political activist); **John Moody** (artistic director), **National Student Drama Festival** (organisation); **Arnold Ridley** (actor and playwright), **George Rowell** (academic and playwright), **Theatre Bristol** (support & advocacy company), **Ernest Thesiger** (actor), and **Glynne Wickham** (academic and historian; founded the University of Bristol Drama Department).

Designers' archives including **Ralph Adron**, **Graham Barlow**, **Frederick Crooke**, **John Elvery**, **Herbert Norris**, **Yolanda Sonnabend**, **Alan Tagg** and **David Walker** include sketches, finished designs, research and notes.

Smaller collections and individual items. These include many individual objects and small groups of collections. The objects are wide ranging and varied and include costumes, textiles, puppets, props, set models, personal memorabilia and ephemera etc. We also hold art works including paintings, sketches, designs, prints, photography, sculpture and ceramics. TC Collections of audio-visual material (sound recording and film of performances) and digitised content are also substantive. These objects often provide the most significant or immediate point of contact for interpretation or other form of engagement with our users. Some of these are combined into the TC artificial collections.

On long-term renewable loan:

Bristol Old Vic Archive - The Bristol Old Vic Archive includes the administrative and production records of the theatre company from its inception in 1946, and for the Little Theatre between 1963-1980.

John Fox/Sue Gill Archive – founder members of Welfare State International (see above) and now creators of Dead Good Guides. The archive contains records of performances, publications, correspondence etc.

Joyce Grenfell Archive. The Joyce Grenfell Archive is a personal collection which contains correspondence, drawings, monologues, scripts for radio and television, as well as books and photographs that reflect her talents, interests and contacts in the entertainment industry.

Old Vic (London) Archive (and Royal Victoria Hall Foundation) - The Old Vic archive is a unique historical record of a London theatre and company, from its foundation in 1818 as the Royal Coburg Theatre, until the end of the Mirvish years in 1997. The Royal Victoria Hall Foundation archive contains the papers of the charity following its administrative disassociation from the Old Vic theatre in 1982.

Royal Theatrical Fund Archive. The archive of the charity established in 1839 and still going today to provide financial assistance to theatre professionals. The archive contains the business records, correspondence, and records of dinners and other events.

3.2 The Live Art Archives

The live art archives were first established at Nottingham Trent University in 1994, transferring to the Theatre Collection in 2005 where they continue to grow. The archives contain a range of material in a variety of formats, particularly audio-visual and digital, and relate to individual artists, companies, festivals and other organisations.

The live art holdings include:

Alastair Snow. Archive of the artist and photographer, which contains a wealth of material from his performances, including many photographs and props such as The Guerilla Squad masks and pieces of 'edible art' from the Edible Art Association event in 1981.

Arts Council England Live Art and Performance Archive (ACELAP Archive).

Videos and documentation which represent the development of innovative contemporary arts practice during the 1980s and 1990s in the UK.

Barry Edwards Archive. Edwards is founder and artistic director of Optik, a company that has performed nationally and internationally since 1981. The archive covers Edwards' career as Optik director and other theatre companies including Apple Theatre (1968 - 1969) and Ritual Theatre (1971 – 1975).

Bodies in Flight. Archive to date of the contemporary performance company formed in 1990 and closely related to the Bristol Drama Department.

Clare Thornton. Archive of interdisciplinary artist, collaborator, educator and member of Performance Re-enactment Society, whose practice drew on her training in dance, performance, scenography and literature.

Crystal Theatre of the Saint. Archive of the 1970s alternative theatre company, based in Bristol and Rotterdam.

David Hughes Live Art Archive (incorporating Hybrid, LiveArt magazine and Live Art Listings). The archive includes printed material, press releases, photographs, correspondence, annotated design proofs, publicity and marketing

ephemera, essays, lecture notes and proposals relating to David's career as publishing editor, lecturer and writer.

Digital Performance Archive. A video and CD-ROM archive, which also contains some printed material such as press cuttings and supporting information.

DV8. The archive of the highly acclaimed performance company led by Lloyd Newson, covering 30 years of touring productions which straddled dance, text, theatre and film.

Forkbeard Fantasy. Extensive archives and objects from the anarchic performance company founded in the early 1970s by brothers Tim and Chris Britton. Documentation covers multi-media performances, live theatre shows, films, animations, puppetry, poetry, mechanical sculptures, and exhibitions.

Franko B. Archive of the internationally renowned performance artist, which includes material in a wide variety of formats related to his performances, screenings, exhibitions, collaborations, mentoring, books and visual art.

greenroom. Archive of the prestigious Manchester organisation which developed and presented local, national and international performance and closed in 2011.

Hull Time Based Arts. Archive of Northern England's combined arts development agency and one of Europe's leading commissioners of performance and new technology art which closed in the mid-2000s.

National Review of Live Art Archive. Primarily a video archive that holds footage of performances from the prestigious NRLA festival. The footage covers the period from 1986 to when the festival finished in 2010.

Phil Smith. The archive of Dr Phil Smith, performance-maker, writer, academic researcher and teacher, member of arts collective Wrights & Sites and one half of Crab & Bee, specialising in work around 'walking, site-specificity, mythogeographies, web-walking, somatics and counter-tourism'.

queerupnorth Video Archive. The video archive consists of videos submitted by artists, along with other materials promoting their work, videos recorded by, or on behalf of, queerupnorth, mostly within venues in Manchester during the festival. The rest of the archive is held in Manchester.

Record of Live Art Practice (RLAP). An artificial collection of material relating to over 200,000 records of Live Art/Performance Art primarily in England and the UK, from 1994 to the present. Mostly paper-based, although it does contain some videos and DVDs, audiotapes and slides.

Third Angel. Archive of Sheffield based company led by Rachael Walton and Alexander Kelly (1995-2023) of devised theatre and participation projects which toured throughout the UK and internationally.

In addition to the collections listed above, the live art archives also contain a number of smaller collections of live-art-related material including **Performance Magazine**, **P-Form magazine** and the **Administrative Records of Nottingham Trent University's Performing Arts Digital Research Unit and Live Art Archives**. The live art collections are supported by a wide range of audio-visual and other resources in the TC Library collections.

3.3 Library Collections

The TC library collections, which are reference only, are an integral part of the TC, helping users place the collections within their wider context. The library collections comprise over 30,000 volumes, including almost 300 series of journals, the majority of which are on open shelves, and a Rare Book Collection of approximately 2,250 books and pamphlets (over 50 linear metres – see below) which are all early, rare, unique and/or heavily annotated. The TC library holdings on open shelves are predominately twentieth and twenty-first century books, while many of the books within the Rare Book Collection date between 1750 and 1860, with the earliest examples going back to the late 1600s. Many of the books on open shelves in the TC library, particularly those that were transferred as part of the Mander & Mitchenson (M&M) Collection, are also heavily annotated and therefore irreplaceable.

Rare Book Collection. Almost 2,250 unique, rare, early, fragile or heavily annotated items including the Howard Staunton Facsimile of the Complete Works of Shakespeare (1886) and *Monumenta Scenica*. There is a large collection of plays, mainly nineteenth and twentieth century, including Lacy's Acting Plays and Dicks' Standard Plays, plus some 17th and 18th century editions and the standard 18th and 19th century sets and series such as Bell's, Cumberland's, Jones' and Dolby's British Theatre. There are also several volume sets of the works of Shakespeare, many illustrated. The Collection also includes a small number of 19th century theatrical journals, mostly single issues or small runs, including *Grumbler* 1839, *The Town* 1838, *Oxberry's Weekly Budget* 1843-44, *The Dramatic Censor* 1800, *Tallis's Dramatic Magazine* and *General Theatrical and Musical Review* 1850-51 and *The Era* 1850-1919, alongside a number of more contemporary artist bookworks.

3.4 Strength and Significance

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By the time of museum registration in 2001, the TC had developed significant collections in nineteenth and twentieth century British theatre, and had a particular emphasis on regional theatre especially that of the south-west. In 2011, the acquisition of the M&M Collection brought with it collections relating to London as well as most regional theatres, plus actors, writers, directors, designers, and many performing and non-performing companies from the UK. This transfer, which in effect merged two major collections, provided the TC with a very strong grounding across most areas of British theatre history, which was recognised by our ‘Designated Outstanding’ award from Arts Council England in 2020. Other areas of particular strength and significance are the visual representation of theatre through set and costume designs, theatre photography and theatre architecture.

The TC is particularly strong on theatre within the Bristol area with the archives of Bristol Old Vic, Shakespeare at the Tobacco Factory, Kathleen Barker and smaller local collections. We also hold the archive of the Drama Department (1947- 2015) covering Theatre, Film and TV, and the renamed Department of Theatre (2015-). We continue to collect material relating to the key people, activities and research projects associated with the Department of Theatre.

More contemporary performance is also very well represented in the Collection. We are the leading museum collection in the UK, and one of the leading collections in the world, for live art (sometimes referred to as performance art). The archives of the National Review of Live Art, Franko B, DV8 and Hull Time Based Arts are particularly important. Due to the challenging nature of their format and contents, the TC is seen as leading the field in the curatorial care of and access to these ‘challenging’ contemporary archives.

Another strength is our close relationships with the companies whose archives we hold, such as Bristol Old Vic and the Royal Victoria Hall Foundation’s archives of the London Old Vic. This ongoing dialogue ensures we continue to collect the most complete archive possible that will provide the greatest insight to current and future users. For example, the business records when combined with the production records, provide a deeper insight into theatre processes and practice. Likewise, the TC takes this holistic approach when acquiring personal archives and collections and has strong and active links with many individual collectors and professionals.

3.5 Relevance to Statement of Purpose

The collections exemplify the TC’s Mission Statement and underpin its key aims because, taken as a whole, it is a world-class collection relating to the history of British theatre and live art. Moreover, as the collecting policy emphasises the creative and practical processes of making theatre and live art, it embraces the wider

cultural contexts within which they sit. In doing this, the TC seeks to maximise the range of users and the ways they can engage with the collections through education, research, innovation, enjoyment and inspiration, and the collection's potential to provide insights into, and understanding of, creative lives.

The significance and quality of the collections in terms of their breadth and depth, supports and enables high quality academic activity including independent learning, as well as teaching and research. The collections also support and encourage the University's wider mission to be a 'global civic' university. The popularity of theatre and performance, our close links with well-known practitioners and the iconic objects within the collections enable us to engage the wider public through University impact activities, public engagement and partnership projects.

With the collections, the TC endeavours to curate a world class collection that accurately reflects the history of British theatre and live art, which can be used now and by future generations. To do this, it brings together objects, artworks, archival and library collections and treats them with integrity. The TC approach to collections respects their integrity by not cherry-picking key items from larger archives and considers them as a whole during the appraisal process. By doing this multi-format / combined approach we ensure collections are more fully comprehensive and have multiple 'routes of entry' for users and researchers of all levels and disciplines. The TC then uses these collections to underpin the IDEASpace model of working and engagement with our three constituent user communities: Academic, Cultural & Creative Industries and the Public.

4. Themes and priorities for future collecting

4.1 Overview

The priorities for future collecting for the Theatre Collection are directly derived from our Mission Statement, namely to curate a world class collection relating to the history of British theatre and live art that provides a unique insight into theatre, the process of creating theatre and theatre's broader cultural contexts.

The TC will actively continue to collect material that helps us achieve our mission and the key aims that underpin it. We remain committed to maintaining active relationships with companies and individuals whose material we hold. The TC will also remain responsive to developments in the focus of academic research and teaching. Where our holdings are already representative we may not accept similar material.

A consideration of other Collection Development Policies and consultation with our stakeholders has helped frame this Collection Development Policy and we will continue to collect broadly across the area of professional British theatre and live art,

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rather than narrow down into particular subject areas, periods or themes. This decision is made in the light of University needs and requirements of the TC, especially given the TC's role within the wider Library Services as a resource that not only works with the Faculty of Arts but across the University and wider cultural sector. It is also made in the light of the provision of other performing arts collections in the UK.

The TC's overarching criteria is that the collections must reflect the history of British theatre and live art. For the purposes of the TC, theatre is defined to include musical theatre but generally excludes opera, ballet and dance, television and film. These disciplines fall outside of our remit and are covered by other museums and collecting institutions. Exceptions to this rule may be made when an archive or collection is predominately rooted in theatre but also extends to these wider art forms. For archival deposits, because of our holistic approach we would not normally split the archive/collection to exclude non-theatre aspects.

Our vision is to curate a subject-based Collection, but such that, because of its range, breadth, depth, and quality gives an insight into broader cultural contexts. This allows the collections to be used by scholars from many different disciplines, opens avenues of enquiries from practitioners and the public, and widens opportunities for collaboration and engagement.

The TC plans to continue to strengthen its collections in areas that will document and help others understand more about the creative process (i.e. the *how* and *why* as well as *who*, *what*, *when* and *where*) and the diversity of British theatre and live art practice. This includes both the less well documented, behind the scenes aspects of, and the personal experiences of those working in, theatre and live art that need to sit alongside the public facing and on-stage activity to create a full record.

4.2 Our collecting remit

Our remit is to collect material relating to a cross section of activities in Britain which is predominately:

- Professional British theatre (with exceptions/additions described).
- Live art (also sometimes referred to as performance art) relating to artists, companies or festivals based in Britain.

Within this remit we particularly seek accessions that relate to the practice and process of theatre and live art, and give an insight into creativity and its application.

We will continue to build the collections we already hold where the companies and individuals are still active. We also seek to fill gaps in our holdings regarding other companies and individuals whose collections we hold that are not active.

We will also prioritise collecting material that directly or indirectly relates to existing collections that will provide greater insight into these collections. This material might

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have significant research potential and / or act as a trigger for enhancing public engagement in line with our key aims.

4.3 New Collections

The TC will continue to collect new stand-alone items, small and - occasionally - large collections. In assessing these potential accessions, any relationship these items may have to existing holdings is considered very important. Consideration is also given to intrinsic value (including quality and rareness, or as an example of 'best of its kind') and the additional evidential, informational, research, display and public engagement value it offers. An item's provenance is also a key factor, especially for objects and personal collections. (See also 4.9 below.)

The TC will collect items, both physical / analogue and digital, relating to professional British theatre and live art such as, but **not** limited, to:

We collect	Priority given to items with exhibition/display potential, iconic items, key items in terms of history of British theatre and live art, or intimately related to existing collections	Only collected if part of a larger collection, fill a known gap, or are of particular significance
Architectural plans and records	Costumes	Programmes
Artwork, including prints and engravings	Props	Season brochures and flyers
Audio-visual material	Puppets	Tickets and tokens
Designs – set, costume, lighting, technical drawings etc.	Sculpture, busts etc.	Press cuttings
Digital files – including photographs, videos, websites etc.	Textiles (samples, swatches, embroidery etc.)	Playbills and posters
Oral histories	Set models	Books & Journals
Personal material (objects etc.)	Theatrical machinery	
Finance and budget records	Theatrical figurines and ceramics	
Letters	Ephemera	
Diaries	Rare Books	
Organisational records – including Articles of Association, Minutes of Meetings, Finance, Funding Applications, Marketing and Publicity, Production, Projects etc.		
Scripts and drafts		
Photographic and audio-visual documentation		
Working notes		

4.4 Areas of exclusion

We do not collect	Only collected if part of a larger collection which is predominantly rooted in theatre (including material relating to the UoB Drama Department)
Full size set cloths	Opera
Full-size sets	Ballet
Duplicate material (eg. Printed and published)	Circus
Amateur theatrical material (local and national)	Music concerts
Material which is similar to that which we already hold and which is lacking additional research value	Radio
Published books (unless rare, pre-1860, significantly annotated, or of particular relevance to existing named collections)	TV/broadcast material
	Film

4.5 Under-represented material

As a collection that is one of the key general theatre collections in the UK (the other one being the V&A) the TC is mindful of its role as a potential repository for material that is currently underrepresented in UK collections and is at risk of being lost from our cultural heritage record. Our ambition is to reflect diversity in the areas of gender, race and ethnicity, disability, sexuality, socio-economic background, faith and age.

4.6 International remit

The TC's definition of British theatre and live art includes theatre performed abroad by British companies or people.

4.7 Changes to previous policy re acquisition, rationalisation and disposal (also see section 5.)

In 2012 we decided to stop collecting theatre programmes for the foreseeable future. This is now formalised in the Collections Development Policy. The decision was made for three reasons: 1) in light of the acquisition of M&M and the many thousands of programmes within it; 2) the high number of programmes that were being donated every year, of which the majority were subsequently found to be duplicates, and 3) the almost complete runs of Bristol/Bath based theatres and certain London theatres (e.g. National Theatre) we already had. When all

programmes have been amalgamated into the TC Programme Collection a reconsideration will be given to this decision.

We have also refined our policy on duplicate printed material such as programmes, flyers and posters. In future, we may only keep one copy of this printed material (rather than the three that were formerly kept). We apply this policy for all new accessions and will retrospectively begin to rationalise current collections. Items will not be disposed of without the prior permission of the depositor/owner and financial motivation will not be a key factor.

This duplicate policy also applies to books and journals in the library and these too will be rationalised (see section 5.3 below). Permission to do this was given by the Trustees of M&M and we will gain other permissions as required. Going forward, the TC will no longer routinely accept donations of general theatre book collections, but will focus on collecting rare books, and books that relate directly to, and can support the research of, the TC's specific museum and archive collections.

In addition, greater consideration is now being given by the Accession Evaluation panel (see 4.9 below) to potential donations where equivalent or similar examples of items are already well represented within the Collection, and so may not add significantly to the research value of the existing Collection. It is important that the TC is able to maintain and manage a Collection that represents the diverse activities of British theatre and live art within its capacity, and that currently under-represented material is able to be prioritised.

The TC is no longer routinely accepting donations of items relating to amateur local theatre, apart from those of University of Bristol societies. These kinds of records are already well represented at Bristol Archives, and so there is both a risk of splitting collections and conflicting collection policies. We will advise potential donors of local amateur theatre collections to contact Bristol Archives in the first instance.

4.8 Academic Priorities and the research agenda

The TC recognises that it needs to remain responsive to the changing research agenda of the University, and that this may in very exceptional circumstances require an amendment or exception to be made to the Collections Development Policy. In the unlikely event of this affecting any possible future acquisitions, the consideration of the strategic research potential for the University and more generally across the UK will be a primary consideration and full discussion will be made with the appropriate bodies (including the Library Services Senior Management Team, the Theatre Collection's Academic Champion, the Association of Performing Arts Collections - the TC's Subject Specialist Network – and officers within The National Archives and Arts Council England).

4.9 Accession Priorities Evaluation Criteria

In order to be responsible and sustainable we recognise we have to take a rigorous approach to developing our Collection, and be selective in the number of accessions we take in. Therefore, we have developed a more formalised priorities criteria to guide decision-making as regards potential accessions of items and collections. Consideration is also given to the environmental impact as well as research potential. This is used when assessing all potential new accessions. (See Appendix 2).

5. Themes and priorities for rationalisation and disposal

- 5.1 The TC recognises that the principles on which priorities for rationalisation and disposal are determined will be through a formal review process that identifies which collections are included and excluded from the review. The outcome of review and any subsequent rationalisation will not reduce the quality or significance of the collection and will result in a more useable, well managed collection.
- 5.2 The procedures used will meet professional museum and archive standards¹. The process will be documented, open and transparent. There will be clear communication with key stakeholders about the outcomes and the process.
- 5.3 The items under consideration for disposal during the period of the Collection Development Policy relate to:
 - Theatre programmes (i.e. printed, publicly distributed material) that are duplicates and when we have permission from the owner/depositor to dispose of them (see above).
 - Theatre posters and playbills (i.e. printed, publicly distributed material) that are duplicates and when we have permission from the owner/depositor to dispose of them (see above).
 - Duplicate published books and journals.

¹ The National Archives guidance for deaccessioning and disposal can be found here: <https://cdn.nationalarchives.gov.uk/documents/Deaccessioning-and-disposal-guide.pdf>. The Spectrum standard procedures for the disposal of accessioned and non-accessioned objects can be found here: <https://collectionstrust.org.uk/wp-content/uploads/2017/11/Deaccessioning-and-disposal.pdf>

- Material in larger accessions that came in in the past as bulk accessions and included material that should not have been accessioned e.g. theatre bar receipts, cheque book stubs, some published material. In cases where the material is on loan to us, these items will be disposed of according to the owners' wishes.

5.4 Any other disposals will only be undertaken for legal, safety or care and conservation reasons (e.g. spoliation, radiation, infestation, repatriation).

6 Legal and ethical framework for acquisition and disposal of items

6.1 The TC recognises its responsibility to work within the parameters of the Museum Association and Archives & Records Association Codes of Ethics when considering acquisition and disposal.

7 Collecting policies of other museums

7.1 The TC will take account of the collecting policies of other museums and other organisations collecting in the same or related areas or subject fields. It will consult with these organisations where conflicts of interest may arise or to define areas of specialism, in order to avoid unnecessary duplication and waste of resources.

7.2 Specific reference is made to the following museum(s)/organisation(s):

V&A (including object collections held by the Department of Performance, Furniture, Textiles and Fashion, and archives and library materials held by the V&A Research Institute, National Art Library and Archives), National Theatre Archive, Shakespeare Birthplace Trust, British Library, Black Cultural Archives, University of Birmingham Archive and Manuscript collections and other members of the Association of Performing Arts Collections (APAC) for example, Scottish Theatre Archive (University of Glasgow), Kent University Special Collections and Archives, Kingston University Special Collections, Reading University Special Collections, Queen Mary University of London Archives and Special Collections, the Rambert Archive, and also the Live Art Development Agency (LADA).

More locally, University of Bristol Special Collections, Bristol Culture (including City Museum, MShed and Bristol Archives), and, for any film-based material, the Bill Douglas Cinema Museum.

8 Archival holdings

By its very nature, and that of the ephemeral art form they pertain to, the Theatre Collection's holdings include a large proportion of archival material. This material forms a constituent part of our collections, inextricably related to our non-archival holdings, and are treated as an integral within the Collection. As well as Museum Accreditation standards, we are guided by archival standards and the requirements of the Archive Service Accreditation Scheme as appropriate. Our function as a museum and archive embraces archival material as part of our collection and within our overall mission, aims objectives and operational activities.

9 Acquisition

9.1 The policy for agreeing acquisitions is:

There is a tiered system for agreeing acquisitions, depending on the size, scale and potential cost (purchase price, conservation and cataloguing needs, display costs) of the acquisition. All potential acquisitions, apart from additions to existing collections and individual purchases or donations which can be evaluated quickly by email/in person, are assessed according to the Accessions Evaluation Criteria (see Appendix 2).

The hierarchy for decision making is:

An accessions panel assesses and reviews the potential acquisition according to the criteria. If necessary further information is sought, it is discussed with other collections / museums and a site visit is carried out if needed. The accessions panel comprises a minimum core team of three drawn from the TC staff: Head of the Theatre Collection, Keepers and Assistant Keeper (Collections Management) with additional expertise brought in as appropriate e.g. the TC's Academic Champion, subject specialists, external consultation etc. The majority of potential accessions are dealt with at this level e.g. individual items, small or medium size collections and/or accessions where funding and sustainability models are clearly defined.

For more complex decisions e.g. much larger collections or ones that have a level of strategic or operational impact the decisions are referred to the Associate Director (Culture and Collections) for approval.

For a major accession or one that has significant operational or strategic impact the decisions are made by the Library Services Senior Management Team and may be referred to the relevant University Committee/Board for endorsement as appropriate.

The UoB procurement rules and regulations (including sign off level) are followed for all purchased acquisitions.

- 9.2 The TC will not acquire any object or specimen unless it is satisfied that the object or specimen has not been acquired in or exported from its country of origin (or any intermediate country in which it may have been legally owned) in violation of that country's laws. (For the purposes of this paragraph 'country of origin' includes the United Kingdom).
- 9.3 In accordance with the provisions of the UNESCO 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, which the UK ratified with effect from November 1 2002, and the Dealing in Cultural Objects (Offences) Act 2003, the museum will reject any items that have been illicitly traded. The governing body will be guided by the national guidance on the responsible acquisition of cultural property issued by the Department for Culture, Media and Sport in 2005.

10 Human remains

- 10.1 As the TC holds or intends to acquire human remains under 100 years old, it will obtain the necessary licence under the Human Tissue Act 2004 and any subordinate legislation from time to time in force.

Please note the TC currently holds biological material (blood related art works) relating to a live person (which in the fullness of time will become classified as human remains). It may in future acquire more body-based material as part of the live art archives. The TC abides by the Human Tissue Act 2004.

11 Biological and geological material

- 11.1 So far as biological and geological material is concerned, the museum will not acquire by any direct or indirect means any specimen that has been collected, sold or otherwise transferred in contravention of any national or international wildlife protection or natural history conservation law or treaty of the United

Kingdom or any other country, except with the express consent of an appropriate outside authority.

12 Archaeological material

12.1 The museum will not acquire any archaeological material.

13 Exceptions

13.1 Any exceptions to the above clauses will only be because the TC is:

- acting as an externally approved repository of last resort for material of local (UK) origin
- acting with the permission of authorities with the requisite jurisdiction in the country of origin

In these cases the TC will be open and transparent in the way it makes decisions and will act only with the express consent of an appropriate outside authority. The TC will document when these exceptions occur.

14 Spoliation

14.1 The TC will use the statement of principles ‘Spoliation of Works of Art during the Nazi, Holocaust and World War II period’, issued for non-national museums in 1999 by the Museums and Galleries Commission.

15 The Repatriation and Restitution of objects and human remains

15.1 The TC’s governing body, acting on the advice of the museum’s professional staff, if any, may take a decision to return human remains (unless covered by the ‘Guidance for the Care of Human Remains in Museums’ issued by DCMS in 2005), objects or specimens to a country or people of origin. The TC will take such decisions on a case by case basis; within its legal position and taking into account all ethical implications and available guidance. This will mean that the procedures described in 16.1-5 will be followed but the remaining procedures are not appropriate.

- 15.2 The disposal of human remains from museums in England, Northern Ireland and Wales will follow the procedures in the 'Guidance for the Care of Human Remains in Museums'.

16 Disposal procedures

- 16.1 All disposals will be undertaken with reference to the SPECTRUM Primary Procedures on disposal and The National Archives guidance on deaccessioning and disposal (See 5.2).
- 16.2 The governing body will confirm that it is legally free to dispose of an item. Agreements on disposal made with donors will also be taken into account.
- 16.3 When disposal of a museum object or archive is being considered, the TC will establish if it was acquired with the aid of an external funding organisation. In such cases, any conditions attached to the original grant will be followed. This may include repayment of the original grant and a proportion of the proceeds if the item is disposed of by sale.
- 16.4 When disposal is motivated by curatorial reasons the procedures outlined below will be followed and the method of disposal may be by gift, sale, exchange or, as a last resort, - destruction.
- 16.5 The decision to dispose of material from the collections will be taken by the governing body only after full consideration of the reasons for disposal. Other factors including public benefit, the implications for the TC's collections and collections held by museums, archives and other organisations collecting the same material or in related fields will be considered. Expert advice will be obtained and the views of stakeholders such as donors, researchers, local and source communities and others served by the TC will also be sought.
- 16.6 A decision to dispose of a specimen or object, whether by gift, exchange, sale or destruction (in the case of an item too badly damaged or deteriorated to be of any use for the purposes of the collections or for reasons of health and safety), will be the responsibility of the governing body of the TC acting on the advice of professional curatorial / archive staff, if any, and not of the curator or manager of the collection acting alone.
- 16.7 Once a decision to dispose of material in the collection has been taken, priority will be given to retaining it within the public domain. It will therefore be offered in the first instance, by gift or sale, directly to other Accredited Museums or Archives likely to be interested in its acquisition.

- 16.8 If the material is not acquired by any Accredited Museum or Archive to which it was offered as a gift or for sale, then the museum community at large will be advised of the intention to dispose of the material normally through a notice on the MA's Find an Object web listing service, an announcement in the Museums Association's Museums Journal or in other specialist publications and websites (if appropriate).
- 16.9 The announcement relating to gift or sale will indicate the number and nature of specimens or objects involved, and the basis on which the material will be transferred to another institution. Preference will be given to expressions of interest from other Accredited Museums and Archives. A period of at least two months will be allowed for an interest in acquiring the material to be expressed. At the end of this period, if no expressions of interest have been received, the museum may consider disposing of the material to other interested individuals and organisations giving priority to organisations in the public domain.
- 16.10 Any monies received by the TC governing body from the disposal of items will be applied solely and directly for the benefit of the collections. This normally means the purchase of further acquisitions. In exceptional cases, improvements relating to the care of collections in order to meet or exceed Accreditation requirements relating to the risk of damage to and deterioration of the collections may be justifiable. Any monies received in compensation for the damage, loss or destruction of items will be applied in the same way. Advice on those cases where the monies are intended to be used for the care of collections will be sought from the Arts Council England.
- 16.11 The proceeds of a sale will be allocated so it can be demonstrated that they are spent in a manner compatible with the requirements of the Accreditation standard. Money must be restricted to the long-term sustainability, use and development of the collection.
- 16.12 Full records will be kept of all decisions on disposals and the items involved and proper arrangements made for the preservation and/or transfer, as appropriate, of the documentation relating to the items concerned, including photographic records where practicable in accordance with SPECTRUM Procedure on deaccession and disposal.

Disposal by exchange

16.13 The nature of disposal by exchange means that the TC will not necessarily be in a position to exchange the material with another Accredited museum or archive. The governing body will therefore ensure that issues relating to accountability and impartiality are carefully considered to avoid undue influence on its decision-making process.

16.13.1 In cases where the governing body wishes for sound curatorial reasons to exchange material directly with Accredited or non-Accredited museums, with other organisations or with individuals, the procedures in paragraphs 16.1-5 will apply.

16.13.2 If the exchange is proposed to be made with a specific Accredited museum or archive, other Accredited museums or archives which collect in the same or related areas will be directly notified of the proposal and their comments will be requested.

16.13.3 If the exchange is proposed with a non-Accredited museum, with another type of organisation or with an individual, the TC will place a notice on the MA's Find an Object web listing service, or make an announcement in the Museums Association's Museums Journal or in other specialist publications and websites (if appropriate).

16.13.4 Both the notification and announcement must provide information on the number and nature of the specimens or objects involved both in the museum's collection and those intended to be acquired in exchange. A period of at least two months must be allowed for comments to be received. At the end of this period, the governing body must consider the comments before a final decision on the exchange is made.

Disposal by destruction

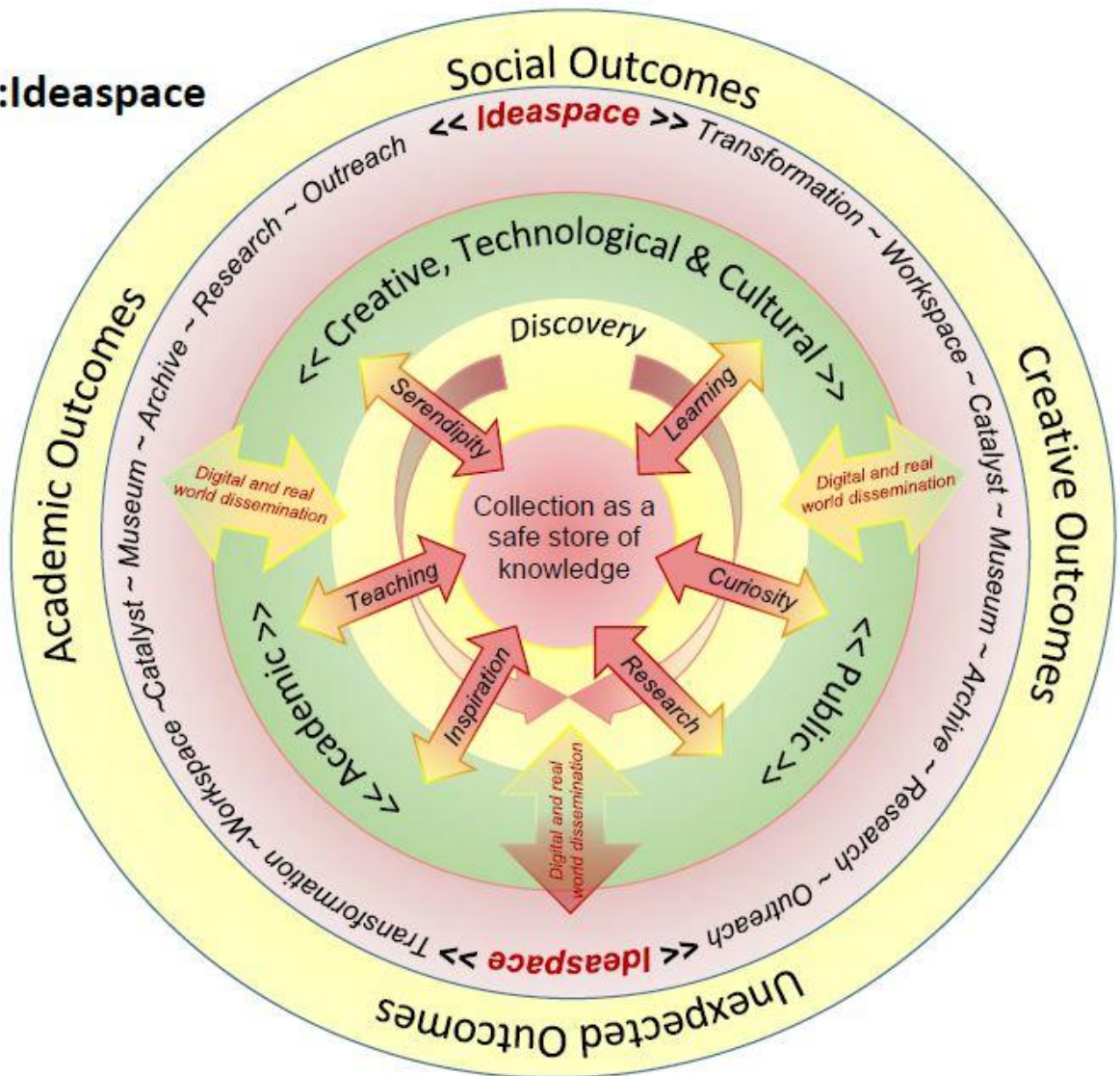
16.14 If it is not possible to dispose of an object through transfer or sale, the governing body may decide to destroy it.

16.15 It is acceptable to destroy material of low intrinsic significance (duplicate mass-produced articles or common specimens which lack significant provenance) where no alternative method of disposal can be found.

16.16 Destruction is also an acceptable method of disposal in cases where an object is in extremely poor condition, has high associated health and safety risks or is part of an approved destructive testing request identified in an organisation's research policy.

- 16.17 Where necessary, specialist advice will be sought to establish the appropriate method of destruction. Health and safety risk assessments will be carried out by trained staff where required.
- 16.18 The destruction of objects should be witnessed by an appropriate member of the museum workforce. In circumstances where this is not possible, e.g. the destruction of controlled substances, a police certificate should be obtained and kept in the relevant object history file.

Theatre:Ideaspace



COLLECTIONS DEVELOPMENT POLICY

Appendix 2 Accessions Evaluation Criteria

Please note this is a word document version of an excel spreadsheet. The latter format is how it is in use at the Theatre Collection.

ARCHIVE

TC Collections Development Policy
January 2024

MUSEUM

RESEARCH

Accession Priorities Evaluation Criteria

Name of Collection/ description of object/archive:

Assessed by

Date:

- Does it fit within TC Collections Development Plan
- 1 e.g. professional British theatre and Live Art?

Notes:

Is it printed /published material? NB the TC will only accept printed/published material (programmes,

- 2 posters, books, journals etc.) in exceptional circumstances.

Check criteria within Collections Development Plan and only give consideration to printed/published material if it may qualify due to its exceptional nature. If so, assess it under the Scoring Criteria

Notes:

3 Accession Priorities Scoring Criteria (NB scores only form a guide to the decision making process and are not definitive in their own right)

3.A The actual archive/collection/object (i.e. in its own right)

3.A.1 SIGNIFICANCE

i.e. its place within the story of British theatre or Live Art, what information does it provide that is unavailable elsewhere, significance in terms of 'how' and 'why' as well as 'what' happened eg it reveals the process as well as the final product



0 = no significance
2 = extremely low significance
4 = low significance
6 = medium significance
8 = high significance (nationally important)
10 = extremely high significance (international)

Notes:

3.A.2 IMPORTANCE

of creator and/or content (e.g. creator very important in field, and/or content/subject matter very important. Also consider informational/ evidential/ historic/ intrinsic/ artistic value)



0 = no importance
2 = extremely low importance
4 = low importance
6 = medium importance

8 = high importance

10 = extremely high importance (e.g. very important creator and content)

Notes:

3.A.3 QUALITY

consider the quality of the item(s) (e.g. their range and completeness, level of insightfulness e.g. sheds light on product and or process, the informational/evidential/historic/intrinsic/artistic value of the item(s), its exhibition/loan potential, breadth and detail of material, what information does it provide that is unavailable elsewhere?)

0 = no quality

2 = extremely low quality

4 = low quality

6 = medium quality

8 = high quality

10 = extremely high quality

Notes:

Total:

0 (Maximum of 30)

3.B TC
The archive/collection/object with reference to the

3.B.1 HOLDINGS
RELATIONSHIP AND RELEVANCE TO OTHER TC

consider it within specific TC context (e.g. how does it fit with other TC holdings, does it strengthen key collections and collecting areas? Does it fill gaps that we have identified as under-presented/needing filling, or is it unconnected? Does it meet our aim to reflect diversity in the areas of gender, race and ethnicity, disability, sexuality, socio-economic background, faith and age.)

0 = does not add anything to TC as a whole, no links with wider holding
1 = very low
2 = low
3 = medium
4 = high
5 = very highly useful and informative as regards other TC Collections or needs addressing

3.B.2 RISK

of not taking, e.g no alternative home for the archive and it will be destroyed if not taken by TC.

0 = no risk
1 = extremely low risk
2 = low risk
3 = medium risk
4 = high risk
5 = extremely high risk

Notes:

3.B.3 STRATEGIC FIT AND DEVELOPMENT

Consider the TC and UoB strategic fit and potential use , as well as national and international initiatives (e.g. does it strengthen research links/activity, or links to creative and cultural life of the City, Region etc)



- 0 = no strategic fit
- 1 = very low strategic fit
- 2 = low strategic fit
- 3 = medium strategic fit
- 4 = high strategic fit
- 5 = very high strategic fit

Notes:

3.B.4 POTENTIAL

– what is its potential for TC and UoB (e.g. further grants applications, exhibitions and display and external loans etc. Can it be a catalyst for new partnerships? What is the copyright situation?)



- 0 = no potential
- 1 = extremely low potential
- 2 = low potential
- 3 = medium potential
- 4 = high potential
- 5 = extremely high potential

Notes:

Total:

0 (Maximum of 20)

3.C Resource Implications and risks

3.C.1 PRESERVATION REQUIREMENTS

re. physical quality, format etc. NB This also includes digital media. Can we look after it properly? How can we make these formats accessible? Preservation/conservation implications, digital data, migration and storage implications? Likely resource implication – cost, other? Potential for funding this?



Notes:

- 0 = extremely high and unfundable resource implications
- 1 = extremely high (or unfundable) resource implications
- 2 = high (or unfundable) resource implications
- 3 = medium resource implications
- 4 = low resource implications or likely to be solvable or otherwise fundable
- 5 = extremely low implications, fundable or very easily to solve

3.C.2 CATALOGUING REQUIREMENTS

re accessibility, detail required— can we catalogue it to the appropriate level, where does it fit with Cataloguing Priorities Assessment? Any major DPA, FOI issues? Likely resource implications – cost, other? Potential for funding this?



- 0 = extremely high and unfundable resource implications
- 1 = extremely high (or unfundable) resource implications
- 2 = high (or unfundable) resource implications
- 3 = medium resource implications
- 4 = low resource implications or likely to be solvable or otherwise fundable

5 = extremely low implications, fundable or very easily to solve

3.C.3 RISK

including reputational risk, legal risk, ethical risk, curatorial risk etc. – are there any particular aspects of risk that need to be more carefully considered in term of the curation and dissemination of the archive (e.g. challenging content, FOI, accessibility matrix, does it need UoB Ethics approval to hold or disseminate it?)



0 = extremely high risk
1 = high risk
2 = medium risk
3 = low risk
4 = extremely low risk
5 = no risk

Notes: also make a note of any specific procedures that may need to be followed e.g. legal, ethics

Total:

0 (Maximum of 15)

3.D Other factors

3.D.1 THE MOST SUITABLE HOME?

Are there other more appropriate places that would be a better fit? E.g. V&A, Bristol Archives

3.D.2 Any Other factors? Sustainability? Copyright?

Notes: N/A

E Final Priority Scoring and summary

Part A (Maximum of 30)

Part B (Maximum of 20)

Part C (Maximum of 15)

Total Score:

0

0

0

0

Decision:

Signed

Date

Version 1.1

(Approved Jan
2016)

Amendments agreed 8 February 2017 , saved as version 1.2.

Draft Amendments Jan 2024, saved as version 1.3

This evaluation
criteria has been
designed and
developed by
the University of
Bristol Theatre
Collection -
please credit if
reused/adapted.