

**WHY DO PERFORMING ARTS ORGANISATIONS  
MAINTAIN IN-HOUSE ARCHIVE SERVICES?**

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## **SUMMARY**

This dissertation is based upon semi-structured interviews with archivists from three case study performing arts organisations: Cameron Mackintosh Ltd, Glyndebourne and the National Theatre. Its aim is to answer the title question: why do performing arts organisations maintain in-house archive services? Given the lack of literature relating to archive services in the performing arts sector, the author decided to use the literature relating to in-house archives in other types of organisations as the basis for the primary research. A review of this literature yields 12 themes that help to explain the existence of in-house archive services; the first seven concern the different ways in which they are used and the final five consist of other explanations for their existence. The themes are: anniversary celebrations; publications and communications; creative usage; asset management and legal usage; management usage; external enquiries and access; educational activities; organisational heritage; organisational objectives; high-level support; visibility and promotion; and evidence of performance. These themes formed the basis of the questionnaire used to conduct the semi-structured interviews.

The findings from the interviews are presented and analysed by theme together with a review of the corresponding literature. Given that the research is based upon only three case studies, it is not possible to give an authoritative answer to the title question in respect of all in-house archives in the performing arts sector. Notwithstanding this, five factors are identified that may explain the existence of the archive services in the case study organisations: the wide range of uses to which the services are put; the importance of heritage to the parent organisations; the ability of the services to support organisational objectives; the existence of high-level support for the services; and the visibility of the services.

## **DECLARATION**

This work has not previously been accepted in substance for any degree and is not being concurrently submitted in candidature for any degree.

Signed ..... (candidate)

Date .....

## **STATEMENT 1**

This work is the result of my own investigations, except where otherwise stated. Where correction services have been used, the extent and nature of the correction is clearly marked in a footnote(s).

Other sources are acknowledged by footnotes giving explicit references. A bibliography is appended.

Signed ..... (candidate)

Date .....

## **STATEMENT 2**

I hereby give consent for my work, if accepted, to be available for photocopying and for inter-library loan, and for the title and summary to be made available to outside organisations.

Signed ..... (candidate)

Date .....

## **ACKNOWLEDGEMENTS**

I would like to express my thanks and gratitude to the three archivists who agreed to be interviewed for this dissertation: Julia Aries (Glyndebourne), Gavin Clarke (The National Theatre) and Rosy Runciman (Cameron Mackintosh Ltd).

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# **CHAPTER I**

## **INTRODUCTION**

### **1.1 Introducing the Dissertation**

The aim of this dissertation is to answer the title question, namely: why do performing arts organisations maintain in-house archive services? An initial literature search was unable to locate any material relating to such archive services,<sup>1</sup> and this dissertation is a first step towards filling this knowledge gap. The decision to base the research around a single question was taken in order to give the study focus and make it feasible within the constraints of a master's level dissertation. The specific question was chosen as it is arguably the most fundamental thing that one can ask in relation to in-house archive services in performing arts organisations.

The dissertation is based upon case studies of three performing arts organisations: Cameron Mackintosh Ltd; Glyndebourne; and the National Theatre. Research data was collected by means of semi-structured interviews with the archivists from these institutions. Given the knowledge gap in respect of in-house archive services in the performing arts sector, the topics and questions for these interviews were derived from a review of the literature relating to in-house archives in other types of organisations.

It is hoped that this dissertation will be of use to archivists working in the performing arts sector, as it provides them with an opportunity to learn about archive services in other performing arts organisations and to use this knowledge to inform (or at least reflect upon) their own work. The research may also be of value to performing arts managers who have responsibility for an archive service and want to better understand its work and potential.

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<sup>1</sup> Details of this literature search can be found in Chapter 2.

## **1.2 Aim and Objectives**

As stated above, the aim of this dissertation is to answer the title question. In order to fulfill this aim, the following objectives have been set:

1. To carry out a review of the literature relating to in-house archive services in other types of organisations and identify explanations for why they are maintained.
2. To investigate the relevance of these explanations to in-house archives in the performing arts sector through semi-structured interviews with archivists from three case study organisations.
3. To analyse the findings from the interviews by comparing them with the literature and exploring the similarities and differences between the three archive services.

## **1.3 Introducing the Case Study Organisations**

### 1.3.1 Cameron Mackintosh Ltd

#### **Organisation**

Cameron Mackintosh Ltd is the production company of theatrical producer Sir Cameron Mackintosh. Sir Cameron has been producing musical theatre since the late 1960s and his work includes *Cats* (1981), *Les Miserables* (1985), *Phantom of the Opera* (1986), *Oliver* (1977 and 1994) and *Avenue Q* (2006).<sup>2</sup> A subsidiary of Cameron Mackintosh Ltd, Delfont Mackintosh Theatres Ltd, owns and operates seven historic theatres in London's West End.<sup>3</sup>

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<sup>2</sup> Cameron Mackintosh Ltd, 2012

<sup>3</sup> Delfont Mackintosh Theatres Ltd, 2012. The theatres were constructed between 1899 and 1937.

## **Archive Service<sup>4</sup>**

The archive service for Cameron Mackintosh Ltd and Delfont Mackintosh Theatres Ltd was established in 1995. The archivist is classed as a head of department and has equal status to the heads of other departments, such as the production and marketing departments. The heads of department report directly to the chairman, managing director and deputy managing director.

The archive service employs an archivist and two assistant archivists. A fourth person is employed on a casual basis to assist with exhibitions and the management of an off-site store.

The material in the archive spans Sir Cameron's entire theatrical career, from productions he was involved in at school up to his latest shows.<sup>5</sup> It includes programmes, brochures, press-cuttings, posters, contracts with artists and theatres, correspondence, rehearsal schedules, photographs, prompt scripts and administrative records.

The archive service occupies a room on the lower-ground floor of the company's London office in Bloomsbury. The room includes workstations for the archivist and assistant archivists and metal drawers and rolling shelf units for storage. The archive also has use of an adjacent room for storing confidential records, as well as off-site storage facilities in London, New York State and Australia. The service does not, however, have any dedicated space for researchers.

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<sup>4</sup> The information in this section is taken from the author's interview with Cameron Mackintosh Ltd archivist Rosy Runciman (2012).

<sup>5</sup> Such as the 25th anniversary production of *The Phantom of the Opera*, which is currently touring the UK.

### 1.3.2 Glyndebourne

#### **Organisation<sup>6</sup>**

Glyndebourne is an opera house located in the East Sussex countryside near the town of Lewes. It was founded in 1934 by John Christie and is located in the grounds of the Christie family estate next to a substantial manor house. Glyndebourne is operated by a charitable company, Glyndebourne Productions Ltd, whose current executive chairman is Gus Christie, John's grandson. In 1994, the 1930s auditorium at Glyndebourne was replaced with a new building, resulting in an increase in seating capacity from 830 to 1242 and an improvement in acoustics and production facilities.<sup>7</sup>

Glyndebourne Productions Ltd stages an opera festival at Glyndebourne every summer, as well as running touring and education programmes. The opera festival is funded entirely through ticket sales and donations, and the company only receives Arts Council funding for its touring and education work. A related charitable company, Glyndebourne Arts Trust, is responsible for fundraising to support the work of Glyndebourne Productions Ltd.

#### **Archive Service<sup>8</sup>**

The Glyndebourne archive, which serves both Glyndebourne Productions Ltd and the Glyndebourne Arts Trust, was established in 1987. The archivist is classed as a head of department and reports to the director of finance and resources. The archivist is the only member of staff, but the service has a volunteer who comes in on a weekly basis, and the archivist hopes to recruit more volunteers later this year.

The material in the archive documents the Glyndebourne Festival from its inception in 1934 and Glyndebourne Touring Opera from its foundation in 1968. It includes

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<sup>6</sup> Unless otherwise stated, the information in the section has been obtained from Glyndebourne Productions Ltd, 2012.

<sup>7</sup> Stanhope Plc, 2012

<sup>8</sup> The information in this section is taken from the author's interview with Glyndebourne archivist Julia Aries (2012).

photographs, posters, programme books, flyers, designs, costumes, props, press-cuttings and administrative records.

The archive is housed in a single storey building adjacent to the audience carpark. The accommodation consists of the archivist's office; an exhibition space; and a large room containing rolling shelf units, two desks for volunteers and researchers, and audio-visual processing facilities. The archive has further storage space in a different location on the Glynedebourne site, as well as offsite storage for costumes and props.

### 1.3.3 The National Theatre<sup>9</sup>

#### **Organisation<sup>10</sup>**

The National Theatre was founded in 1963, under the directorship of Laurence Olivier, and was originally based at London's Old Vic Theatre. In 1976, it moved to its current, purpose-built home on the South Bank, a Grade II\* listed building designed by architect Denys Lasdun. The building contains three auditoriums, with a total seating capacity of 2,500; and the National Theatre stages over twenty productions a year, consisting of a mixture of new and classic plays. Other aspects of its work include education and touring programmes; public exhibitions; and the National Theatre Studio, a facility for the creation of new theatrical works.

Approximately 40% of the National Theatre's income comes from an Arts Council subsidy and the other 60% is mostly derived from ticket sales and sponsorship.

#### **Archive Service<sup>11</sup>**

The archive service at the National Theatre was established in 1994, and the archivist reports to the director of learning. In addition to the archivist, the service employs an archive assistant and currently has three project workers. The project

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<sup>9</sup> The National Theatre's official name is the Royal National Theatre, but the prefix "Royal" is rarely used in practice (The National Theatre, 2012).

<sup>10</sup> The information in the section has been obtained from The National Theatre, 2012.

<sup>11</sup> The information in this section is taken from the author's interview with National Theatre archivist Gavin Clarke (2012).

workers are funded by external grants and are working on projects to document the history of black playwrights in the UK, catalogue the early National Theatre collections, and digitise photographs. In addition to the paid staff, the archive usually has three volunteers working within it at any given time.

The main collection dates back to the foundation of the National Theatre in 1963. In addition, there are earlier collections dating back to about 1902, which document the movement to found a national theatre. Performance records include video and sound recordings of productions, press-cuttings, photographs, programmes, posters, production records and costume designs. Administrative records in the main collection include box office reports, weekly financial reports and records documenting the relationship between the National Theatre and the Arts Council. The archive also keeps records of past exhibitions staged in the National Theatre building.

The archive service is housed in the National Theatre Studio, which is close to the main National Theatre complex. The service has a research room, which can house up to 15 researchers and has space for a small exhibition. Next to the research room is an office that houses three members of staff and contains facilities for film editing. The archive also has joint use of a studio, which it uses for conferences, symposia and lectures; and a smaller seminar room. The archive collections are housed in a climate controlled storeroom in the basement of the building.

## **1.4 Dissertation Structure**

Chapter 2 concerns the literature searches that were carried out in connection with this dissertation: an unsuccessful search for material relating to in-house archives in the performing arts sector and a productive search for literature that helps to explain why such archives are maintained in other sectors. Chapter 3 discusses the research methodology adopted, namely a case study approach, which uses semi-structured interviews as its data collection method. The next twelve chapters each relate to a theme that emerged from the main literature review. These themes were used as the basis for the research interviews, and each chapter contains a review of

the relevant literature, a report of the corresponding research findings and an analysis of these findings. Chapter 16 is the conclusion, which includes an overview, an attempt to answer the title question and suggestions for further research.

## CHAPTER 2

### LITERATURE SEARCHES

#### 2.1 Introduction

Two literature searches were carried out in connection with the dissertation. The initial search was undertaken at the topic selection stage and attempted to find literature relating to in-house archive services in performing arts organisations. The search failed to uncover any relevant material. In light of this, it was decided to use literature relating to in-house archive services in other sectors to inform the case study research. A search for such literature was carried out early on in the dissertation writing process.

The techniques adopted for both literature searches are described in the next section of this chapter. This is followed by a discussion of the results from the two searches.

#### 2.2 Search Techniques

The same process was used for both literature searches. This involved carrying out keyword searches using the *Aber+* search option on the Aberystwyth University library catalogue, *Primo*;<sup>12</sup> the database *Zetoc*;<sup>13</sup> the *International Index to the Performing Arts*;<sup>14</sup> *Google*; and *Google Scholar*. In the first literature search, the word "archive"<sup>15</sup> was added to the following descriptors to form a series of search terms: performing arts, performance, theatre, theater, theatrical, opera, opera house, dance and ballet. In the second search, the word "archive" was added to different descriptors, namely: in-house, business, corporate, company, institutional and organisational. A keyword search using the words "archive" and "thesis" was also carried out on *Primo* in order

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<sup>12</sup> In addition to searching the library catalogue, the *Aber+* function looks for relevant articles in online journals.

<sup>13</sup> A database of journal articles and conference proceedings maintained by the British Library.

<sup>14</sup> This was only used for the first literature search.

<sup>15</sup> In the form "archive\*" so that the plural form of the word was also included in the search.



to bring up dissertations written by past archive administration students at Aberystwyth. The results were then scanned for any dissertations relevant to this study.

Several potentially relevant sources were already known to the writer through previous work and study, including the following edited collections: *Managing Business Archives* by Alison Turton,<sup>16</sup> *Leading and Managing Archives and Records Programmes* by Bruce Dearstyne<sup>17</sup> and *The Records of American Business* by James O'Toole.<sup>18</sup> The writer was also aware of the following archival journals and magazines: *American Archivist*, *ARC Magazine*, *Archival Science*, *Archivaria*, *Business Archives: Principles and Practice* and *Journal of the Society of Archivists*. The contents pages of these edited collections and journals were manually scanned in an attempt to find relevant material that had not emerged via keyword searching.

The final step in the literature search process involved manually scanning reference lists and bibliographies in the literature already discovered, in order to locate further relevant material. This technique is known as "snowballing".

For the purpose of the literature searches, a decision was made to disregard material published before 1990. This decision was taken for two reasons: to avoid literature that has been rendered irrelevant because of its age and to make the searches more manageable.

## **2.3 - Search Results**

### **2.3.1 Initial Literature Search**

It was not possible to find any literature relating to in-house archives in performing arts organisations. Much of the material located during the literature search focuses on the management of performing arts archives in the context of collecting repositories and the research uses of such archives. For example, Dorney discusses

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<sup>16</sup> 1991a

<sup>17</sup> 2008a

<sup>18</sup> 1997

her work with archival collections and researchers as curator of modern and contemporary performance at the Victoria and Albert Museum and describes the Museum's Shakespeare related archival holdings;<sup>19</sup> Harvey and Moosberger discuss the theatre archives held at Dalhousie University Archives and Special Collections, with a particular focus on access and outreach provision;<sup>20</sup> Hewson examines the use of online archival resources by performing arts researchers;<sup>21</sup> and Marini explores the relationship between the researchers who use theatrical archival collections and the archivists who manage them.<sup>22</sup>

Other topics covered by the literature include the challenges of archiving live performance;<sup>23</sup> "grassroots archiving" by Canadian choreographers;<sup>24</sup> the preservation and management of multimedia records of live performance;<sup>25</sup> the different types of archival material generated by live performance;<sup>26</sup> and a collaboration between the University of Coventry and choreographer Siobhan Davies to create an online archive of the latter's work.<sup>27</sup>

### 2.3.2 Main Literature Search

The main literature search revealed a large amount of material that helps to explain why organisations maintain in-house archive services. Twelve themes emerged during the literature review process, and these were used to develop a questionnaire for use in the semi-structured interviews. The first seven of these themes relate to the different uses to which in-house archives are put, and the last five consist of other explanations for their existence. The themes are as follows:

1. Anniversary Celebrations
2. Publications and Communications
3. Creative Usage

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<sup>19</sup> 2010

<sup>20</sup> 2007

<sup>21</sup> 2008

<sup>22</sup> 2007a

<sup>23</sup> Jones et al, 2009; Morris, 2007

<sup>24</sup> LaFrance, 2011

<sup>25</sup> Evens and Moreels, 2009

<sup>26</sup> Marini, 2010

<sup>27</sup> Whatley et al, 2008

4. Asset Management and Legal Usage
5. Management Usage
6. External Enquiries and Access
7. Educational Activities
8. Organisational Heritage
9. Organisational Objectives
10. High-Level Support
11. Visibility and Promotion
12. Evidence of Performance

The literature pertaining to each theme will be reviewed alongside the corresponding interview findings in Chapters 4 to 15.

## CHAPTER 3

### RESEARCH METHODOLOGY

#### 3.1 Approach and Sampling

It was decided to use a case study approach for the primary research element of this dissertation. Three performing arts institutions with in-house archive services were chosen as the case study organisations, namely: Cameron Mackintosh Ltd, Glyndebourne and the National Theatre. This particular sample of institutions was selected using the "purposive sampling" technique, which involves sampling with a particular purpose in mind.<sup>28</sup> In this instance, the purpose was to represent a variety of performing art forms (musicals, operas and plays), locations (London and East Sussex) and financial models (profitmaking company and charities). Purposive sampling contrasts with "convenience sampling", which simply involves selecting organisations on the basis of convenience (for example, because of physical proximity or ease of access).<sup>29</sup>

The case study approach was chosen as it allows a flexible and in-depth exploration of a small number of organisations. This is likely to lead to a deeper understanding of the institutions and their work, and result in a richer and more considered response to the title question than, for example, a survey based approach.<sup>30</sup> The disadvantage of basing the research on a small number of case studies, however, is that it is not possible to generalise the findings to in-house performing arts archives as a whole.<sup>31</sup> Rather, the research has produced findings that may apply to other such archives, and it is left to the reader to decide the extent to which the findings are relevant to any other given archive service.<sup>32</sup> The reader can do this by looking at the similarities and differences between the archive service in question and the archives featured in this research. In order to facilitate such a comparison, the dissertation attempts to

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<sup>28</sup> Trochim, 2006

<sup>29</sup> Trochim, 2006

<sup>30</sup> Thomas, 2011: 21

<sup>31</sup> Bryman, 2012: 69-70

<sup>32</sup> Schofield, 2000: 76

paint a detailed picture of each case study archive service, something that is known as "thick description".

An alternative approach for this research would have been a survey based approach. This would have involved coming up with a list of all the performing arts organisations with an archive service in a specific geographical area ("the population")<sup>33</sup> and sending a standard questionnaire to each one.<sup>34</sup> The main strength of this approach is that the research findings are representative of the whole population rather than just a small number of case study organisations.<sup>35</sup> A survey based approach was not used, however, as it is inflexible and not conducive to the collection of detailed information about the participating organisations. As the questionnaire is administered remotely, there is no scope for the researcher to probe and clarify on a question by question basis, and the questions need to be simple and limited in number.<sup>36</sup>

Another approach would have been to bring a number of archivists from different performing arts organisations together in a focus group to debate the reasons why such organisations operate in-house archive services.<sup>37</sup> This may have prompted more reflection and analysis on behalf of the participants than a series of one-to-one interviews, but it would not have been conducive to an in-depth exploration of the research topic in relation to individual archive services. It would also have been difficult to bring a group of busy (and possibly geographically dispersed) professionals together in a single location.

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<sup>33</sup> For example, England or the United Kingdom. One way of doing this would be to use the Archon Directory (<http://www.nationalarchives.gov.uk/archon>).

<sup>34</sup> Saunders et al, 2009: 144. With a large population it is usually only feasible to survey a sample of that population. This sample is selected using random sampling techniques so that the research findings can be extrapolated to the population as a whole. Given that the total number of in-house performing arts archives is likely to be small, however, it would be possible to dispense with sampling and simply survey every one.

<sup>35</sup> Thus increasing the "external validity" of the research.

<sup>36</sup> If a questionnaire long and complicated it is likely to result in a low response rate.

<sup>37</sup> Bryman, 2012: 501

## 3.2 Data Collection

Semi-structured interviews with archivists from the case study organisations were used as the data collection method for this research.<sup>38</sup> The interviews lasted between 54 and 96 minutes, and they were recorded to facilitate the preparation of transcripts and allow the interviewer to concentrate fully on questioning and listening without the need to take notes.<sup>39</sup> The interviews were conducted using the questionnaire reproduced in Appendix 2. The main part of this questionnaire consists of twelve sections, which correspond to the twelve themes from the literature review. The questionnaire also includes a set of questions at the beginning, designed to gather background information about the archive services; and a further set at the end, which were intended to facilitate data analysis.

It was decided to use the semi-structured method of interviewing because it allows the researcher to cover a predetermined list of topics and questions, something that is not possible in an unstructured interview.<sup>40</sup> At the same time, a semi-structured approach gives the interviewer flexibility to vary the order in which these topics and questions are raised and ask additional questions, something that is not possible with structured interviewing. The ability to cover a pre-prepared list of topics and questions was essential in order to investigate the themes that emerged from the literature review. At the same time, the flexibility of being able to vary the order in which the questions were asked meant that the interviews were more interactive and conversational than they would have been had the questionnaire been strictly adhered to. There was no need, for example, to stop the interviewee midsentence because she raised a point in "the wrong part" of the interview. In a similar vein, the ability to ask additional questions means that confusing answers could be clarified and responses that were particularly pertinent to the research would be explored further.

Notwithstanding the above, there are disadvantages with using interviewing as a research method. For example, the quality of the interview data is likely to depend

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<sup>38</sup> Where an organisation employed more than one archivist, the most senior was interviewed.

<sup>39</sup> An *iPhone 4* was used for recording the interviews.

<sup>40</sup> Saunders et al, 2009: 320-321

on the dynamic between interviewer and interviewee,<sup>41</sup> and a poor rapport could result in short, guarded responses from the interviewee.<sup>42</sup> Furthermore, the interviewee may give misleading or inaccurate responses for a number of other reasons, such as forgetting or misremembering past events or wanting to paint their organisation in a positive light. The personality of the interviewee will also impact upon the answers that they provide. For example, some interviewees may be naturally confident and talk proudly about their work, whereas others may be self-effacing and downplay what they have achieved.

In light of the reliability issues discussed in the previous paragraph, it is good practice for case study research to use more than one data collection method.<sup>43</sup> The use of multiple methods means that the data collected using one method can be used to verify the accuracy of the data produced by the others. This process is known as "triangulation".<sup>44</sup> An additional method that could have been used in this research is documentary analysis, which would have looked at sources such as annual reports, mission statements, business plans, meeting minutes, internal reports, budgets, user statistics and webpages.<sup>45</sup> Another method is participant observation, which could have taken the form of the researcher volunteering in the three archive services over a period of time in order to observe their work directly.<sup>46</sup>

As an alternative to the use of supplementary data collection methods, reliability of the research could also have been improved by interviewing more than one person in each organisation. For example, attempts could have been made to interview other staff employed in the archive services or organisational managers. Unfortunately it was not considered feasible to conduct further interviews or use additional data collection methods within the constraints of a master's dissertation.

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<sup>41</sup> Wellington and Szczerbinski, 2007: 85

<sup>42</sup> This was not a problem in the case study interviews.

<sup>43</sup> Wellington and Szczerbinski, 2007: 92

<sup>44</sup> Bryman, 2012: 391

<sup>45</sup> It may have been difficult to get access to some of these documents, however,

<sup>46</sup> This would have been time-consuming, however, and possibly difficult to arrange.

### **3.3 Informed Consent**

In line with established research practice,<sup>47</sup> each interviewee was asked to read and sign an informed consent statement prior to commencement of their interview.<sup>48</sup> The statement provided details of the research, explained how the interview data would be used and advised the interviewee that she<sup>49</sup> had the right to withdraw at any point prior to submission of the dissertation. It also asked the participant to confirm whether or not she required individual or institutional anonymity;<sup>50</sup> and whether she wanted a copy of the completed dissertation.<sup>51</sup> It was decided to offer the research participants a copy of the dissertation in order to give something in return for the time and effort involved in participating in the interviews and to share the findings of the research in the hope that they would prove useful.

### **3.4 Data Analysis and Presentation of Findings**

Following the interviews, transcripts were prepared to facilitate data analysis and ensure that a full and accurate account of the findings could be provided in the dissertation. As the interviews were based upon the twelve themes from the literature review, the research findings for each theme are presented in a separate chapter alongside a review of the corresponding literature. Each chapter also contains an analysis section, which compares the research findings with the literature and examines the similarities and differences between the findings for the three case study organisations.

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<sup>47</sup> Bryman, 2012: 140-141

<sup>48</sup> The statement is reproduced in Appendix I.

<sup>49</sup> Or "he" in the case of the National Theatre archivist.

<sup>50</sup> None of the interviewees required organisational or individual anonymity.

<sup>51</sup> All of the participants requested a copy of the completed dissertation.



## CHAPTER 4

### THEME I: ANNIVERSARY CELEBRATIONS

#### 4.1 Literature Review

The use of in-house archive services in conjunction with anniversary celebrations is a common theme in the literature. Services that have been used to support a major organisational anniversary include those at the RSA (250th anniversary),<sup>52</sup> Boots (160th anniversary)<sup>53</sup> and the Royal Society (350th anniversary).<sup>54</sup> In-house archive services can also be used to support brand and product anniversaries. Examples include the Diageo archive, which was involved in the 250th anniversary of the company's *Guinness* brand;<sup>55</sup> the Barclays archive, which supported the 40th anniversary of *Barclaycard*;<sup>56</sup> and the Walt Disney archive, which contributed to the 50th anniversary celebrations for the film *Snow White and the Seven Dwarfs*.<sup>57</sup>

Anniversary related activities that in-house archive services have been involved with include researching and writing organisational histories,<sup>58</sup> mounting exhibitions,<sup>59</sup> organising lectures and seminars,<sup>60</sup> designing commemorative merchandise<sup>61</sup> and postage stamps,<sup>62</sup> producing press packs,<sup>63</sup> fielding media enquiries,<sup>64</sup> participating in media interviews,<sup>65</sup> writing articles for organisational publications,<sup>66</sup> producing

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<sup>52</sup> Allen, 2006: 179. RSA stands for the Royal Society for the encouragement of Arts, Manufactures and Commerce.

<sup>53</sup> Logan and McCarthy, 2010: 41

<sup>54</sup> Court, 2010: 21

<sup>55</sup> The National Archives, 2009: 6

<sup>56</sup> Sienkiewicz, 2008: 33-34

<sup>57</sup> Sigman, 1993: 58

<sup>58</sup> Adkins, undated: 8-13; Court, 2010: 21; Logan and McCarthy, 2010: 45; Sanderson, undated; The National Archives, 2009: 12

<sup>59</sup> Logan and McCarthy, 2010; Giffen and Shields, 2010; Sanderson, undated; Sigman, 1993: 58

<sup>60</sup> Logan and McCarthy, 2010: 41

<sup>61</sup> Logan and McCarthy, 2010: 45; Sanderson, undated; The National Archives, 2009: 12

<sup>62</sup> Allen, 2006: 179; Court, 2010: 21

<sup>63</sup> Sienkiewicz, 2008: 33-34

<sup>64</sup> Sienkiewicz, 2008: 33-34

<sup>65</sup> Allen, 2006: 179; Logan and McCarthy, 2010: 45

<sup>66</sup> Logan and McCarthy, 2010: 46

content for organisational websites<sup>67</sup> and providing archival film footage for screening at commemorative events.<sup>68</sup>

## 4.2 Research Findings

### 4.2.1 Cameron Mackintosh Ltd

The Cameron Mackintosh Ltd archive is used "regularly and extensively" in connection with anniversary celebrations. For example, the archive supplied material (such as photographs and statistics) for a commemorative programme sold at 25th anniversary performances of *Les Miserables*. It also provided material for programmes sold at 25th anniversary performances of *The Phantom of the Opera* and a special show, *Hey, Mr Producer!*, which celebrated Sir Cameron Mackintosh's career in show business. The latter programme included images of photographs, old programmes and tickets from every show produced by Sir Cameron during his career. In addition, the archive provided information and images for a book of the same name by external authors.<sup>69</sup>

### 4.2.2 Glyndebourne

Glyndebourne celebrated its 75th anniversary in 2009, and the archive provided photographic material for a large, hardback book, *Glyndebourne: A Visual History*,<sup>70</sup> which was produced to mark the occasion. The archive is also utilised to celebrate centenaries of singers and composers connected with Glyndebourne. For example, it recently created a series of display boards to celebrate the centenary of singer Kathleen Ferrier, who performed at Glyndebourne in the 1940s and 1950s. The boards are displayed at the circle level of the theatre where they can be seen by operagoers. The archive intends to create similar display boards next year to mark the centenary of composer Benjamin Britten, whose opera *The Rape of Lucretia* premiered at Glyndebourne in 1946.

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<sup>67</sup> Logan and McCarthy, 2010: 46; The National Archives, 2009: 12

<sup>68</sup> Allen, 2006: 179

<sup>69</sup> Morley and Leon, 1998

<sup>70</sup> Lardinois and Williams, 2009

### 4.2.3 The National Theatre

The National Theatre is due to celebrate its 50th anniversary in 2013, and the archive is helping to produce a BBC documentary about the organisation's history. It is also planning exhibitions to celebrate the occasion and supporting the writing of a comprehensive organisational history. In addition, the archive has also been involved in events to celebrate the lives of significant actors and directors connected with the Theatre. For example, it supplied film footage for a show produced in 2009 to commemorate the life and work of director, actor and writer Ken Campbell.<sup>71</sup>

## **4.3 Analysis**

All three case study organisations use their archive services in connection with anniversary celebrations (and other commemorative events), which reflects the prevalence of this theme in the literature. This usage encompasses anniversaries and commemorations relating to the organisations themselves, major productions and significant individuals. The case study archive services have supported such events in a number of ways including supplying images, information and editorial input for commemorative histories and programme books; mounting exhibitions; supplying film footage for commemorative performances; and supporting the making of television documentaries.

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<sup>71</sup> Campbell had died the previous year.

## CHAPTER 5

### THEME 2: PUBLICATIONS AND COMMUNICATIONS

#### 5.1 Literature Review

An in-house archive service can be used to support the research and writing of an organisational history. An example is the Ford archive, whose collections were used as the basis for a three-volume company history written by a professional historian;<sup>72</sup> the archive at Texas Instruments, which was founded to support the writing of a management history;<sup>73</sup> and the Marks and Spencer archive, which was involved in the production of a "commemorative history book" for the company's 125th anniversary.<sup>74</sup> In addition to supporting the writing of history books, an in-house archive can also supply articles, information and images for an organisation's journals, magazines and newsletters.<sup>75</sup>

Organisational archives can also be a source of website content.<sup>76</sup> According to Hughes, archival material can bring "colour and interest" to a corporate website, making it more appealing to browsers and projecting a positive image of the company.<sup>77</sup> In a similar vein, Mooney suggests that heritage related content on a company's website can be "a significant asset" in "framing public opinion".<sup>78</sup>

Other communication related uses of an in-house archive include providing information and imagery for use in speeches and presentations by senior members of an organisation, such as chief executives and chairmen,<sup>79</sup> and supplying information and checking facts for press releases.<sup>80</sup>

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<sup>72</sup> Adkins, undated: 8-13

<sup>73</sup> Merz, 1993: 21

<sup>74</sup> The National Archives, 2009: 12

<sup>75</sup> Allen, 2006: 177; Mooney, 2008: 193.

<sup>76</sup> Hughes, 2007: 55; Mooney, 2008: 193-194

<sup>77</sup> Hughes, 2007: 55

<sup>78</sup> Mooney, 2008: 194

<sup>79</sup> Faraday, 2007: unnumbered

<sup>80</sup> Hanna quoted in Jefferson et al, 1997: 69; Mooney, 2008: 196; Stockford, 1991: 85-86

## 5.2 Research Findings

### 5.2.1 Cameron Mackintosh Ltd

In addition to the publications referred to in the previous chapter, the Cameron Mackintosh Ltd archive service is currently working on a book about *Les Miserables*, which is due to be published next year. It is also "heavily involved" in the production of show programmes on an ongoing basis. This includes the writing of theatre histories, making suggestions for articles, participating in the design process and drafting 'welcomes' on behalf of Sir Cameron Mackintosh.

In terms of online content, the archivist has written theatre histories for the Delfont Mackintosh website and supplied information about the refurbishment work carried out at the company's theatres. The archive is currently working on further content for this website, which will consist of images of posters and programme covers for shows staged at the theatres over the years, together with descriptions of these images and relevant historical facts. The archive is also in the process of preparing new content for the Cameron Mackintosh Ltd website.<sup>81</sup> This will comprise images and information for each show that Sir Cameron has produced during the course of his career.

The archive is called upon to supply and confirm facts for use in press releases in connection with shows. For example, it might be asked for details of the different countries and cities that a show has been performed in during its lifespan. The archive also provides information and checks facts for speeches given by Sir Cameron and Nick Allott, the managing director. For example, it provided information for a talk given by Allott on the global importance of theatre at the recent Creative Industries Day.<sup>82</sup>

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<sup>81</sup> Cameron Mackintosh Ltd (2012)

<sup>82</sup> This event was organised by the Department of Trade and Industry to coincide with the Olympic Games.

## 5.2.2 Glyndebourne

As well as the 75th anniversary book referred to above, the archive has also contributed to a book by Michael Kennedy, *Glyndebourne: A Short History*, which was published in 2010. The archivist selected and scanned the images used in the book and responded to Kennedy's requests for information during the writing process. Another history of the organisation, *Glyndebourne: An Operatic Miracle* by John Jolliffe, was published in 1999 and made extensive use of material in the archive.

In 2008, Glyndebourne launched its own CD label and the archivist writes a short essay for each case insert. The archive also provides images for the twice-yearly members' newsletter and supplies material for programme books and annual reports. In terms of online content, the archivist has written several pages for the organisational website about the history of the organisation and the contents of the archive.

The organisation recently assembled a new press team following the departure of the previous Head of Press, who had been with Glyndebourne for 30 years. Due to the length of her tenure, she had no need to use the archive for information and fact checking as she had all the necessary information in her head. Following her departure, however, the new team have frequently approached the archivist to fact-check press releases and advise if any pertinent information has been omitted.

The chairman and general director used material from the archive for a presentation that they gave during a visit to Japan. The archive supplied information and images, and the chairman spent half a day in the archive looking at material himself. In addition, the archivist shared the text of a standard talk that she uses when speaking to external groups, and this formed the basis of the Japanese presentation. The general director has subsequently used the archivist's standard talk as the basis for other speeches and, more recently, the archive has provided images of the main building at Glyndebourne for use in a fundraising presentation for potential donors.

### 5.2.3 The National Theatre

In addition to its involvement with the impending organisational history referred to above, the archive also supplied photographic material for a previous history, *The National: The Theatre and its Work: 1963-1997*, which was written by Simon Callow and published in 1997.

The archivist stated that "the press and publications department are very aware of [the archive] as a resource and call upon it very frequently". For example, material from the archive is used in the production of programme books such as the one for this year's production, *Last of the Haussmans*. This included an article by starring actress Julie Walters in which she looked back at her previous work at the National Theatre. Walters used the archival collections to research her article and the archive provided images to accompany her text. A further example of the archive's involvement in organisational publications is the regular articles that the archivist contributes to *Update*, the newsletter for members of the National Theatre.

The National's development department, uses the archive "all the time" to support the writing and illustration of literature aimed at current and potential donors. According to the archivist, the use of archival material enhances fundraising literature as it "lends weight to the kudos and history attached to the National". In terms of online content, the archive has its own section on the organisational website, which includes pages about the history of the institution. In addition, the archive is involved in writing commentaries for the organisation's *Platform Talks*, which are available via the *iTunes U* service.

The press office at the National Theatre has a practice of writing commemorative postings on *Facebook* following the death of major actors who have worked with the organisation, and the archive supplies material for inclusion in these tributes. The archive is not, however, involved in supplying information or fact-checking for press releases.

The archive occasionally supplies material for speeches. For example, the archivist suggested a 1905 quotation from Harley Granville-Barker (about his ideals for a national theatre) for use in a speech concerning the redevelopment of the National Theatre building. Archival material has also been used to research the original principles of the National Theatre, which managers have used to support the case for the Theatre's public subsidy.

### **5.3 Analysis**

All three archive services are used extensively in connection with organisational publications and communications. The primary research found evidence of all the activities referred to in the literature review, namely: supporting the writing and illustration of organisational histories; supplying material for newsletters, magazines and journals; creating website content; providing material for speeches and presentations by senior staff members; and supplying information and checking facts for press releases. In addition, all three archive services are involved in the production of programme books, a type of publication that is unique to performing arts organisations. Other publication related activities that came up during the interviews include supplying copy for CD inserts; providing information and images for fundraising literature; and writing introductory notes for podcasts.



## CHAPTER 6

### THEME 3: CREATIVE USAGE

#### 6.1 Literature Review

Material in an organisational archive can be used to support creative activities such as the development of marketing campaigns and the creation of new products. For example, the archive at Ford has regularly been used as a resource by the company's public affairs department when developing marketing campaigns for new vehicles.<sup>83</sup> In a similar vein, the RSA Archive was used to supply examples of diversity amongst the organisation's past members for use in a campaign to diversify its current membership.<sup>84</sup> A further example is travel agent Thomas Cook, which uses old travel brochure covers to illustrate its current brochures and "demonstrate the company's depth of experience and provide a quiet reassurance of confidence and quality to customers."<sup>85</sup>

In terms of archival support for product development, the archive at Ford has been used to help designers "incorporate classic design elements into new vehicles with long historical legacies".<sup>86</sup> Further examples are pharmaceutical retailer Boots, which used its archive to develop a new line of skincare products "with an authentic 1920s look and feel";<sup>87</sup> and department store Fortnum and Mason, whose archive supported the reintroduction and updating of a range of pre-prepared meals dating back to the 1940s.<sup>88</sup> In a similar vein, wallpaper and fabric manufacturer Sanderson claims that its archive is "a constant inspiration to the design studio, which is always looking at new ways of re-interpreting these design classics to suit modern tastes".<sup>89</sup>

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<sup>83</sup> Adkins, undated: 24

<sup>84</sup> Allen, 2006: 177

<sup>85</sup> The National Archives, 2009: 5

<sup>86</sup> Adkins, undated: 24

<sup>87</sup> The National Archives, 2009: 9

<sup>88</sup> Tanner, 2010: 22

<sup>89</sup> Sanderson, undated

Using archival material as a resource for marketing and product development work can prevent an organisation from re-inventing the wheel and ensure continuity.<sup>90</sup> This latter factor is relevant to Fortnum and Mason, whose branding policy stipulates that most of its product packaging should have "an 18th century flavour".<sup>91</sup> Not all companies regard archival material as an asset in terms of marketing and product development, however. For example, Bennion describes news agency, Reuters as "a company which is looking to the future", which "has no use for historical images in its advertising".<sup>92</sup>

## **6.2 Research Findings**

### **6.2.1 Cameron Mackintosh Ltd**

The archive was involved in the recent Cameron Mackintosh Ltd show, *Betty Blue Eyes*, which was set in 1947. The archive staff carried out historical research for the production and externally sourced film footage for projection in the show. The archive also sourced period photographs for inclusion in the programme and display in the rehearsal room as a source of inspiration for the actors. The archive is rarely used as a source of inspiration for marketing and publicity campaigns, as the company likes such campaigns to have a contemporary feel; and it is not involved in the development of merchandise.

### **6.2.2 Glyndebourne**

The Glyndebourne archive is rarely used as a creative stimulus for new productions. The archivist considers that this is because practitioners "like to feel that their ideas are their ideas" and want to make "a big fresh start".

In terms of marketing and publicity, the cover image that the archive provided for the book *Glyndebourne: A Visual History* was also used for the organisation's posters

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<sup>90</sup> Goldstein, 1997: 51; Mooney, 2008: 193; Pollay quoted in Cox, 1992:8

<sup>91</sup> Tanner, 2010: 22-23

<sup>92</sup> Bennion, 2000: 28

and flyers during its 75th anniversary year. The archive is not, however, used to support marketing and publicity campaigns on an ongoing basis.

For the last two years, images from the archive have been reproduced on postcards, greeting cards and posters that are sold in the Glyndebourne gift shop. The current images include black and white photographs of past concertgoers and the front covers of old programme books. Next year, costume designs will also appear on the cards and posters and photographs from the archive will be used to decorate a handbag mirror and torch for sale in the shop. In a similar vein, the archive has been involved in the re-issue on DVD version of a 1955 film, *On Such a Night*, which was set at Glyndebourne. The archivist was proactive in getting the film re-mastered and re-issued, and she wrote an essay for inclusion in the DVD booklet. The DVD is also sold via the Glyndebourne gift shop. The archivist considers that the wider organisation is starting to regard the archive as a financial asset due to its involvement with *On Such a Night*; *Glyndebourne: A Visual History*; and merchandise for the shop.

### 6.2.3 The National Theatre

The archive is located in the National Theatre Studio, a building which is also used as a creative space for developing new plays. This means that theatre practitioners working in the Studio enjoy easy access to the archive and the resources it offers, such as digital recordings of past productions. The archivist commented, however, that some practitioners are reluctant to use the archive due to a fear that their own creative process may be unduly influenced if they look at the past work of others.

The National Theatre's 2007 production of Samuel Beckett's *Happy Days* provides an example of the archive being used as a source of creative inspiration for a new production. The team responsible for the 2007 production visited the archive and used the records from Peter Hall's 1975 version of the same play to inform their work. A further example is Nicholas Hytner's 2010 production of *Hamlet*. In his preparations for the production, Hytner consulted records relating to earlier versions, particularly John Caird's 2000 production.

The archive is not used as a creative resource for marketing campaigns relating to new shows, as such campaigns tend to use fresh imagery relating to the production in question. It is, however, involved in the development of merchandise. For example, the archive is currently working on a project to republish box-sets of old programmes, which will be sold in the National's bookshop. The first set will comprise 10 programmes from the National's first season in 1963/4 and will include an introduction written by the archivist. Future box-sets will be based around themes such as Greek plays, Irish plays and musicals.

In addition to its involvement with the programme sets, the archive has also been a source of imagery for the postcards that are sold in the National Theatre's bookshop. Furthermore, it has digitised the organisation's poster collection and sells copies of the posters through a dedicated website.<sup>93</sup> It also has plans to make the National's photographic collection available online and allow members of the public to purchase prints. According to the archivist, "there's an awareness of the retail potential" of the archive and he is "quite keen to exploit that area".

### **6.3 Analysis**

In terms of creative usage, the literature review has provided examples of how in-house archive services can be used to support product development and marketing. In a performing arts organisation, the main 'products' are the new stage productions that the organisation creates, and the archive services at Cameron Mackintosh Ltd and the National Theatre have both been used in connection with this creative process. Another type of product relevant to a performing arts organisation is merchandise that can be sold via a shop or website to generate additional revenue. The Glyndebourne and National Theatre archives are both involved in the development of merchandise for sale in their organisations' gift and book shops, and the latter also sells copies of National Theatre's old posters via a dedicated website.<sup>94</sup> According to the archivist at Glyndebourne, the use of the organisation's

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<sup>93</sup> [www.ntposters.org.uk](http://www.ntposters.org.uk)

<sup>94</sup> It will soon follow suit with the organisation's photograph collection.

archive collection for developing merchandise means that it is now regarded as a financial asset.

None of the case study organisations regularly use their archive as a creative resource for marketing campaigns. In respect of Cameron Mackintosh Ltd, this is because the company like their marketing materials to have a contemporary feel. Similarly, the National Theatre likes to use fresh imagery when promoting a new production. This reflects Bennion's comments in the literature review about the news agency Reuters, which she describes as a forward-looking company with "no use for historical images in its advertising".<sup>95</sup>

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<sup>95</sup> Bennion, 2000: 28

## CHAPTER 7

### THEME 4: ASSET MANAGEMENT AND LEGAL USAGE

#### 7.1 Literature Review

An in-house archive can be used to support the management of an organisation's intellectual property. For example, Diageo Group Archives are used to "promote and protect" its valuable *Guinness* brand<sup>96</sup> and the BP archive collections are used to protect its *Castrol GTX* brand of oil.<sup>97</sup> A further example is the archive at the BBC, where programme records are used to facilitate rights clearance and the payment of royalties when "programmes or extracts from programmes, are re-used or otherwise exploited".<sup>98</sup>

In-house archive services can also assist with the management of physical assets such as buildings and land. For example, the archive at Ford was used during the redevelopment of the company's Rouge site, providing architects with "a deep understanding" of the site's history and evolution.<sup>99</sup> Similar examples are the use of the John Lewis archive to check if a feature at the company's Peter Jones store was original to the listed building<sup>100</sup> and the use of the archive at National Grid to support the decontamination and redevelopment of former gasworks sites.<sup>101</sup>

A further use of an organisational archive is the support of litigation.<sup>102</sup> For example, drinks company Diageo uses its archive "on an ongoing basis to prove cases of copyright and trademark infringement."<sup>103</sup> Corporate archives have also been used extensively in connection with asbestos related litigation.<sup>104</sup>

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<sup>96</sup> The National Archives, 2009: 6

<sup>97</sup> Logan, 2009: 44

<sup>98</sup> O'Neill, 2008: 30

<sup>99</sup> Adkins, undated: 24

<sup>100</sup> Faraday, 2007: unnumbered; Hardman et al, 2008: 5

<sup>101</sup> The National Archives, 2009: 15

<sup>102</sup> Goldstein, 1997: 48-49; Mooney, 1993: 14-15; Mooney, 2008: 185

<sup>103</sup> The National Archives, 2009: 6

<sup>104</sup> Goldstein, 1997: 48

## **7.2 Research Findings**

### 7.2.1 Cameron Mackintosh Ltd

The archive manages the company's extensive photograph collection and is involved in drawing up contracts and negotiating fees when third parties wish to use any of the images. In terms of physical assets, it is heavily involved in supporting the historical theatres owned and operated by Delfont Mackintosh Theatres Ltd. In 2003 Delfont Mackintosh commenced a refurbishment programme for the theatres, and the archive carried out research to ascertain which of the fixtures and fittings were original and which had been added at a later point. It was also involved in locating old photographs of the theatres to enable the recreation of original features such as wallpaper.

As regards litigation, the archive supplied supporting documentation when Cameron Mackintosh Ltd sued a company that had been making pirate copies of its recordings. It also supplied documentation for use in the criminal trial of an actor who appeared in *Les Miserables*. In this instance, show reports were produced in court to show when the actor was present in the theatre.

### 7.2.2 Glyndebourne

Third parties own the copyright to many of the photographs in the Glyndebourne archive, and the archivist is responsible for securing the necessary permissions when the organisation wishes to use any of these images. The archive is not involved in clearing rights for audio-visual material, as the organisation has a dedicated digital media team to handle this work.

In terms of supporting physical assets, the archive has "a huge collection of plans" relating to the site and buildings. The archivist recalls one of these plans being used to identify the location of a leaking water pipe but, other than this, the plans have not been used to support the maintenance of the site and buildings. This is probably because the building services department has its own set of up-to-date plans.

The archivist could only recall one instance of the archive being used for litigation support. This was when a former employee claimed that he had acquired asbestosis during the course of his employment, and the archive was used to ascertain the range of duties that he had carried out.

### 7.2.3 The National Theatre

The archive is involved in the licensing of posters and photographs for use in publications, television shows and films. At present, the archive only charges for the use of images in television shows and films, but in the near future it will also charge for the use of images in publications. In addition, the archive deals with the licensing of audio-visual material, although video and sound excerpts are only used on an occasional basis due to the complexity of obtaining copyright clearance.

In terms of supporting the organisation's physical assets, the archive has been consulted in connection with the planned refurbishment of the Cottesloe Theatre. The Cottesloe is due to be renamed the Dorfman Theatre in recognition of a major donor, and the archive was used to check whether any conditions were imposed regarding the naming of the theatre when it was originally constructed. The archive also supplied photographs and plans of the original auditorium to enable the recreation of the original seating, which had been removed during a previous refurbishment.

The archivist recalls carrying out research for an asbestos related case brought against the National Theatre by a former employee. He advised, however, that the archive is only involved in litigation support on a very occasional basis.

## **7.3 Analysis**

The literature review found that in-house archives can be used to support the management of intellectual assets, and all three case study organisations use their archive services for this purpose. In specific terms, this involves licensing



photographs, posters and audio-visual material for use by external parties and obtaining permission to use material where the organisation does not have copyright. The use of organisational archives to support the management of physical assets was also mentioned in the literature review and, once again, there was evidence of this in the case study organisations. The Cameron Mackintosh Ltd archive was used to support the renovation of the seven historic theatres owned by its Delfont Mackintosh subsidiary, and the National Theatre archive was consulted in connection with the renaming and refurbishment of one of its organisation's theatres.

The third theme that emerged in this section of the literature review was the use of in-house archives for litigation support. This is not a significant activity for any of the three archive services, although the Cameron Mackintosh Ltd archive has been involved in a lawsuit connected with copyright infringement, and the other two archives have been used to carry out research for asbestos related cases. These findings reflect the types of litigation referred to in the literature.

## CHAPTER 8

### THEME 5: MANAGEMENT USAGE

#### 8.1 Literature Review

Material in an organisational archive can be used by managers to learn from past successes and failures and inform decision-making and business planning.<sup>105</sup> Stockford comments that "rapid promotion or staff turnover" may mean that an organisational archive becomes "the only source of long-term knowledge" for managers wishing to "avoid previous strategic errors and to rediscover products, processes, assets and markets".<sup>106</sup> In a similar vein, Bank of England Governor Mervyn King asserts that "It is only by having reliable archives that we can learn from, and fully exploit, the experience of earlier generations."<sup>107</sup>

A counterpoint to the above views is provided by Mooney who asserts that "company employees rarely think of the archives as a source of contemporary information".<sup>108</sup> Instead, he argues that organisational archives are seen as "a repository of 'past' information, data that is irrelevant to the realities of a competitive marketplace." It is possible that Mooney's arguments may have some merit, as the literature is lacking in specific examples of archival material being used for decision-making and business planning.

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<sup>105</sup> Adkins, undated: 3-4; Goldstein, 1997: 48; Neal, 1993: 2; Stockford, 1991: 86; The National Archives, 2009: 12

<sup>106</sup> Stockford, 1991: 86. These comments are also echoed by Neal (1993: 2) and The National Archives (2009: 3).

<sup>107</sup> King quoted in The National Archives, 2009: 1

<sup>108</sup> Mooney, 1997: 59

## **8.2 Research Findings**

### **8.2.1 Cameron Mackintosh Ltd**

The Cameron Mackintosh Ltd archive is not used by management to inform decision-making and business planning. This is because Sir Cameron Mackintosh, the chairman has been with the company since its inception and has an excellent memory. Nick Allott, the managing director also has an in-depth knowledge of company's past, as he started working with Sir Cameron back in 1981.

### **8.2.2 Glyndebourne**

The archive is not used by management to inform decision-making and business planning.

### **8.2.3 The National Theatre**

The archivist reported that the National Theatre's senior management team, the executive "often call up particular board papers or particular past project papers to review them because they are relevant to something they want to develop". He went on to remark that it was difficult to ascertain the extent to which the archive is used to inform decision-making and business planning, as a rationale is not always given when an internal user requests records or information.

## **8.3 Analysis**

The literature suggests that an organisational archive can be used by managers to support decision-making and business planning. However, one writer, Philip Mooney, is sceptical about the extent of this use,<sup>109</sup> and no specific examples were found in the literature. In terms of the case study organisations, neither Cameron Mackintosh Ltd nor Glyndebourne use their archives in connection with decision-making and

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<sup>109</sup>1997: 59

business planning, which gives credence to Mooney's scepticism. On the other hand, senior managers at the National Theatre do review material from the archive when developing new projects. Furthermore, as the National Theatre's archivist points out, it is difficult to ascertain the full extent to which archival material is used for management purposes as a rationale is not always given when particular papers are requested.

## CHAPTER 9

### THEME 6: EXTERNAL ENQUIRIES AND ACCESS

#### 9.1 Literature Review

An in-house archive service can be used by its parent organisation to field the historical enquiries that the organisation receives.<sup>110</sup> Turton contends that "Most companies receive a steady flow of historical inquiries addressed to every department, from managing director to the personnel office."<sup>111</sup> Typical enquirers include academic historians, students working on coursework, family historians researching former employees and customers requesting information about past products.<sup>112</sup> Organisational archivists may also receive enquiries and interview requests from print journalists and the makers of radio and television programmes.<sup>113</sup>

Turton points out that "all inquirers are customers or potential customers" and asserts that dealing with external enquiries well can "generate goodwill" for a company.<sup>114</sup> This is echoed by Bennion who refers to BT's recognition of "the considerable benefit which it derives in terms of public relations" by permitting the public to access its historical records.<sup>115</sup> A different viewpoint is provided by Stockford, who argues that, in a corporate archive "there can be little justification for ... the devotion of excessive time and resources to the maintenance and supervision of searchroom facilities for the public".<sup>116</sup> Her assertion is based upon the belief that "the needs of the business" must be paramount. However, this line of argument fails to acknowledge that, by facilitating public access to its archive, a business can further its public relations agenda and thus serve one of its "needs".

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<sup>110</sup> Faraday, 2007: unnumbered; Tousey and Adkins, 2007: 3-4; Turton, undated: unnumbered

<sup>111</sup> Turton, undated: unnumbered. This is echoed by Adkins, undated: 14.

<sup>112</sup> Tousey and Adkins, 2007: 3-4; Turton, undated: unnumbered

<sup>113</sup> Adkins, undated: 24; Mooney, 2008: 196; Sigman, 1993: 58

<sup>114</sup> Turton, undated: unnumbered; Turton, 1991b: 410. This viewpoint is echoed by Tousey and Adkins (2007: 3-4).

<sup>115</sup> Bennion, 2000: 20-21

<sup>116</sup> Stockford, 1991: 97

A company may also feel an obligation to open up its archives as part of a corporate social responsibility agenda.<sup>117</sup> This may reflect the fact that the organisation has made an important contribution to a particular field, a local community or society as a whole.<sup>118</sup>

## 9.2 Research Findings

### 9.2.1 Cameron Mackintosh Ltd

Dealing with external enquiries forms a significant part of the archive's work. It contains information about the history of musical theatre that is not available elsewhere, and the company feels an obligation to make this available to interested parties.

Students at all levels of study approach the archive for information about shows and the history of the Delfont Mackintosh theatres. Sir Cameron Mackintosh is keen to encourage young people who are interested in the theatre business, and responding to student enquires about the history of the company, its shows and theatres is one way of doing this. The archive also receives enquiries from the makers of television programmes. For example, it provided photographs, film footage and information for the series *The Story of Musicals*<sup>119</sup> and information for the programme *David Suchet on Sid Field: Last of the Music Hall Heroes*.<sup>120</sup>

It is difficult for the archive to accommodate researchers who want to consult the collections in person due to lack of space. Notwithstanding this, researchers do visit the archive from time to time. For example, two researchers visited the archive from America and spent several days researching the musical *Oliver*.

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<sup>117</sup> Booker, 1991: 372; Emmerson, 2008: 96; Royal Bank of Scotland Group, 2012; Sienkiewicz, 2008: 34

<sup>118</sup> Adkins, undated: 1; Emmerson, 2008: 96; Royal Bank of Scotland Group, 2012; Sienkiewicz, 2008: 34; The National Archives, 2009: 12; Turton, 1991b: 431-432

<sup>119</sup> Broadcast by BBC4 in 2012.

<sup>120</sup> Broadcast by BBC4 in 2011.

### 9.2.2 Glyndebourne

Dealing with external enquiries forms a significant part of the archive's work, and, on average, it receives between 20-30 such enquiries per month by email, post and telephone. In addition, an average of one researcher a month visits the archive to consult the collections in person. Many of the external enquirers and visitors are students who are researching a particular opera, composer, director, singer, choreographer or designer. Journalists and authors also use the archive service, and the archivist had recently received an enquiry from a journalist writing an obituary for a recently deceased singer.

When asked about the rationale for providing an external enquiry service and allowing external access to the collections, the archivist responded as follows:

*It's about helping to tell the Glyndebourne story and about giving people access to our history. We have so many erroneous versions of our history floating around, from tiny details to massive, massive great things. It's a really nice opportunity for people to come in and deal with the facts, the hard-core basis of it all. ... And I think it's also very important because there's this awful elitist tag affixed to Glyndebourne. It's really nice to be as open, welcoming, helpful as you can be to people, as well, and not be very closed and toffee nosed about it all.*

### 9.2.3 The National Theatre

Dealing with external enquiries is a significant part of the archive's work. The archivist could not recall the number of enquiries that the archive receives annually but commented that "it amounts to thousands certainly". Common enquiry topics include the way in which the text has been cut in a specific production, the technical aspects of staging a particular play and the individuals who have been involved in past productions. Approximately 2,500 people a year visit the archive in person and visitors can range from "amateur groups to fan clubs to professors writing books on Jacobean history". Overall, 65% of archive users are classed as academic. This includes students from master's level upward as well as professional academics.

The archive provides an external enquiry service and allows public access to its collections because "The NT was set up with an educational remit to promote the dramatic art in all its forms. The archive is simply an extension of that."

### **9.3 - Analysis**

The literature refers to how an in-house archive can field history related enquiries on behalf of a parent organisation and facilitate access to organisational records. In terms of the case study organisations, all three archivists report that dealing with external enquiries forms a significant part of their service's work. The National Theatre archive also receives a large number of personal visitors in its dedicated research room. The three archive services receive enquiries and research visits from a range of people, including students, academics, performing arts enthusiasts, journalists and authors.

According to the literature, an in-house archive service can help an organisation to further its public relations and corporate social responsibility agendas. The public relations potential of an in-house archive came across in the interview with the Glyndebourne archivist, who feels that, by dealing with enquirers in a friendly and helpful manner, the archive can counteract the perception that Glyndebourne is an elitist organisation. She also considers that the archive has a role to play in telling the Glyndebourne story. In terms of corporate social responsibility, Cameron Mackintosh Ltd considers that it has an obligation to share its archive with the public because it contains important material that is not available elsewhere. In a similar vein, Sir Cameron is keen to encourage young people who are interested in show business, and the archive serves this interest by responding to the many student enquiries that it receives.

The National Theatre archive has a rather different motivation from the other two organisations in terms its involvement with external enquiries and access. The National Theatre itself has "an educational remit to promote the dramatic art, in all its forms" and the work that the archive does with external enquirers and researchers directly supports this.



## CHAPTER 10

### THEME 7: EDUCATIONAL ACTIVITIES

#### 10.1 Literature Review

##### Exhibitions and Displays

The literature makes frequent mention of the involvement of in-house archive services in the mounting of exhibitions and displays. Examples are the *Marks in Time* exhibition, mounted to celebrate the 125th anniversary of Marks and Spencer;<sup>121</sup> a *History of No7* display created for a large branch of Boots;<sup>122</sup> an exhibition at Gunnersbury Park Museum on the history of Barclays and its connections with the local area;<sup>123</sup> archival images and timelines displayed in fifty offices of the Lloyds Banking Group;<sup>124</sup> and a permanent exhibition and virtual museum in the lobby of the Nottingham office of Boots.<sup>125</sup>

##### Resources for School Children

Organisational archive services can contribute to educational materials for school children. For example, the archive at Marks and Spencer has been involved in creating educational downloads for children at Key Stages 2 and 3 of the National Curriculum.<sup>126</sup> The John Lewis archive has also created resources for the same key stages, which are available for teachers to download via its historical website, *The Memory Store*.<sup>127</sup> Hughes points out that providing educational materials for school children can contribute to a company's corporate social responsibility agenda.<sup>128</sup> In a

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<sup>121</sup> Giffen and Shields, 2010: 34-35; The National Archives, 2009: 12

<sup>122</sup> Logan and McCarthy, 2010: 50. *No 7* is a range of makeup.

<sup>123</sup> Sienkiewicz, 2008: 42

<sup>124</sup> Archer, 2010: 24-25

<sup>125</sup> Togher and McCarthy, 2011: 13-14

<sup>126</sup> The National Archives, 2009: 12

<sup>127</sup> Faraday, 2007: unnumbered; John Lewis Partnership, undated

<sup>128</sup> Hughes, 2007: 18, 54

similar vein, Goldstein observes that the children who benefit from a company's educational offering are potential future customers.<sup>129</sup>

## **Talks and Tours**

Another activity that in-house archive services engage in is giving talks to external groups such as "local history societies, women's institutes, rotary clubs, adult education classes and so on".<sup>130</sup> Speaking to external groups is a way for an in-house archivist to generate goodwill for her parent organisation and promote its work.<sup>131</sup> In addition to external talks, archive staff can also be involved in scripting and leading tours of organisational buildings for staff members, members of the public or both.<sup>132</sup>

## **Staff Training**

Organisations can use their archive services to provide a historical dimension to staff training and induction.<sup>133</sup> Examples are the RSA, where the archive gives new staff a talk on the history of the organisation and its building;<sup>134</sup> HSBC, whose archive contributed to "an e-learning module" for new staff around the world;<sup>135</sup> and Fortnum and Mason, whose archivist delivers "a talk on the history and ethos" of the company as a part of its induction process.<sup>136</sup> According to Stockford, this type of activity can "strengthen corporate identity and promote employee loyalty".<sup>137</sup> In a similar vein, Bennion speaks of how educating staff about the history of their company is "a means of engendering a sense of corporate pride, which in turn boosts morale".<sup>138</sup>

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<sup>129</sup> Goldstein, 1997: 53

<sup>130</sup> Turton, 1991b: 432.

<sup>131</sup> Faraday, 2007: unnumbered

<sup>132</sup> Allen, 2006: 178

<sup>133</sup> Allen, 2006: 178; Goldstein, 1997: 52; Green, 1991: 18; Merryman, 1993: 32; Neal, 1993: 2; Sigman, 1993: 32, 57; Stockford, 1991: 87

<sup>134</sup> Allen, 2006: 178

<sup>135</sup> Staples, 2010: 22

<sup>136</sup> Tanner, 2010: 23

<sup>137</sup> Stockford, 1991: 87. Neal also expresses similar sentiments (1993: 2).

<sup>138</sup> Bennion, 2000: 37. Goldstein also expresses similar sentiments (1997: 52).

## 10.2 Research Findings

### 10.2.1 Cameron Mackintosh Ltd

The archive has supplied over 1,500 captioned pictures for display at Delfont Mackintosh theatres. The pictures illustrate the architectural and production history of each theatre and the key personalities connected with it. The objective of the pictures "is to bring the theatre to life for people, to make their whole experience as a member of the audience more interesting. To make the general feel of the theatre as people walk into it more welcoming and friendly..." The archive has also contributed material for external exhibitions such as *Star Quality: The World of Noel Coward*, which was staged at the New York Public Library for the Performing Arts earlier this year.

Due to lack of time and the fact that Delfont Mackintosh has a dedicated education department, the archive is not currently involved in devising activities or resources for school children.

Two of the Delfont Mackintosh theatres, the Prince Edward and the Prince of Wales, have their own tour guides, and the archive has written outlines for them to use when giving tours. The archivist also conducts theatre tours herself when requested to do so by groups such as the Frank Matcham Society or the Theatres Trust. Due to lack of time, the archive staff do not give external talks, and they are not involved in staff training or induction.

### 10.2.2 Glyndebourne

In addition to mounting displays on the circle-level of the auditorium,<sup>139</sup> the archive also puts on two exhibitions every summer in its own gallery. The first exhibition this year was *Early Days*, which was about Glyndebourne founder, John Christie and his interest in the composer Richard Wagner. This was followed by *Eight Decades of Le Nozze di Figaro*, which explored past productions of the Mozart opera at

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<sup>139</sup> As referred to in Section 4.2.2 above.

Glyndebourne. The archivist is also responsible for selecting photographs for display in Glyndebourne's Nether Wallop Restaurant. These are chosen from the previous year's production photographs and the archive arranges for their enlargement and framing.

The rationale behind the exhibitions and displays is to enhance the "visiting experience" of opera goers and provide them with something extra beyond the performance itself. The exhibitions also play a role in informing the audience, particularly younger members, and provide "a wonderful memory jog" for long-standing Glyndebourne attendees.

The archivist gives external talks in the local area to groups such as the University of the Third Age, the Women's Institute and the National Association of Decorative and Fine Art Societies. She regards the talks as an important way of connecting with the local community and commented that she would never turn down an invitation to speak to a local group.

The archive is not involved in backstage tours, which are conducted by the front of house team. Neither has it contributed to materials or activities for school children. This is because Glyndebourne has a dedicated education department, about which the archivist comments "...they have never used any of the archive materials for any of their projects. They very much start from scratch. And it's all moving forward, rather than looking back...." This situation may change, however, as the previous head of education has recently left, and her successor has set up an appointment to visit the archive and learn more about the collections.

In terms of staff training and induction, the archivist used to give a short talk about the history of Glyndebourne to temporary box office staff on an annual basis. This practice ceased, however, following the departure of the previous box office supervisor and the reduced use of temporary staff. The archivist has lobbied for the archive to become involved in the formal staff induction process, but, despite a positive response, this has not yet been implemented in practice.

In terms of online resources, the archivist is currently working on a database, which will provide information about all of Glyndebourne's past productions and be accessible to the public via the organisation's website.

### 10.2.3 The National Theatre

The archive is becoming increasingly involved in mounting exhibitions in the National Theatre building. It has supplied material for the current exhibition on the play *War Horse* and has two exhibitions planned for next year: a photographic survey of the National Theatre in the 1960s and an exhibition of cartoons and caricatures from the press archive. The archivist described exhibitions in the National Theatre building as "an area of increasing interest ... where we're going to play a much bigger role." The archive also mounts small scale exhibitions in its reading room, which tend to relate to the Theatre's repertory.

The National Theatre offers daily tours of its building. The archive is not involved in leading the tours, but the archivist tries to go on a tour once a year to "see what it's like and advise a little bit on where it could be a little sharper." The archive has also been involved in developing an audio tour for the National Theatre building. This takes the form of a game where participants are given a series of clues to help them find their way around the building. In terms of talks and lectures, the archivist tends to speak three or four times a year at the conferences of performing arts bodies such as the Society of Theatre Research, SIBMAS<sup>140</sup> and ECLAP.<sup>141</sup>

Until 2011, the archive used to teach the professional practice module for the BA Theatre Practice degree at London Southbank University. This course used "the archive as a key to understanding production processes" and "the students would produce a show based on the model of an NT show". The archive currently runs sessions for groups of undergraduate and postgraduate students from other universities. These include induction sessions designed to provide information about the scope and content of the archive and its research potential. The student groups visiting the archive are drawn from a range of different courses and modules

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<sup>140</sup> International Association of Libraries and Museums of the Performing Arts.

<sup>141</sup> European Collected Library of Artistic Performance.

including stage management, acting, film and television, dramaturgy and textual analysis.

The archive also runs sessions for school children, but it has traditionally devoted less attention to this area due to limited resources and an inclination on the part of the archivist that "that there is a better fit of our resources and my interests and capabilities to working with higher education". It should be noted, however, that the National Theatre does have a separate education department, NT Learning. Furthermore, the archivist anticipates that the archive will have more involvement with educational activities for children in the future. This is because the National Theatre is developing new educational spaces in its main building with funding from the Heritage Lottery Fund, and the activity programmes that take place in these spaces will need to have a heritage element to comply with the terms of this funding.

As regards staff training and induction, the archive runs a day-long training event for members of the National Theatre's information team, and all new board members visit the archive for a training session.

The extensive educational activities engaged in by the archive reflect the fact that "The NT was set up with an educational remit, to promote the dramatic art in all its forms."

### **10.3 Analysis**

The literature describes how in-house archives are involved in a range of educational activities, including exhibitions and displays, activities and resources for school children, talks and tours and staff training. There is evidence of all of these activities in the case study organisations.

All three institutions use their archives in connection with exhibitions and displays. For example, the Glyndebourne archive mounts two exhibitions a year in its dedicated exhibition space and the archive at Cameron Mackintosh Ltd has supplied over 1,500 captioned images for display in its Delfont Mackintosh theatres. In both organisations, the exhibitions and displays are intended to enhance the experience of

audience members. At Glyndebourne, the exhibitions are also a way of educating newer audience members and stimulating reminiscence in longstanding attendees. This arguable makes both groups feel a greater connection to the organisation and its work.

Only the National Theatre archive is involved in work with school children, and it also does extensive work with university students, reflecting the educational mandate of the organisation. At Glyndebourne, the education department has had a tendency to "start from scratch" when developing new projects, leaving the archive with little opportunity to get involved. In terms of Cameron Mackintosh Ltd, the archive staff do not have the time to arrange activities or develop resources for school children, and this is left to the education department at Delfont Mackintosh.

The archivists at the National Theatre and Glyndebourne are both involved in giving external talks. The former tends to speak at academic and professional conferences, which is presumably a means of promoting the research potential of the archive. On the other hand, the Glyndebourne archivist speaks to local groups, such as the Women's Institute, in order to connect with the local community. Two of the archives, those at the National Theatre and Cameron Mackintosh Ltd, have been involved with theatre tours, with the former creating an audio tour and the latter drafting scripts for use by professional tour guides. Only the National Theatre archive is currently involved in staff training, and it runs sessions for members of the Theatre's information team and new board members.

## CHAPTER 11

### THEME 8: ORGANISATIONAL HERITAGE

#### 11.1 Literature Review

The literature indicates that in-house archive services tend to be found in organisations that value their heritage. Such an organisation is the RSA, whose executive director is on record as saying "History legitimises what we do. Our heritage is fundamental to us."<sup>142</sup> Further examples are Wells Fargo Bank, which regards its history as "a unique corporate asset" that needs "to be administered with the same care as its financial assets";<sup>143</sup> the Walt Disney Company, which has "a high regard for its history" and "long has realized the value of its past";<sup>144</sup> and the Royal Bank of Scotland Group, which is proud of its "long and extraordinary history".<sup>145</sup> Maintaining an archive service is a way for such organisations to ensure that the historical records that underpin their heritage are accessible and preserved for the future.<sup>146</sup>

As regards why organisations value their history, a frequently occurring theme in the literature is the potential for its use in connection with corporate branding. For example, Sienkiewicz speaks of "the strength and reliability a brand gains from being able to demonstrate centuries of experience";<sup>147</sup> and Anderson describes how the Wells Fargo Bank uses its history, in particular its association with the stagecoach, to differentiate itself from its competitors.<sup>148</sup>

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<sup>142</sup> Egan quoted in Allen, 2006: 166

<sup>143</sup> Anderson, 1993: 39

<sup>144</sup> Sigman, 1993: 53-54

<sup>145</sup> Royal Bank of Scotland Group, 2012

<sup>146</sup> Galvin, 1993: 48; Goldstein, 1997: 53; Millard et al: 2006: 3; Mooney, 2008: 186;

<sup>147</sup> 2008: 34. Sienkiewicz's comments are echoed by Anderson (1993: 37), Hughes (2007: 16, 56), Misiura (2006: 238) and Turton (1991b: 429).

<sup>148</sup> Anderson, 1993: 37. The use of corporate heritage as a means of differentiation is also mentioned by Hughes (2007: 16) and Misiura (2006: 238).



## **11.2 Research Findings**

### 11.2.1 Cameron Mackintosh Ltd

According to its archivist, Cameron Mackintosh Ltd is a company that values its heritage. This is because of the significant contribution that Sir Cameron has made to musical theatre, re-establishing Britain as a major force in the art form and raising production standards globally. Indeed, one of the reasons that the archive was established was to "show what Cameron has done for British musical theatre history". Prior to the archive being set up, the material relating to "Cameron's history in show-business since the '60s" was scattered around several different locations, and the management had become "very aware that it needed professional input and organisation."

Notwithstanding the above. Cameron Mackintosh Ltd does not utilise its heritage in connection with corporate branding.

### 11.2.2 Glyndebourne

When asked if Glyndebourne values its heritage, the archivist responded as follows: "We're very, very proud of our background, and our history, and who we are, and where we've come from. It is an extraordinary venture, set up by extraordinary people." This pride relates to Glyndebourne's role as the "granddaddy" of country house opera and the high production standards that it has maintained over the years, despite not receiving a public subsidy for its main programme. The archivist spoke of how "We have a huge international reputation and you have to work to maintain that. And our heritage is all part of it." This is reflected in the fact that Glyndebourne has recently utilised its heritage in connection with a corporate rebranding exercise. As part of this process, the company developed a new logo based upon its coat of arms, and the archivist spoke of how she "was in cahoots with the designer for quite a while, supplying him with various images, and versions of our coat of arms, and background, and history, and so on."

### 11.2.3 The National Theatre

According to the archivist, the National Theatre values its heritage "very much" and has found it to be a useful asset in terms of securing funding from the Heritage Lottery Fund. There is "a very keen appreciation" of the National's history, because it was founded within living memory (in 1963) and people can still recall the contributions made by key figures such as Laurence Olivier and Peter Hall.

Notwithstanding the above, the National Theatre does not utilise its heritage in connection with corporate branding.

### **11.3 Analysis**

The literature suggests that in-house archive services tend to exist in organisations that value their heritage. This proposition is supported by the primary research, which found that organisational heritage is valued in all three case study institutions. This comes as little surprise, as each organisation has made a significant and unique contribution to its own branch of the performing arts. Indeed, one of the reasons that Cameron Mackintosh Ltd established an archive service was to "show what Cameron has done for British musical theatre history".

According to the literature, many organisations value their heritage because of its corporate branding potential. In terms of the case study institutions, however, only Glyndebourne has used its heritage for this purpose. As to why the other two organisations do not use their history as a corporate branding tool, this is possibly because they want to be perceived first and foremost as modern, forward-looking organisations. Although the National Theatre has not utilised its historical legacy for branding, however, it has found it to be a useful asset in terms of obtaining funding from the Heritage Lottery Fund.

## CHAPTER 12

### THEME 9: ORGANISATIONAL OBJECTIVES

#### 12.1 Literature Review

A reoccurring theme in the literature is the importance of in-house archive services supporting the objectives of their parent organisations. For example, Allen speaks of how organisational archives must demonstrate "institutional usefulness" and be aware that they "do not exist as an end in themselves"<sup>149</sup> and Goldstein asserts that "Business archives need to advance the mission of a company and serve the current and future needs of business."<sup>150</sup> In a similar vein, Hardman et al give the following ominous warning: "The needs of the business must always come first. A business archive that fails to remember this is one that is vulnerable to closure in the next organisational review."<sup>151</sup>

#### 12.2 Research Findings

##### 12.2.1 Cameron Mackintosh Ltd

The Cameron Mackintosh Ltd archive supports the objectives of its parent organisation "hugely", receiving "a lot of internal inquiries from every department" and being "involved in every aspect" of the company's work. When asked which element of the archive's work she regarded as the most important, the archivist responded as follows:

*Well, I think supporting the work of Cameron Mackintosh Limited and Delfont Mackintosh Theatres Limited because that's the reason why we're here. If we don't support the productions and the whole business of the company going forward, then we don't have a reason to exist, do we?*

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<sup>149</sup> 2006: 169

<sup>150</sup> 1997:47. This is echoed by Adkins (undated: 4-5) and Stockford (1991: 85).

<sup>151</sup> Hardman et al, 2008: 4. This is echoed by Hughes (2007: 14).

### 12.2.2 Glyndebourne

The archivist is keenly aware that Glyndebourne "is primarily a performing arts house" and that "everything is directed towards performance on stage, bums on seats, ticket sales, to keep us going". She aims to support the work of the wider organisation and "fulfil everyone's expectations and requests" as best she can.

### 12.2.3 The National Theatre

The archivist repeated that the work of the archive directly supports the National Theatre's "educational remit, to promote the dramatic art in all its forms."

## **12.3 Analysis**

The literature suggests that it is important for an in-house archive service to support the objectives of its parent organisation. As regards the primary research findings, there is evidence that all three archive services are aware of and respond to the needs of their institutions. In terms of the Cameron Mackintosh Ltd archive, its archivist asserted that it was "involved in every aspect" of the company's work and that supporting the parent organisation was "why we're here". In a similar vein, the Glyndebourne archivist showed an appreciation of the core business of her institution and spoke of how she aims to support its work. With reference to the National Theatre, the organisation has an "educational remit", which is something that the work of the archive directly supports.

## CHAPTER 13

### THEME 10: HIGH-LEVEL SUPPORT

#### 13.1 Literature Review

Cox speaks of the importance of influential "champions" in the establishment and long-term survival of in-house archive services.<sup>152</sup> An example of such a champion is former Marks and Spencer Chairman, Sir Stuart Rose, who "took an immediate interest in the M&S Company Archive" upon joining the company and subsequently "created a small steering group ... to investigate opportunities for archive development".<sup>153</sup> A further example is Dolores Hanna, former senior trademark counsel at Kraft Foods, who was persistent in her advocacy for an archive service at the company and "wouldn't let the subject die".<sup>154</sup> Similarly, the foundation of an archive at Disney was supported by the then president, who sent out a memo to all staff members announcing its formation.<sup>155</sup>

#### 13.2 Research Findings

##### 13.2.1 Cameron Mackintosh Ltd

The management at Cameron Mackintosh Ltd are "very supportive" of the archive and the archivist reports that "Cameron has gone on record as saying that he couldn't manage without me, by which he means the department ... he uses us all the time for a huge range of things." The archive has enjoyed high-level support since its inception, and former managing director Martin McCallum was "the key person who instigated the archive being set up in 1995". In the early days of the archive's existence, McCallum's interest in the new department meant that he "used to come

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<sup>152</sup> Cox, 1992: 155; Cox, 2005: 18

<sup>153</sup> Giffen and Shields, 2010: 28-29

<sup>154</sup> Hanna in Jefferson et al, 1997: 71

<sup>155</sup> Sigman, 1993: 55

down to the archive every day to discuss aspects of progress that had been made and look at things".

### 13.2.2 Glyndebourne

The archivist considered that management support for the archive had increased in recent years. She felt that this was partly due to the archive's contribution to recent projects such as the 75th anniversary book, the re-release of *On Such a Night* on DVD and the Glyndebourne CD label. As regards support from individual managers, the archivist commented that "my line manager, as director of finance and resources, is hugely supportive of the archive now, and very keen to involve me in meetings". The archive also received support from former chairman Sir George Christie, who in 2000 solicited a donation from a private individual to renovate and equip new accommodation for the archive. Sir George also hosted a drinks reception to celebrate the opening of the new facilities.

### 13.2.3 The National Theatre

The archivist reported that Nick Starr, the executive director "has taken a great interest in the archive, its potential use and its potential role in communicating the function of the National Theatre." Indeed, the archivist spent a period of time directly reporting to Starr, who "wanted to have a good look at the service" and ascertain where it should sit in the organisation." The archive also receives "excellent support" from other members of the executive,<sup>156</sup> line managers and the board; and the archivist spoke of there being "great consciousness on the board of the value of the archive."

## **13.3 - Analysis**

The literature indicates that high-level support is an important factor in the establishment and continued existence of an in-house archive service, and there is evidence of such support in all three case study organisations. For example, at

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<sup>156</sup> The National Theatre's senior management team.

Cameron Mackintosh Ltd, the chairman uses the archive service "all the time for a huge range of things"; whilst at the National Theatre, the executive director "has taken a great interest in the archive". In a similar vein, the archivist at Glyndebourne reports to the director of finance and resources, who "is hugely supportive of the archive".

## CHAPTER 14

### THEME 11: VISIBILITY AND PROMOTION

#### 14.1 Literature Review

According to Stockford, "It is essential that the archive department maintains a visible profile within the company."<sup>157</sup> Otherwise, she asserts, its value may not be apparent to the company, and it could be "vulnerable to economic cutbacks and closure." Needless to say, the archive's profile should be a positive one, and one way of achieving this is to respond to internal enquiries in a quick and helpful manner.<sup>158</sup> If internal users have a positive experience of using the archive, they are likely to share this with others, and the archive's reputation will spread throughout the organisation.<sup>159</sup>

In addition to relying on word of mouth promotion by satisfied users, organisational archives can also take steps to promote their service. An example is the RSA archive, which regularly contacts key departments to ascertain their needs and recommend how they might be able to exploit archival resources to support their work.<sup>160</sup> In a similar vein, Stockford recommends that in-house archivists "should talk to anyone who shows the slightest sign of interest in the archives - the chairman, senior and middle management, junior clerks or maintenance staff."<sup>161</sup> Archivists can also promote their service by contributing articles to organisational publications and creating content for the staff intranet.<sup>162</sup>

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<sup>157</sup> Stockford, 1991: 96

<sup>158</sup> Allen, 2006: 177; Faraday, 2007: unnumbered; Stockford, 1991: 96-97

<sup>159</sup> Stockford, 1991: 96-97; Turton, 1991b: 433

<sup>160</sup> Allen, 2006: 177

<sup>161</sup> Stockford, 1991:96

<sup>162</sup> Hughes, 2007: 49-54; Mooney, 1993: 15; Stockford, 1991: 96



## **14.2 Research Findings**

### 14.2.1 Cameron Mackintosh Ltd

The archive enjoys a high profile in the organisation and has no need to actively promote its collections and services.

### 14.2.2 Glyndebourne

The archivist at Glyndebourne attempts to actively promote the archive. She tries to "Attend as many meetings as I can, and remind people I'm here, and what I can provide." She commented that most of the people in the organisation have "been over to use me at some point or ask me questions ... so I'm at the back of everyone's mind."

### 14.2.3 National Theatre

The National Theatre archive promotes itself within the wider organisation by frequently issuing notices about events and projects. It also organises special film screenings for staff and takes part in an organisational scheme whereby different departments spend a day promoting their work. According to the archivist, "there's quite a bit of awareness" in the National Theatre about what the archive does.

## **14.3 Analysis**

According to the literature, it is important for an in-house archive service to maintain a high profile within its organisation and take steps to promote its work. As regards the primary research, it was found that all three archives enjoy a high profile within their respective institutions. Indeed, at Cameron Mackintosh Ltd, awareness of the archive is such that it has no need to engage in promotional activities. The literature refers to how an archive's reputation can spread throughout its organisation as a result of good service, and this is possibly the case here. The other two archives do engage in promotional work, and at Glyndebourne the archivist

tries to attend as many internal meetings as possible in order to maintain awareness of the service. In a similar vein, the National Theatre archivist engages in activities such as arranging special film screenings for staff and issuing regular notices about projects and events.

## CHAPTER 15

### THEME 12: EVIDENCE OF PERFORMANCE

#### 15.1 Literature Review

According to Allen, it is essential for an in-house archive service to measure its output in order to prove its value to the parent organisation.<sup>163</sup> In particular, she considers that statistics are "vital to demonstrate the overall impact of the service" and "vitally important to maintaining staffing levels and increasing funding".<sup>164</sup> There are a range of things that an archive service can measure, including enquiries, research visits, webpage usage and participation in outreach activities.<sup>165</sup> Other ways of providing evidence of an archive's performance are the use of customer satisfaction surveys<sup>166</sup> and the preparation of an annual report, which according to Sigman can highlight the archive's activities, provide details of important projects and list significant new accessions.<sup>167</sup>

In some organisations, the archive service is required to meet performance targets, which are set in consultation with management. An example is the John Lewis archive, which amongst other things, is required to deal with a minimum of twenty five enquiries a month.<sup>168</sup>

#### 15.2 Research Findings

##### 15.2.1 Cameron Mackintosh Ltd

When asked if the archive measured its performance, the archivist commented that she was "in the fortunate position where I don't have to justify my existence in that

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<sup>163</sup> 2006: 170

<sup>164</sup> Allen, 2006: 178, 180

<sup>165</sup> Allen, 2006: 178, 180

<sup>166</sup> Emmerson, 2008: 106

<sup>167</sup> 1993: 58

<sup>168</sup> Faraday, 2007: unnumbered

way." She also asserted that there was no need for performance targets in the archive as management "know we deliver and more than."

### 15.2.2 Glyndebourne

The archive does not measure performance, and the archivist commented that it was difficult for her to set and meet targets, as she works alone and has to constantly shift from one task to another in response to changing priorities. She went on to say that "my line manager absolutely understands that setting targets in something like archiving is very, very difficult. Just because of the nature of the work."

### 15.2.3 The National Theatre

The archive is not subject to performance targets. It does, however, keep enquiry and visitor statistics and aims to respond to all enquiries by noon the following day. It also produces an annual report for line managers and the executive as well as reports for externally funded projects. Furthermore, the archive has recently been assessed by The National Archives, something that the archivist arranged in conjunction with his line manager.

## **15.3 Analysis**

The literature suggests that it is important for an in-house archive service to measure its performance and prove its value to the parent organisation. This proposition is not supported by the research findings for the Cameron Mackintosh Ltd and Glyndebourne archives, as neither measures its performance. According to the archivist at the former, this is because management "know we deliver and more than." The Glyndebourne archivist gave a different explanation, however, asserting that it was very difficult to measure performance in the context of archival work. The archive at the National Theatre differs from its two counterparts in that it does make some attempt to measure its performance and provide evidence of its value. For example, it keeps enquiry and visitor statistics, prepares an annual report for

management and has recently been subject to an external assessment by The National Archives. It is not, however, subject to performance targets.

## **CHAPTER 16**

### **CONCLUSION**

#### **16.1 Overview**

The aim of this dissertation is to answer the title question, namely: why do performing arts organisations maintain in-house archive services? In order to fulfil this aim, three objectives were set. The first objective was to carry out a review of the literature relating to in-house archive services in other types of organisations and identify explanations for why they are maintained. Such a literature review was conducted and it gave rise to twelve explanatory themes.<sup>169</sup> The first seven of these themes concern the different ways in which organisational archive services are used, and the final five consist of other explanations for their existence. The themes are as follows:

1. Anniversary Celebrations
2. Publications and Communications
3. Creative Usage
4. Asset Management and Legal Usage
5. Management Usage
6. External Enquiries and Access
7. Educational Activities
8. Organisational Heritage
9. Organisational Objectives
10. High-Level Support
11. Visibility and Promotion
12. Evidence of Performance

The second research objective was to investigate the relevance of these explanations to in-house archives in the performing arts sector, through semi-structured

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<sup>169</sup> See Chapter 2 for more information.

interviews with archivists from three case study organisations. Cameron Mackintosh Ltd, Glyndebourne and the National Theatre were chosen as the case study institutions, and their archivists were interviewed using a questionnaire based upon the twelve explanatory themes. The aim of the interviews was to ascertain the relevance of each theme to the case study organisations. The interviewees were open and helpful and the interviews proved to be a rich source of information. The findings from the interviews are presented by theme in Chapters 4 to 15 together with a review of the corresponding literature.

The final research objective was to analyse the findings from the interviews by comparing them with the literature and exploring the similarities and differences between the three archive services. This was attempted on a theme by theme basis in Chapters 4 to 15.

## **16.2 Answering the Title Question**

The first thing to make clear is that it is not possible to give an authoritative answer to the title question based upon the findings from the three case study organisations. This sample of organisations was not selected using probability sampling techniques, and it is not possible to extrapolate the findings to performing arts organisations as a whole. The research findings may be applicable to other performing arts organisations, but this would have to be considered on a case by case basis as described in Chapter 3. The next thing to point out is that this research can only identify factors that may explain why the case study organisations maintain archive services. The research does not prove a causal link between the factors identified and the maintenance of the archive services.

Based upon the research findings, it is suggested that the following factors may explain why the case study organisations maintain in-house archive services:

### **1 The wide range of uses to which the archive services are put**

The research findings presented in Chapters 4 to 10,<sup>170</sup> show that the case study organisations use their archive services extensively in connection with a wide range of activities. For example, all three services are used to mount exhibitions and displays and supply content for programme books. Collectively, the archives are also involved in a variety of other activities, including the creation of merchandise for sale in gift and book shops; the development of new productions; the provision of content for fundraising and supporter literature; the management of intellectual property, such as photograph and poster collections; the renovation of theatres; the handling of historical enquiries from the public; educational work with schoolchildren and university students; and giving talks to local community groups.

### **2 The importance of heritage to the case study organisations**

All of the case study organisations value their heritage.<sup>171</sup> This reflects the fact that each one has made a significant and unique contribution to its particular branch of the performing arts. By maintaining archive services, the organisations are able to preserve and access the records that underpin this heritage.

### **3 The ability of the archive services to support organisational objectives**

The three archive services are involved in a wide range of activities, as described in 1 above, and many of these support organisational objectives.<sup>172</sup> For example, the merchandise that the National Theatre and Glyndebourne archives help to create raises revenue to support the work of their organisations; the displays and exhibitions that all three archive services mount are a way of enhancing audience experience; the talks that the Glyndebourne archivist gives to external groups are a

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<sup>170</sup> These chapters pertain to Themes 1 to 7.

<sup>171</sup> This factor pertains to Theme 8, which is addressed in Chapter 11.

<sup>172</sup> This factor pertains to Theme 9, which is addressed in Chapter 12.



means by which the organisation can engage with the local community; and the National Theatre archive's work with school children and university students helps to serve the Theatre's educational remit.

#### **4 The existence of high-level support for the archive services**

The research found that all of the archive services benefit from high-level support within their respective organisations.<sup>173</sup> For example, at Cameron Mackintosh Ltd, Sir Cameron himself uses the archive "all the time" and has commented that he "couldn't manage without" the support that he receives from the archivist. At Glyndebourne, the archivist reports directly to the director of finance and resources, who is "very supportive" of the archive.

#### **5 The visibility of the archive services**

The three archive services all enjoy a high level of visibility within their respective organisations.<sup>174</sup> Two of the archivists take proactive steps to promote their services, whilst the third feels that awareness of her service is so high that promotional measures are unnecessary. Stockford asserts that an in-house archive service that fails to maintain a high profile within its parent organisation is likely to be undervalued and vulnerable to funding cuts and closure. Based upon this logic, the fact that the case study archives do maintain a high profile within their organisations may be a factor in their ongoing existence.

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<sup>173</sup> This factor pertains to Theme 10, which is addressed in Chapter 13.

<sup>174</sup> This factor pertains to Theme 11, which is addressed in Chapter 14.

## **16.3 Suggestions for Further Research**

### 16.3.1 Further Research in the Case Study Organisations

The findings of this dissertation are based upon interviews with a single archivist from each of the case study organisation. It would be beneficial for further research to be carried out in the same organisations in order to triangulate these findings.<sup>175</sup> This could take the form of additional interviews with other archive staff, organisational managers, or both. Alternatively, different research methods such as documentary analysis<sup>176</sup> or participant observation<sup>177</sup> could be used.

### 16.3.2 Further Research in Other Organisations

It would be useful to know the extent to which the findings of this dissertation are applicable to other in-house archives in the performing arts sector. One way of doing this would be to devise a survey based upon the findings and send it to all the in-house performing arts archives in the United Kingdom.<sup>178</sup>

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<sup>175</sup> Triangulation is discussed in Chapter 3.

<sup>176</sup> Documentary analysis could be based upon items such as annual reports, mission statements and webpages.

<sup>177</sup> This could involve the researcher spending time at each archive service as a volunteer.

<sup>178</sup> Survey based research is discussed in Chapter 3. A list of performing arts archives in the United Kingdom could be compiled using the *ARCHON Directory* (<http://www.nationalarchives.gov.uk/archon>).

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The *Harvard* system of referencing has been adopted in this dissertation, save that footnotes rather than in-text citations have been used. The decision to place citations in footnotes was taken in order to improve readability of the text in the literature review sections. A traditional, footnote based citation system (such as the *Oxford* system) was not used, because it was considered that this would result in excessively long footnotes in the literature reviews.

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## **APPENDIX I - INFORMED CONSENT STATEMENT**

## **INFORMED CONSENT STATEMENT**

**Researcher:** Richard Wilson, c/o Department of Information Studies, Aberystwyth University, Llanbadarn Fawr, Aberystwyth, Ceredigion, SY23 3AS; email - rjwilson1976@btinternet.com; telephone - 0781 579 3319

**Participant:** [enter name, postal address, email address and telephone number of interviewee]

### **A. BACKGROUND INFORMATION**

1. The Researcher is a student on the Msc Econ Archive Administration programme ('the Programme') at the Department of Information Studies, Aberystwyth University aforementioned.

2. As part of the Programme, the Researcher is undertaking a dissertation ('the Dissertation') which explores why performing arts organisations maintain in-house archive services.

3. The Researcher's supervisor for the Dissertation ('the Supervisor') is Jennie Hill, Lecturer, Department of Information Studies, Aberystwyth University aforementioned; email - jdh@aber.ac.uk; telephone - 01970 622191.

4. The Dissertation will include case studies of three archive services which are based in performing arts organisations. The primary method of data collection for each case study will be a face-to-face interview with a key member of staff from the archive service in question.

5. One of the case study archive services that will appear in the Dissertation is the in-house archive service at [name of case study organisation] ('the Archive Service') where the Participant is employed.

## **B. PARTICIPANT INFORMATION**

The participant is hereby informed that:

1. The interview will be recorded and transcribed.
2. The interview will be used solely for the purpose of the Dissertation.
3. He/She can decline to answer any of the questions or end the interview early.
4. He/She is free to withdraw from this research at any time prior to submission of the Dissertation.
5. The Researcher is happy to respond to any questions or concerns that he/she has about this research before, during or after the interview.
6. The Supervisor is also happy to respond any questions or concerns that he/she has about this research.
7. Once completed, a copy of the Dissertation will be placed in the Thomas Parry Library at Aberystwyth University and made available to researchers.
8. Once completed, copies of the Dissertation may be supplied to the other research participants.

## **C. DECLARATION**

Having read sections A and B above, the Participant hereby consents to be interviewed by the Researcher about the work of the Archive Service and confirms that he/she:

1. Does/Does not wish to receive a copy of the Dissertation once complete.
2. Does/Does not require individual anonymity.

3. Does/Does not require organisation anonymity

Signed by the Participant:

Date:

Signed by the Researcher:

Date:



## **APPENDIX 2 - QUESTIONNAIRE**

## **QUESTIONNAIRE**

[Introduce yourself and the research and then proceed to explain the Informed Consent Statement. Respond to any questions or concerns that the interviewee has and, if he/she is happy to proceed, ask him/her to sign the Informed Consent Statement.]

### **A. INTRODUCTORY QUESTIONS**

1. When was the archive established?
  
2. Why was the archive established?
  
3. Where does the archive sit in the organisational structure?
  
3. How many staff are employed in the archive?
  
4. Please will you provide a brief overview of the nature and extent of the archive collection?
  
5. Please will you provide a brief overview of the archive facilities (i.e., office space, storage facilities, facilities for researchers, etc)

### **B. QUESTIONS RELATING TO THE LITERATURE REVIEW**

#### **I. Anniversary Celebrations**

- I.1. Has the archive been used in connection with anniversary celebrations? [If so, request details (if not volunteered)]

## **2. Publications and Communications**

2.1. Has the archive been used to support the research and writing of an organisational history? [If so, request details (if not volunteered)]

2.2. Does the archive supply images, information and/or articles for organisational publications (e.g., newsletters, magazines, annual reports and programmes)? [If so, request details (if not volunteered)]

2.3. Does the archive supply images, information and/or copy for the organisational website? [If so, request details (if not volunteered)]

2.4. Does the archive supply information for use in press releases? [If so, request details (if not volunteered)]

2.5. Does the archive supply material for use in speeches by senior members of the organisation? [If so, request details (if not volunteered)]

## **3. Creative Usage**

3.1. Is the archive used as a source of material and/or inspiration for:

3.1.1. New productions?

3.1.2. Marketing or publicity campaigns?

3.1.3. The development of merchandise?

3.1.4. Anything else?

[If so, request details (if not volunteered)]

#### **4. Asset Management and Legal Usage**

4.1. Is the archive involved in the management of intellectual property? [If so, request details (if not volunteered)]

4.2. Is the archive used to support the management of physical assets such as buildings and/or machinery? [If so, request details (if not volunteered)]

4.3. Is the archive used for litigation support or other legal purposes? [If so, request details (if not volunteered)]

#### **5. Management Usage**

5.1. Is the archive used by management to learn from past successes and failures and inform current decision-making and business planning? [If so, request details (if not volunteered)]

#### **6. External Enquiries and Access**

6.1. Is dealing with external enquiries a significant part of the archive's work?

6.2. Please could you provide examples of the type of external enquiries that you deal with?

6.3. Is facilitating external access to the collection a significant part of the archive's work?

6.4. Please could you provide examples of how the archive has been used by external researchers?

6.5. What is the rationale for providing an external enquiry service and allowing external access to the collection?

## **7. Educational Activities**

7.1. Is the archive involved in:

7.1.1. Organising or contributing to exhibitions?

7.1.2. Creating or contributing to printed or online resources about the history of the organisation?

7.1.3. Creating or contributing to educational materials or activities for school children?

7.1.4. Giving talks or tours or supplying material to support talks or tours given by others.

7.1.5. Staff training and induction programmes?

7.1.6. Any other educational activities?

[If so, request details (if not volunteered) and enquire about the rationale for engaging in these activities]

## **8. Organisational Heritage**

8.1. Is [name of organisation] an organisation that values its heritage and, if so, why?

8.2. Does [name of organisation] utilise its heritage for corporate branding? [If so, request details (if not volunteered)]

## **9. Organisational Objectives**

9.1. To what extent does the work of the archive support the objectives of the wider organisation?

## **10. High-Level Support**

10.1. To what extent is the organisation's management supportive of the archive?

10.2. Are there any specific individuals who have been particularly supportive of the archive or instrumental in its establishment or development? [If so, request details (if not volunteered)]

## **11. Visibility and Promotion**

11.1. Do you actively promote the archive within the organisation? [If so, request details (if not volunteered)]

## **12. Evidence of Performance**

12.1. Does the archive measure its performance and the contribution that it makes to the organisation? [If so, request details (if not volunteered)]

12.2. Is the archive subject to performance targets? [If so, request details (if not volunteered) and ascertain how the targets are set]

## **C. CONCLUDING QUESTIONS**

1. Are there any significant internal or external uses of the archive that we have not covered in this interview? [If so, request details (if not volunteered)]

2. Which aspects of the archive's work do you regard as most important?

3. What do you think are the most important factors in the organisation's continuing support for the archive?

[Thank the interviewee for his/her participation and ask if he/she has any questions or concerns about the interview or the research in general.]