



East London Theatre Archive Project Plan

Overview of Project

1. Background

The East London Theatre Archive will create an invaluable database, helping to address the lack of digital resources available in the performing arts sector. Led by the University of East London, the project is driven by a strong partnership between higher education, the heritage sector, local theatres and community organisations. This partnership brings together unique collections, academic excellence and vast experience and expertise in the field of digitisation.

The outcome will be a digitised collection of value to students and researchers across the country. While the obvious benefit will be to the area of Theatre Studies and the performing arts, other academic areas including social history, art and design and cultural studies will also be able to make considerable use of this archive.

Creating in the region of 15,000 digital objects the project will preserve unique endangered collections and make them accessible to an academic audience. The objects will be catalogued to a high standard and be enriched with authoritative contextual essays. While focussing on East London, a key region in the development of the performing arts, an important part of the project will be to plan future work and to set the stage for further developing the archive and expanding into other regions. Research into theatre history is a growing area both within the UK and internationally as the numbers of MAs and PhDs in theatre arts grows incrementally each year. The needs of these students are diverse but share a commonality in their need to access primary sources. Digitisation provides a gateway for source material to reach this academic audience. The PeoplePlay project, developed by the Theatre Museum, has already become an important tool for theatre researchers but it is limited in its scope and general in its vision. The East London Theatre Archive will provide a unique focussed, contextualised resource which has a narrative about the national and international importance East London has had for theatre practice. The unique and historic nature of these resources, combined with user-friendly resource discovery tools, sympathetic to academic needs will provide extensive value to the academic community in the performing arts, and in broader academic disciplines including, but not limited to Social History, Anthropology, Politics, Economics, Design and Architecture. The project has been developed in consideration of the Framework for Higher Education Qualifications and the QAA Subject Benchmark Statements for *Dance, Drama & Performance*.

The project will run for almost two years, from March 2007 to February 2008.

2. Aims and Objectives

2.1 Aims

The aim of the project is to develop an accessible database of digital objects that will be of value for teaching and research in higher and further education, not just in performing arts but also in other academic disciplines. It will also highlight the importance of the East End in the history and development of the performing arts.

The archive will harness the collections of several historic East London based theatres, and a large part of the V&A's Theatre Collection. Accessing a range of material from playbills and posters through to architectural and preservation plans, it will also include contemporary performance and testimonial audio / visual footage.

2.2 Objectives

- To create up to 15,000 digital objects from the collections held by the partners, including playbills, posters, documents 3D objects and multimedia.
- To provide appropriate metadata and cataloguing.
- To identify appropriate technical and metadata standards
- To enrich the collections with authoritative contextual essays.
- To develop an appropriate structure and web interface to make the collections accessible.
- To build and maintain a successful partnership

3. Overall Approach

3.1 Strategy and/or methodology and how the work will be structured

Due to the diverse nature of the collections, the digitisation will be achieved in a number of ways. The Theatre Museum will digitise their own materials, using in-house expertise provided by the Victoria and Albert Museum. Lift will also arrange for the digitisation of their materials, as part of the existing Lift Living Archive project. The collections from the other partners will be sent to a specialist digitisation bureau. Indicative costings have been included in the budget. Once the project has started, a detailed procurement exercise will establish the best value option for these materials. This will be supported by UEL's in-house Purchasing Department. The project team will work to develop an appropriate metadata schema with reference to existing standards such as VRA3 and Dublin Core. It is anticipated that the nature of the collections will not suit any pre-existing schema. An expert Advisory panel will work with the project team to develop selection criteria to which all the partners will adhere.

Systems Agreement

Before digitisation can precede it all partners in the process (ULE, V&A and LIFT) must agree on common standards for all technical system. Areas that will need to be considered include:

- *Categories of objects to be digitised:* All parties need to be aware of what types of objects potentially could be digitised. How this will affect the workflow and any special consideration required for certain objects. Initial categories include: photographs, posters, written material, books, plans, small 3/D objects, large scale 3/D objects (such as architectural features), audio tape, CD/DVD, video, film (8mm & 16mm) and redundant A/V systems.

- *File formats:* All parties to agree on file formats to be used at each stage and for each specific task. Image files will require a non-lossy, high quality format that can be used as a preservation file. A more mixed approach to audio/visual formatting maybe required, though a basic outline of needs must be agreed with the AHDS. Even though UEL, V&A and LIFT will not need to produce distribution copies (this will be done by the AHDS, for consistency), it is still important that all parties agree on the correct format for web based images.
- *Image & Audio / Visual Digitisation standards:* All parties should agree on resolution and size of images, with a standard for most common objects. Exceptions maybe made for large / small scale work with a higher / lower resolution maybe required. It is important that a set standard be adhered to, so aiding the AHDS's exporting to distribution formats. With regards to Audio / Visual, though a small proportion of the material to be digitised, it is important that formats chosen can be preserved and exported to distribution formats. Partnership with the AHDS is vital for A/V development.
- *Preservation & Resource Discovery Metadata:* All elements of metadata imputing need to be agreed before the digitisation process begins. Formats used need to be exportable to the one AHDS system, and be understood by all partners.
- *Authority Files:* Similar to metadata, agreements need to be made between all partners as to which authority file systems are to be used when imputing metadata. Especially when dealing with specialised subject, and the creation of authority information when none exists.
- *Web systems:* Though not as pressing an issue at the start of the project. All parties, and especially the lead partner (UEL), need to start to consider the necessary requirements of the web and browsing system to be used.

More information on suggested file formats and metadata can be found in section 8.

Selection of archive material & tendering for digitisation

If not done already, all archive partners will need to audit their collections, so as to start the process of selection. Once a guide to each collection has been devised the Project Manager and Officer will work with the projects Advisory Panel to develop narratives that relate to the collections, this will be the bases for selection itself. The P.M & P.O can then advise LIFT and the V&A, allowing them to start their digitisation. UEL will be required to tender for digitisation as soon as they are aware of quantity of each type of object, and any other factor relevant for the tender process.

Once selection and tender has been completed digitisation can proceed in batches. This will allow for a constant stream of images to be quality controlled (returned if necessary), imputed with metadata, and despatched to the AHDS. Limiting period of time were no data is being collected.

AHDS

The Arts & Humanities Data Service will liaise with UEL, V&A and LIFT throughout the period of the project. Advising on all technical issues, as well as developing the website. They will also be receiving preservation images, storing them, and exporting them to distribution copies for use on the website. AHDS will be an active partner throughout the whole duration of the project. They will also 'hold' the archive past the project completion data.

3.2 Important issues to be addressed

As the digitisation is not being carried out centrally, a key issue for the project is to agree selection criteria that address the needs of the HE and FE communities. These will be drawn up in consultation with the project's Advisory Panel, who will be made up of professionals and academics within the field

of theatre studies.

Common standards for both technical image capture and metadata will also need to be agreed, with mapping between systems to be established before data is collected. Adherence to all of these agreed standards will be monitored by the Management Board and the central project team based at UEL.

Usability of the system needs to be ensured for all potential users. UEL, through its Institute of Performance Arts, will ensure rigorous testing by academic users. Both the V&A and LIFT, who have experience of setting-up / developing databases, will add vital contribution too. AHDS aim to test soft runs of the website around June '08.

3.3 Scope and boundaries of the work, including any issues that will not be covered.

While the project will be restricted to digitising material relating to the performing arts in the East End of London, we have not taken a strict geographical definition of the East End to allow flexibility. The time period covered is dictated by the nature of the collections to be digitised, but does include material from before the 1800s. Themes will also arise from the archives of the project partners.

While recognising that the collection will be of value to other disciplines, the main focus will be on Theatre History and the performing arts more generally.

3.4 Critical success factors.

- . •Establishing a good working relationship between partners
- . •Building successful workflows for digitisation and metadata creation
- . •Reaching agreement between the partners and with JISC on IPR and licensing issues
- . •Agreeing rigorous selection criteria, technical standards and metadata
- . •Development of accessible web interface

4. Project Outputs

These unique and important resources are held in various locations around East London, many inaccessible at the moment and some are in danger of being lost. We want to bring this rich resource together in digital form and make it accessible to the academic community at large.

The project will deliver a web accessible collection of 15,000 digital objects. This will mainly comprise images and papers, but also photographed artefacts and media clips. The digitisation will be for preservation as well as access, and the standards will be carefully selected accordingly. The objects will be recorded with detailed metadata, based on existing standards, but with extensions for the specific nature of the collection.

Contextual essays will be written to support the collection and provide insight for the targeted higher education and research audience.

Theatre Museum The Theatre Museum will be providing c. 10,000 items for digitisation, including rare nineteenth century playbills, modern programmes, contemporary press cuttings, prints, posters and architects' plans relating to around 25 current and historic venues in the East London area, including the partner organisations cited here. Additional venues include the Britannia Theatre, Hoxton (1841-1923) the Grecian Saloon, Shoreditch (1832-1881) and the Pavilion, Stepney (1827-1919). Much of the earlier material is currently unavailable to researchers due to the fragility of the playbills, which were

produced as highly ephemeral material on cheap paper, not intended for long term preservation. A digitisation exercise will enable a large amount of primary resource material to be released to the research community for the first time. The Theatre Museum also possesses substantial collections of archival material which are highly complementary to those being provided by some of the partner organisations. For example, it holds the original architects plans for Hackney Empire, and intends to digitise scrapbooks on key productions at the Theatre Royal Stratford East created by the theatrical producer, Oscar Lewenstein. In order to provide researchers with contextual information, the Theatre Museum's contribution will also include overviews of a series of specialist areas relevant to East London Theatre, such as melodrama, music hall, variety, nautical drama and pantomime.

Lift Living archive After eleven festivals and 25 years of performances, events, workshops, and lectures, Lift has amassed a huge wealth of documentation and supporting materials - more than 300 boxes of documents, 4,000 photographs, 100 Festival programmes and leaflets, 700 hours of video documentation and 60 hours of audio recordings. The Lift Living Archive project is a new initiative that will open up this wonderfully rich resource to a wider public audience, offering access to a physical archive as well as a searchable, online digital resource. The first stage of the project began in November 2005 with a research and development phase funded by the Heritage Lottery Fund and the Foundation for Sport and the Arts. Since then Lift has been surveying archive materials, talking to their audiences through market research and exploring ways to use the archive as a creative tool for learning. The findings of this phase have helped Lift to plan the implementation phase of the archive, which will be launched to the public at the end of 2007. The Lift Living Archive will be hosted and managed by Lift. The digital version of the Lift archive will be developed as an open source product enabling the East London Theatre Archive to display Lift content through their defined portal and provide additional contextual information.

Theatre Royal Stratford East Its archive collection is rich in regalia, photographs and books and includes letters, posters and press clippings dating from the theatres conception in 1884 up to the present day. Charting the history of the theatre up to the present day, the archive includes records of architectural and design changes (both to the theatre itself and area surrounding it), the important and unique collection of Joan Littlewood's letters, library and comprehensive documentation relating to the *Theatre Workshop*, as well as the emergence of the black musical during Philip Hedley's directorship. Stratford East is not just of historical importance to the history of East London theatre, but is significant to modern theatre development as a whole.

Hoxton Hall Hoxton Hall's collection comprises of a mixture of objects, including photographs, Victorian ephemera and architectural items. There are two main parts to the collection. The first comprises the leaflets, posters and other printed material that related to Hoxton Hall as a community centre and theatre from the early 1980s onwards. This part of the collection will continue to grow as printed material for all future Hoxton Hall events will be added. The second part of the collection comprises the 'historic' material. The historic collection includes all material from the late 1800's to the early 1980's. It contains Victorian ephemera gathered from under the floor boards in the Music Hall, prayer and hymn books from Hoxton Halls use as a meeting house for a Christian group, costumes, photographs and reports by the different groups housed in Hoxton Hall over the years.

Wilton's Music Hall The collection at Wilton's comprises photos and papers mainly from more modern performances. The majority of photographs have already had copyright clearance. A large section of the collection focuses on the protection of the theatre, and its return to a working performance space. In 2008 Wilton's was added to the *World Monuments Fund* list of the 100 Most Endangered Sites, assigning worldwide status to the site.

Half Moon Young People's Theatre This theatre has a unique archive collection of papers which tell a story about the rise of bilingual theatre within East London's transient immigrant populations. Described by the director as a "research project waiting to happen", the archive provides an invaluable source of information about dual-language approaches to theatre production and emergent forms of intercultural performance. The building was formerly a Victorian Poor House and the building has unique archive documents from the building's philanthropic past.

Hackney Empire The University of East London is proud to have become the custodian of the Hackney Empire archive which charts the theatre's history through its music hall heyday, its demise and then resurgence into a vibrant multicultural theatre for the East End. This archive includes unique film footage of the campaign to save the theatre, its variety acts and the restoration project. The collection also includes programmes, posters, architects' plans from the Frank Matcham office and unique recordings of artistes from the music hall period.

5. Project Outcomes

The East London Theatre Archive reflects an ambition to build collections which develop and reflect the region's rich diversity and history and serves to celebrate East London's contribution made to theatre and theatre practice as a whole. Many of the theatres in East London have developed their own small archives but have found it difficult to allow public access to these archives for researchers and students or to find suitable accommodation within which to house and preserve them. Creating a digital East London Theatre Archive will provide the academic community with online access to these unique, multimedia resources currently physically spread throughout East London. Our archive will also have a user-friendly search engine through which the academic community can search for and retrieve relevant materials, images and information.

The project will engage with the academic community in a number of other ways. All materials will be available to be developed as learning objects, provided they will be made available to the wider community by deposit in JORUM - JISC's learning and teaching materials repository. UEL is currently using JORUM, and the Theatre Museum has already allowed its digitised materials to be developed and deposited with the service. During the course of the project, the team will actively encourage academic teaching staff to develop their own materials using the available resources. A recent AHDS Performing Arts Scoping Study found there was a high demand in the academic community for a wider range of digitised materials to be made available in this area (<http://www.hatii.arts.gla.ac.uk/ahds-pa/>). Researchers and students in other fields including social history, design, politics and architecture will also find value in the collections, and we hope that synergies will develop across disciplines initiating new teaching and research.

The project will also assess and develop metadata standards that will be of use to other projects in the future. Staff working on the project will develop skills through JISC workshops and from project itself including project management, awareness of standards, cataloguing, procurement and promotion.

6. Stakeholder Analysis

Stakeholder	Interest / stake	Importance
University of East London	Project partner (lead)	High
V&A Theatre Museum	Project partner	High
Arts and Humanities Data Service	Project partner	High
LIFT	Project partner	High
Hackney Empire	Project partner	Medium
Theatre Royal Stratford East	Project partner	Medium
Wilton's Music Hall	Project partner	Medium
Hoxton Hall	Project partner	Medium
Half Moon Young People's Theatre	Project partner	Medium
Theatre's Trust	National body committed to the preservation of theatres	Medium

Academics - Theatre History, Performing Arts etc	Use of databases for teaching	High
Students - Theatre History, Performing Arts etc	Use of database for projects and coursework	Medium
Researchers - Theatre History, Performing Arts etc	Use of database for research	Medium

7. Risk Analysis

Risk	Probability (1-5)	Severity (1-5)	Score (P x S)	Action to Prevent/Manage Risk
1. Different organisational priorities and size could affect the partners' ability to achieve project milestones.	3	4	12	Most of the selection and digitisation arrangements for the smaller partners will be undertaken by the central project team
2. Delays in selection or digitisation could adversely affect the timescale for the project	2	4	8	Different stages of the project will run in parallel, reducing the impact of any delays on the critical path.
3. On a large project, with many partners, communication could be poor or even break down.	2	4	8	Communication will be coordinated by the centralised project team and supplemented by regular meetings of key personnel and the Advisory Group.
4. The needs of the key intended audience (UK HE and research communities) are not addressed when selecting and contextualising content.	3	4	12	Selection criteria will be drawn up by Creative Director (within HE) and the project team will exercise strong editorial control.
5. Different partners bring "too many voices" giving the final project no cohesive tone.	3	3	9	Editorial control from the central project team, strong selection criteria, good communication between partners.
6. Common standards are not adopted by the partners controlling their own digitisation.	1	5	5	Standards will be explicitly agreed in accordance with JISC and MINERVA guidelines, with advice from the AHDS and monitored by the central project team.
7. Delays in recruiting key staff may affect critical path.	3	4	12	Internal staff will be seconded to the project by UEL as required.

8. Standards

8.1 Content Capture Standards

Image Format

Common standards will be used throughout the project by all partners. A scoping exercise at the beginning will be used to determine the best solutions for both preservation and access. This exercise will be carried out by the project team, advised by the Arts and Humanities Data Service. The project standards will be in sympathy with both the JISC Information Environment and the MINERVA Digitisation guidelines. Where feasible, open standards will be used.

All partners will be digitising images into TIFF, as a non proprietary non-compressed and non-lossy format. These will be produced to a high resolution that matches the requirement of the V&A's

museum preservation standards, as well as the needs of the AHDS, UEL and LIFT. It has been agreed that all partners will work to the same standards. All high quality files will then be passed onto the AHDS to be stored as preservation copies.

Distribution image files will be JPEG form, allowing ease of use over a computer network, as well as meeting JISC guidelines. For delivery over the web the lower resolution JPEG file can be easily handled by both institutional and domestic computer systems. For consistency in export quality the AHDS will transfer all TIFF files into JPEG format.

Audio & Video Format

For audio and video a mixture of preservation and dissemination standards will be used. MPEG2 is likely to be the master video format.

WAV is the most likely standard when considering audio masters, due to it being lossless and a widely used format. Through it being a proprietary system other options, such as the Open Source Ogg Vorbis, will be considered too.

Dissemination formats for audio visual will include QuickTime and Microsoft's MOV format. Again, widely used with web capability.

8.2 Metadata Standards

Each project partner uses a different cataloguing system for their own requirements; as such several different metadata methods are in operation. This is more of an issue with regards to the resource discovery metadata, as opposed to the preservation metadata.

Preservation Metadata

As images will be supplied to the AHDS it is important that all preservation metadata is convertible to their system. AHDS uses MIX (a form of XML schema), which is a widely used image metadata standard. Though the V&A is using VADAR, this maps onto the JIDI (the JISC suggested format) and does not miss out any elements considered essential by the AHDS.

Resource Discovery Metadata

Several different systems will be used for resource discovery metadata, depending on the type of object and the originator of the digitisation. The four formats in predominant usage (EAD for archives, MARC for bibliographic objects, SPECTRUM for museum objects and MARC for collection-level), all should be exportable to XML by the AHDS.

8.3 Authority and Terminology

Two systems will be the bases to authority file checking; OCLC via the V&A, and the LoC through UEL. When the need arises to create a new file it has been suggested that common access document be created so as ensure that all files are 'live' from creation.

At this stage, the project team are still working on the final evaluation and selection of A/V and metadata standards.

8.4 Mapping Metadata Systems

So as to ensure consistency of information being received by the AHDS it is necessary to map the different schemas being used by the digitisation partners to mandatory Dublin Core fields. Below are the identified fields and mapped equivalents to MARC, EAD & ISAD(G).

i. AHDS stated mandatory fields from Dublin Core:

- 1 – Title
- 2 – Creator
- 3 – Subject
- 4 – Date
- 5 – Identifier
- 6 – Provenance
- 7 – Rights

ii. Item & Collection Level Mapping:

Collection level:

Dublin Core	MARC	EAD	ISAD(G)	Mandatory or optional
Identifier	024\$A	<repository>	Reference code(s)	M
Title	245 \$ A + B	<unittitle>	Title	M
Creator	7xx	<originator>	Name of creator	M
Date	518	<unitdate>	Dates	M
Subject	6xx	<controlaccess>		M
Provenance	541	<acqinfo>	Immediate source of acquisition	M
Rights	506 & 540	<accessrestrict>	Conditions governing access	M
	351 \$ B	<arrangement>	System of arrangement	O
	300 \$ A	<physdesc> <extent> sub element	Extent and medium of the unit	O
	520	<scopecontent>	Scope and content	O

Item level

Dublin Core	MARC	EAD	ISAD(G)	Mandatory or optional
Identifier	024\$A	<unitid>	Reference code(s)	M
Title	245 \$ A + B	<unittitle>	Title	M
Date	518	<unitdate>	Dates	M
Extent	300 \$ A	<physdesc> <extent> sub element	Extent and medium of the unit	M

	520 Used to state: 1. 'Catalogued as part of the East London Theatre Archive Project' 2. Which collection item relates to	<odd><note>	Note	M
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8.5 Glossary

Common abbreviation	Full name	Notes
TIFF	Tag Image File Format	Image preservation format.
XML	Extensible Markup Language	Likely text format
MPEG2	Motion Picture Expert Group	Likely to be master video format
WAV	Waveform Audio Format	Possible audio format
MIX	Metadata for images in XML	AHDS image metadata standard
MPEG7	Motion Picture Expert Group	Audio Visual Metadata standard
EAD	Encoded Archival Format	Archive Resource Discovery Metadata [RDM]
MARC	Machine Readable Cataloguing	Bibliographic & Collection level RDM
SPECTRUM	N/A	Museum object RDM
ISAD(G)	General International Standard Archive Description	International Council of Archives (ICA) standard guidance
OCLC	Online Computer Library Centre	V&A authority file resource
LoC	Library of Congress	UEL authority file resource

9. Technical Development

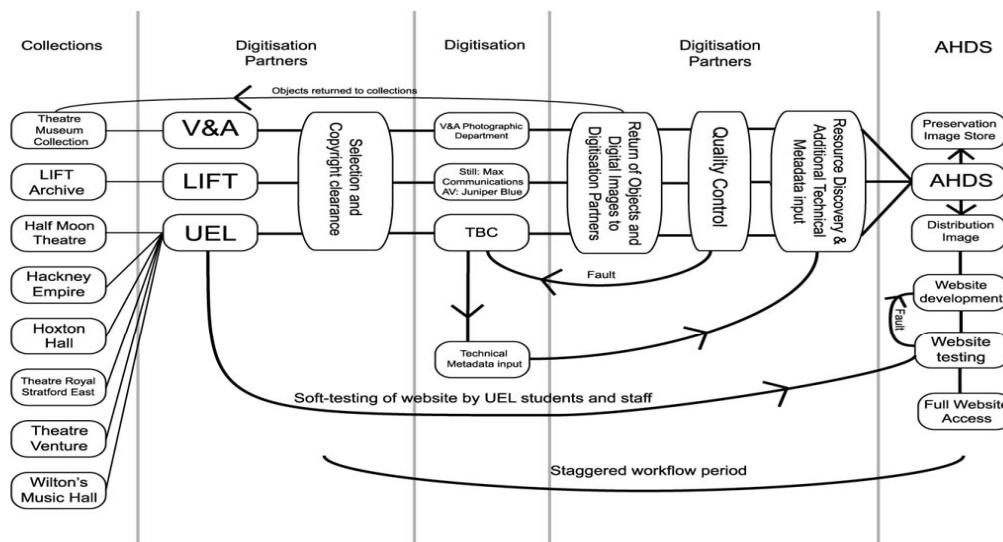
Web Development

The technical development of the project will be undertaken by the Arts and Humanities Data Service. They will ensure a consistency of standard between partners throughout the project and meet the requirements of the project, advising on digitisation and metadata standards within the project. AHDS will also be acting as a preservation repository, keeping high-resolution copies of all data in the archive.

The website will need to satisfy several requirements; the most obvious being the need to search and locate objects within the collection. A well structured search system will be required to meet the needs of postgraduate researchers (example being Athens), but like most good websites a clear, simple and effective key word search box would encourage broader access as well as making basic searches faster (the obvious model for this is Google). Other elements of the website will include; a news section, this can be running before the access of the full collection, contact details, details and links to project partners (also links to other JISC and relevant archives), as well as clear details on copyright and image ownership.

The website will be assessed by UEL students, and revised where necessary, before going live.

Digitisation Workflow Diagram



10. Intellectual Property Rights

Most of the material to be digitised will be out of copyright. Some of the material will be owned by the project partners, but a small amount will need to have rights cleared. If difficulties emerge, with regards to copyright clearance, on individual objects there is sufficient scope for substitution without affecting overall quality. The rights will remain with the individual copyright holders or project partners, but will be licensed to HEFCE on a non-exclusive basis as required in the terms and conditions of grant through one lead partner.

Rights for some of audio-visual material may be complex, involving performers, authors, designers and others. Time has been allowed for the Project Officer to investigate IPR in this area and for the other materials. The project will develop a copyright workflow for processing material and a general copyright policy to cover such issues as orphan works, due diligence and indemnity.

ELTA will give us the sample copyright agreement contacts supplied by JISC; these cover works in and out of copyright. These agreements will have to be signed by all copyright holders before digitisation is done; this ensures that funds are not wasted on the digitising of unusable material. Time taken in obtaining copyright clearance will be factored into the section and digitisation process. Though up to 15,000 images will be digitised, the 10,000 from the Theatre Museum will be out of copyright and owned by the V&A, and several hundred objects from the outstanding amount are also expected to be out of copyright too. We are expecting to find a reasonable number of images to be owned by the same copyright holder, we careful administration time and expense should be saved by clearing such cases at the same time.

Though not intending to allow any material that has not been cleared onto the website, contact details for the rectifying of errors in copyright will be easy to find and the image in question will be removed from the website until the issue is resolved. Along with this terms and conditions of usage of the

images will be on the website, as well as a note on who to contact for commercial use of the image.

Project Resources

11. Project Partners

The partnership behind the East London Theatre Archive, established by the University of East London brings together many rich resources - unique collections, academic excellence and vast experience and expertise in the field of digitisation.

The University of East London

Main contacts: Andrew McDonald, Project Director; Mark O'Thomas, Project Creative Director; Zoe Browne, Project Manager

The Theatre Museum

Main contact: Claire Hudson, Head of Information and Collections Management; Guy Baxter, Archivist and Conservation Manager

Lift

Main contact: Paddy Chatterton, Development Manager; Georgina Dickson, Living Archive Project Manager

The Arts and Humanities Data Service

Main contact: Sheila Anderson, Director AHDS; Mark Hedges,

Hackney Empire

Main contact: Simon Thomsett, Chief Executive

Half Moon Young People's Theatre

Main contact: Chris Elwell, Director

Hoxton Hall

Main contact: Mark O'Thomas, Chair of Trustees

Theatre Royal Stratford East

Main contact: Elizabeth Royston, Development Director

Theatre Venture

Main Contact: Gary Horsman,

Wilton's Music Hall

Main contact: Frances Mayhew, Director

12. Project Management

12.1 Organisational Structure

In addition each partner has a main contact, as detailed above. The work of the project will be monitored and directed by the Management Board, ensuring that milestones are met and that the project remains on schedule and within budget.

UEL, the V&A's Theatre Collection, LIFT and the AHDS are all active in the digitisation of the archive.

Below is the breakdown of each partner's team:

UEL

The central project team will be based at UEL. This will comprise a full time project manager and a full time project officer. In addition, the Project Director, Andrew McDonald and the Creative Director, Mark O'Thomas are both based at UEL and will each spend 10% of their time on the project.

Project Director (0.1)	Andrew McDonald	Director of Library and Learning Services at UEL. Overall responsibility for the project and overseeing recruitment.
Creative Director (0.1)	Mark O'Thomas	Director of Institute of Performance Arts Development, at UEL. Chairing Advisory Panel and Partners meeting. Responsible of Academic input.
Project Manager (FT)	Zoe Browne	Day-to-day responsibility for the project. Will be responsible to the Project Director. Control of budget and tendering. Selecting of material to be digitised.
Project Officer (FT)	Philip Jones	Responsible to the Project Manager. Administration of the project, and communication between partners. IPR investigation. Overseeing Day-to-day running of project.
Writers (0.3)	TBA	Additional curatorial / academic / historical text. Essays included on website and metadata input.

Theatre Museum

The V&A Theatre Museum will appoint a full time Digitisation Officer and a full time Documentation Officer. Claire Hudson will manage this part of the project spending 20% of her time on it. Additionally there will be support and input from existing curatorial staff (40% FTE).

Project Manager (0.2)	Claire Hudson	Head of Collections Management.
Project Archivist (P/T)	Guy Baxter	Archivist and Collections Manager.
Project Cataloguer (P/T)	Louise Grainger	Project Cataloguer.
Project Librarian (P/T)	Beverley Hart	Librarian.
Curatorial Staff (P/T)		Advising on collections metadata, and advising digitisation team.

LIFT

The digitisation of material from LIFT will be controlled their present team, who will also be working on their own Living Archive Project

Development Manager	Paddy Chatterton	Overall control of LIFT's
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		participation in the project
Living Archive Project Manager	Georgia Dickson	Day-to-day running of project. Tendering for digitisation. Administration.
Archivist	TBA	Archiving and metadata

AHDS

There will be a full-time Technical Officer appointed at the AHDS for one year, starting around month 9 of the project.

ADVISORY PANEL

Additionally an Advisory Panel of academics and experts in the field will help to inform the selection criteria, selection of appropriate standards and the contextualisation and presentation of the material. Meeting on a quarterly basis to oversee the development of the project and give advice from a professional and academic point-of-view.

Fran Birch	Information Officer, The Theatres Trust	The Theatres Trust is the National Advisory Public Body for Theatres. Operating nationally in the UK, providing an authoritative source of expert advice and information on theatres, promoting the value of theatre buildings and championing their future.
Mohra Samuel	Director, The Theatres Trust	
Janice Norwood	Visiting Lecturer: University of Hertfordshire	Has carried out extensive research on the Britannia Theatre, Hoxton and its relationship with popular culture and the local community.
Alistair Dunning	JISC Digitisation Programme Manager	JISC project liaison manager.
Colin Chambers	Reader in Drama, Kingston University	Has published extensively on Theatre History. Since 1989 has been a board member of Hackney Empire.
Mark Hunter	Senior Lecturer, Institute of Performance Arts Development, UEL	Areas of research/practice include performance pedagogy, process-based work and cross-disciplinary theatre/performance/ live art.
Guy Baxtor	Archivist and Collections Manager, V&A	Specialist in the archiving and digitisation of objects. Working with the V&A's Theatre Collection.
Murray Melvin	Archivist, Theatre Royal Stratford. Historian of Theatre. Actor.	Voluntary archivist with a background in the Theatre Royal as a member of Joan Littlewood's <i>Theatre Workshop</i> .

13. Programme Support

We would look for support from the programme in the following areas

- Workshops, training and networking with other projects
- Contribution to project Management Board
- Advise, guidance and national perspective on issues such as metadata, IP and technical standards
- Promotion

14. Budget

The budget has changed slightly from the original proposal to reflect the changed start dates. There are no other changes. It is attached as appendix A.

Detailed Project Planning

15. Workpackages

The work packages breakdown is attached as Appendix B.

16. Evaluation Plan

One of the first tasks of the project Advisory Panel will be to devise criteria to evaluate the success of the project.

Timing	Factor to Evaluate	Questions to Address	Method(s)	Measure of Success
AUG 2008	Usability of website	Accessibility, intuitiveness, ease of use	Usability testing with students	Observations of students
ONGOING	Suitability of materials	Is the material selected in keeping with the projects' aims	Comment from Advisory Panel	Agreement that material is appropriate

17. Quality Plan

The project will adopt a holistic approach to quality assurance, involving the whole project team in a continuous effort to ensure that the digital objects, metadata and contextual information are of the highest quality. Random sample rates will be applied to the created objects and metadata, and the metadata creation and cataloguing will involve viewing and checking every image. These processes will be incorporated into a robust quality assurance framework to be fully developed once project funding is secured, with the advice and support of the Arts and Humanities Data Service. A standardised approach will be adopted by the project partners. QA rates will be developed during the initial scoping exercise, but are likely to involve 10% of digitised material being sampled. There will be an agreed project standard for image quality.

18. Dissemination Plan

The team will work on dissemination activities throughout the project to keep awareness high and to ensure that the project's aims are understood. There will be a dissemination period at the end of the project where publicity will be intensified and the project aims to be represented at at least one major conference in area of cultural or theatre history.

Timing	Dissemination Activity	Audience	Purpose	Key Message
May 07	Project Launch Event	Partners, funders, academics, theatre practitioners	To raise awareness of the project	That the project exists and is Important.
From May 07	Representation at partner events	Varied	Ensuring the project is represented at the various events the partners will run to raise awareness	That the project exists and is important. To report on progress
From November 2008	Presentations at relevant conferences	Academics, librarians, students	To show the project outputs and promote the website	The archive is a valuable resource
From November 2008	Press releases, brochures and general marketing	Media, academics, librarians, students, general public	Academics, librarians, students	The value and interest of the collection

19. Exit and Sustainability Plans

The involvement of the AHDS guarantees the project's sustainability as they are committed to preserving the digital content and hosting the website for at least ten years beyond the end of the project's funding. The resource will be integrated into the AHDS preservation system which includes full back-up and disaster recovery procedures. Details of the AHDS preservation policies and procedures, which will ensure the long-term sustainability of the resource, are available from <http://ahds.ac.uk/preservation>. If for any reason the AHDS were unable to continue this work, UEL will commit to hosting the website.

Project Outputs	Action for Take-up & Embedding	Action for Exit
Skills and knowledge of project team	Disseminate lessons learnt on the project	Publication and presentations while team still in post
Metadata standards developed	Deposit on project website, publicise through JISC and other means	Ensure website will continue to be maintained, publish standards
Project documentation	Ensure deposited on project website	Ensure website will continue to be maintained

Project Outputs	Why Sustainable	Scenarios for Taking Forward	Issues to Address
Website	Will continue to be maintained by AHDS	Look at further funding to expand and develop content	Funding sources, future of AHDS
Digital objects	Will continue to be maintained by AHDS and other partners	Investigate offering content via additional sources	Ensure standards and formats continue to be accessible
Contextual information	Hosted on website using open standards	Investigate funding for further work	Funding sources, where is further context needed

Appendixes:

Appendix A. Project Budget

The total grant awarded to this project by JISC is £567,822

APPENDIX B: Workpackages



WORKPACKAGES	Month	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
1: Start Up		■	■	■	■	■																			
2: Selection, digitisation & cataloguing - V&A TM		■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
3: Selection & digitisation - LIFT							■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
4: Selection & digitisation - other archives							■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
5: Context & cataloguing													■	■	■	■	■	■	■	■	■	■	■	■	■
6: Database & website - AHDS										■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
7: Launch, next steps, closedown																						■	■	■	■

Project start date: 24-03-2007

Project completion date: 27-02-2007

Duration: 24 months

Workpackage and activity	Earliest start date	Latest completion date	Outputs (clearly indicate deliverables & reports in bold)	Milestone	Responsibility
WORKPACKAGE 1: Start up <u>Objective:</u>	24/03/07	24/07/2007			
1. Meet with JISC, agree work plan	24/03/07	11/05/2007	Project plan agreed by JISC		PM, UEL
2. Signed consortium agreement returned to JISC	24/03/07	24/06/07	Consortium agreement accepted by JISC		PM, ALL
3. Staff recruited	24/03/07	24/07/07	PM and PO in post		UEL
4. Project board meets	24/03/07	24/07/07			PD, ALL
5. Standards devised	01/05/07	24/07/07	Agreed standards document		ALL
WORKPACKAGE 2: Selection, digitisation & cataloguing - V&A TM <u>Objective:</u>	24/03/07	27/02/07			
6. Identification & selection	24/03/07	30/09/07	Material selected		TM
7. Digitisation of materials (in-house)	01/07/07	31/12/08	Material digitised		TM
8. Cataloguing and metadata creation	01/07/07	31/01/09	Metadata created		TM
9. Contextual information	01/09/07	31/01/09	Contextual essays commissioned and written		TM
WORKPACKAGE 3: Selection & digitisation - LIFT <u>Objective:</u>	01/08/07	31/01/08			
10. Identification & selection	01/08/07	30/09/07	Material selected		LIFT
11. Procurement of digitisation services	01/09/07	30/09/07	Cost effective digitisation services selected		LIFT
12. Digitisation of materials	1/10/07	31/02/08	Materials digitised		LIFT

WORKPACKAGE 4: Selection & digitisation - other archives	01/08/07	31/03/08			
<u>Objective:</u>					
13. Identification & selection	01/08/07	30/10/07	Material identified and selected		PM, PO
14. Procurement of digitisation services	01/09/07	30/11/07	Cost effective digitisation services selected		PM
15. Digitisation of materials	01/12/07	31/06/08	Materials digitised		PM, PO
WORKPACKAGE 5: Context & cataloguing	01/04/08	31/12/08			
<u>Objective:</u>					
16. Cataloguing and metadata creation	01/04/08	30/09/08	Metadata created		PO
17. Rights investigations and clearances	01/04/08	31/07/08	All rights cleared		PO
18. Contextual information	01/10/08	31/12/08	Contextual essays commissioned and written		PM, PO
WORKPACKAGE 6: Database & website - AHDS	01/12/07	30/11/08			
<u>Objective:</u>					
19. Development of web-based delivery interface			Web-based interface		TO
20. Usability testing of website			Usable website		TO
21. Long-term technical sustainability			Sustainable database and website		TO
22. preservation of data objects			Data held in recognised preservation formats		TO
23. Publicity and marketing			Publicity campaign		TO, AHDS
WORKPACKAGE 7: Launch, next steps, closedown	01/12/08	27/02/09			
<u>Objective:</u>					
24. Launch of website	01/12/08	31/01/09	Website launched		PM, PD

25. Publicity	01/01/09	31/01/09	Publicity campaign devised and delivered		PM, PO
26. Final report, including future developments	01/01/09	15/02/09	Final report accepted by JISC		PM
27. Project close-down	01/02/09	27/02/09	Project successfully closed down		PM

Members of Project Team: PM - Project Manager; PO - Project Officer; PD - Project Director; TO - Technical Officer