In September 2017, the University of Bristol Theatre Collection, one of the world’s largest collections of British theatre and Live Art, was awarded Archive Service Accreditation, the UK quality standard for archive services, by The National Archives. This status is in addition to being an Accredited Museum.

In its report, the UK Archive Service Accreditation Committee congratulated the Collection on its impressive, well developed offer to a range of communities and the report stated: ‘Bristol University Theatre Collection has an exceptionally strong grasp of its broad network of stakeholders and their needs. This enables them to deliver impressive outcomes across the board, with outstanding academic delivery and a real capacity to support wider social outcomes. The service is notably innovative and impressive in its determination to grasp challenging issues and to share practice with the wider archives and museum world.’

Jo Elsworth, Director of the Theatre Collection said, “We are very proud to have been awarded Archive Accreditation. To be the first university museum, and one of only four other museums in the whole country to receive this accolade, is really special.”
Bristol Old Vic HLF-funded Project: Protecting and Sharing the Heritage of Britain’s Oldest Theatre

The Heritage Lottery Fund awarded £2.4m to the Bristol Old Vic towards the transformation of the theatre into a major heritage destination. The Theatre Collection and Bristol Archives (formerly Bristol Record Office) are partnership organisations in this important project.

The grant is funding the refurbishment of the historic Coopers’ Hall and will enable the reveal of the original 1766 façade, and ensure that the 18th century thunder run is both accessible to the public and fit for future use.

The grant will also provide for a substantial programme of conservation, cataloguing and digitisation of the theatre’s archives, which are held at the Theatre Collection and Bristol Archives, and the use of these archives in the new heritage interpretation at the theatre, as well as a wide-reaching programme of tours and activities.

The project is now well underway and will run until Spring 2020. The new theatre foyer, Coopers’ Hall and exhibition spaces will open in Autumn 2018.
Meet the new Theatre Collection project staff

As a result of the Bristol Old Vic HLF-funded project, three new posts have been created at the Theatre Collection:

Michael Hunkin, Project Archivist, Bristol Old Vic Archive

I joined the Theatre Collection team in March 2017 as Project Archivist for the Bristol Old Vic Company Archive. I am part of a small team working on the Heritage Lottery Funded project to document and digitise material relating to the history of the Theatre Royal, King Street. This work will in turn inform the digital, interactive content and exhibitions planned for the public spaces in the new theatre building when it opens in September 2018.

The Bristol Old Vic Archive includes many thousands of items including administrative and production records dating from the establishment of the Company in 1946 until around 2009. Bringing this material together through the creation of a coherent on-line catalogue will make the archive more accessible to scholars and lovers of the theatre and the arts more generally.

I am enjoying working on this fascinating collection; just a glance through the production files, correspondence and other recorded evidence reveals how the Company’s repertoire has developed and diversified over the years, as well as highlighting the theatre’s many triumphs and occasional struggles. The images below are included here as a taster, showcasing just a tiny selection from this culturally rich collection.

Programme cover and autographed frontispiece for 60,000 Nights (June 1966), a production celebrating the first 200 years of the theatre.
Meet the new Theatre Collection project staff

Anne Lovejoy, Project Archivist, Bristol Old Vic Related Archives

I started working at the Theatre Collection in April 2017, and I’ll be spending two years cataloguing the personal and organisational archive collections associated with the Bristol Old Vic - those of theatre designers, artistic directors, theatre historians, etc. This also includes the archives of the Theatre Royal itself (the 18th century building within which the Bristol Old Vic Company have worked since 1946) held at Bristol Archives. Some highlights from my first six months here include finding documents from the 1940s charting the appeal to purchase the dilapidated theatre, and the determination, especially during the distraction of wartime, to secure the building’s future. The correspondence files in particular, show the tricky balance between those wishing to preserve the - undoubtedly - important historic fabric of the building and those wishing to foster a lively and sustainable artistic space.

As a Bristol resident and theatre-goer, it has been a real treat to get to know a familiar space more intimately. From back(stage) to front(of house), we are developing a detailed understanding and appreciation of the hard work and care of people involved with the theatre for over 250 years.

David Parry, Digitisation Officer, Bristol Old Vic Project

I work with the Keepers and Project Archivists to source suitable material for digitising. I have a target of 10,000 digitised items over two years; a mix of photographs, negatives, correspondence, programmes, playbills and ephemera.

Sitting in my darkened studio office, I work with an A3 scanner. It is important that lighting conditions are kept stable and the system calibrated to ensure consistency across the life of the project. I enjoy learning about theatre and actors as I go through the collection. Some of the items are aesthetically striking, some historically fascinating. One of my favourite pieces is a Patrick Robertson notebook with directions and set design watercolour sketches for Henry V in 1953.
Staff changes

The Theatre Collection core team has been changing and expanding in 2017. In March we waved a fond farewell to Bex Carrington as she headed north to start a new role at the National Justice Museum in Nottingham.

Meet Julian Warren, our new Keeper: Digital and Live Art Archives:

I joined the Theatre Collection at the end of the summer. Since 2010 I had been working at Bristol Archives, but before that I was the Archivist at Arnolfini in Bristol, one of Europe’s leading centres for contemporary arts, so I have been thoroughly enjoying working with collections of live art and performance once again. It has been a busy first few months for me. As well as immersing myself in the collections and hosting a visit of twenty-five undergraduates from the Royal Central School of Speech and Drama, I assisted Jo (Director: Theatre Collection) in applying to the Wellcome Trust for a grant to conserve and catalogue the Franko B Archive.

Franko B is one of the world’s leading live artists, creating extraordinary body-based performances, and we were delighted when we learnt at the beginning of December, that our bid, which includes public engagement activities, had been successful. Things will get properly underway in the spring, and by the end of the two-year project, much of Franko B’s archive will be catalogued, digitised and readily available for researchers for the first time.

And in May, Athene Bain became our new Archives Assistant:

I have been Archives Assistant at the Theatre Collection for about eight months now after completing my Masters degree in Curating, and it has been a pleasure to join the team at such a busy and exciting time of success and expansion. With a background in museums rather than theatre and performance, one of the great joys of my role is talking to visitors from all backgrounds about their research and areas of study; I have learnt so much in such a short space of time! The highlight of my time here so far has been couriering items to the Old Vic Theatre in London to show them to Dame Judi Dench. It was a surreal moment to talk to Dame Judi about her role as Ophelia in Hamlet at the Old Vic Theatre in 1957 whilst showing her the same production prompt book which she hadn’t seen in sixty years!
interiors for private clients, hotels and shoe shops; cutlery, silk scarves and fabric prints and even entire houses!

The archive’s value and interest lie not only in the light it sheds on Messel as a person and his design process but its reflection of social attitudes and issues across the 20th century; from the Society set of the ‘Bright Young Things’ to Messel’s wartime work, and his post-colonial friendship with the King of Buganda.

In January 2017, cataloguing began and the team was joined by Project Archivist Emma Howgill, who writes:

We are now approaching the halfway point of the cataloguing and things are going very well. I have completed the initial box listing, preliminary re-arrangement of the archive and embarked on cataloguing it. So far, I have completed the cataloguing of all the papers relating to Messel’s career and am halfway through cataloguing his personal correspondence. I can honestly say this is one of the most fascinating collections that I’ve worked on in my career as an archivist. The most wonderful thing about this collection is its diversity. Far from being ‘just’ a theatre designer, Oliver Messel also designed for film, opera and ballet;
Projects

Conservation Work

The Theatre Collection has also been awarded a grant from the National Manuscript Conservation Trust. This is being used towards the conservation of Messel's set model and designs for the 1976 American Ballet Theatre production of *The Sleeping Beauty*. This production reproduced the iconic 1947 production staged by the Sadler's Wells Ballet Company and which starred Margot Fonteyn. The Friends of the Theatre Collection are fundraising to support the conservation of two Messel costumes for *The Sleeping Beauty* and *Homage to the Queen*.

Franko B Archive

The Theatre Collection has been awarded £136,000 by the Wellcome Trust to catalogue and conserve the Franko B Archive. This award follows on from a Wellcome Trust funded scoping study completed in September 2016, which explored the complexities of archiving body-based performance archives: Challenging Archives: the Franko B Archive - a case study to develop new methodologies for enhancing access to, engagement with and the curatorial care of body-based art and archives. The study examined the issues posed by archives such as Franko's, which range from procedural questions around conservation, to decisions around access (both physical and online) to challenging content. The cataloguing and conservation project will commence in Spring 2018.

Selected items from the Franko B Archive.
New Acquisitions

Two additional important archives have recently come into the care of the Theatre Collection.

The Royal Theatrical Fund

The General Theatrical Fund Association was founded by Charles Dickens and a small group of his friends, in order to assist those in the acting profession who ‘through no fault of their own had found themselves to be in straightened circumstances’. In 1853 the Association was granted a Royal Charter under which it acted as a pension fund; under a later Charter of 1974, any member of the entertainment profession could appeal to the Association without needing membership. The Royal Theatrical Fund remains active in its support of members of the entertainment industry in times of difficulty during illness or old age.

The archive comprises documentary material relating to the Fund, including the Charters, bye-laws, minute books, accounts and ephemera, as well as information regarding the Covent Garden Fund, a charitable organisation constituted by Act of Parliament in 1776. Cataloguing has begun and we are very grateful to the Royal Theatrical Fund for funding this work and loaning this important archive to us.
The Women's Playhouse Trust (WPT) was founded in 1984, with Bristol alumnus Dr Julia (Jules) Wright as Artistic Director. Throughout the 1980s and 1990s, Jules Wright’s work with the WPT was instrumental in bringing the work of female playwrights and artists to the stage and in pioneering site-specific and multi-media performance. In 1991, she found Wapping Hydraulic Power Station, a crumbling 19th century building, which was Grade II listed and had closed in 1977. She transformed it into a performance space in 1993, securing the freehold five years later and restoring the building to re-emerge as The Wapping Project in 2000. The Wapping Project blended entrepreneurialism with cutting-edge art practices. The archive charts the production history of WPT as well as the transformation of Wapping Power Station in detailed documents, publicity and images. The Theatre Collection received a £15,000 donation to enable cataloguing and conservation of the archive. Earlier this year, the Theatre Collection team was joined by Gill Boll, Project Archivist for the WPT Archive, who has arranged and catalogued the archive ready for use by researchers. She writes:

I’ve been working on the fascinating and vitally relevant WPT Archive project since April 2017. The WPT’s work in the 1980s and 1990s had a significant impact on the visibility of women in British theatre; as well as staging the first Aphra Behn revival in decades, they championed playwrights such as Clare McIntyre, Deborah Levy and Winsome Pinnock. I found it so compelling that I used it for my own MSc dissertation, focussing on the WPT’s complex transition into the contemporary arts venue The Wapping Project, headed by the WPT’s ‘indefatigable impresario’ Jules Wright. The WPT collection has great scope for further academic research and it has been an honour to be a part of making their story more accessible.
In 2015 the family of actor and writer Kevin Elyot donated his archive to the Theatre Collection. Kevin Elyot (1951 - 2014) was an alumnus of the University of Bristol Drama Department who started his career as an actor but then went on to achieve great success through his ground-breaking plays and adaptations for television. The Kevin Elyot Archive comprises scripts, correspondence, manuscripts and publicity material, detailing Elyot's working process from initial idea to finished product. It has now been catalogued and made available to researchers.

To celebrate Elyot’s work and to ensure a creative legacy, an award has been established in his name. The award comprises £3,000 to fund a writer’s residency allowing them to begin the process of creating a new work inspired by Elyot’s archive. This work may be a dramatic, creative, curatorial or academic piece of writing. The award has been generously funded by an endowment given to the University by members of Kevin Elyot’s family.

In August 2016, playwright Ian McHugh was appointed as the inaugural Writer-in-Residence, and in May 2017 he directed a work-in-progress read-through of his play *Good Morning Captain*, inspired by the Kevin Elyot Archive. The completed play is due to be performed in 2018.

Jon Berry, the 2017-18 Kevin Elyot Writer-in-Residence began his residency with the Theatre Collection in August this year.

An exhibition, *Playwright: the craft of Kevin Elyot* will run until early 2018.
The Geraldine Menez and Henry Augustine Forse Awards

In 2015 the Theatre Collection was delighted to receive a donation from Mrs Geraldine Menez, which comprised three silver tickets and a rare ‘gold’ ticket from the founding of the Bristol Theatre in 1766, plus documents of provenance and hand-drawn architectural plans from the re-modelling of the theatre in 1902, carried out by her great-grandfather Henry Augustine Forse. The original tickets permitted their ‘Proprietor’, or, in the case of the gold ticket, the ‘Bearer’ to be ‘Entitled to the sight of Every Performance to be Exhibited in this House’. To continue the spirit of these original tickets, two awards were established in conjunction with Bristol Old Vic: the Geraldine Menez Prize, to be given to a University of Bristol student who displays outstanding engagement with the Theatre Collection, and the Henry Augustine Forse Prize, for someone who shows exceptional engagement with the Bristol Old Vic Outreach Department. The prizes enable each winner to attend the press night of every production at the Bristol Old Vic for a year.

In February 2016, the inaugural prizes were awarded at the press night of Pink Mist. Mrs Menez kindly travelled to Bristol from France especially to present the award certificates to the two recipients, Imogen and Marco, a visit which she repeated in 2017 to present the awards to this year’s winners, Isaac and Julia.

Jo Elsworth (Director: Theatre Collection, far left), Tom Morris (Artistic Director, Bristol Old Vic, centre) and Geraldine Menez (far right), with 2016 and 2017 award winners, left to right: Isaac, Marco, Imogen and Julia.

Image courtesy Bristol Old Vic.
Exhibitions

**Shakespearabilia**

21 April 2016 - 30 November 2016

This exhibition explored how Shakespeare’s image has been used to market and sell a wide variety of products. Focusing on the four main surviving images of Shakespeare: the ‘Chandos’ portrait, the Droesholt image, the Stratford Memorial and an 18th century commemorative image, it explored how those images have been displayed on items ranging from beer bottles and tea towels to 19th century ceramics and engravings. Many items came from the Mander & Mitchenson Collection and emphasised the breadth and scale of items archived by those avid collectors!

**Creating a Character: an exhibition of make-up and personal props**

15 December 2016 - Spring 2017

The Theatre Collection reflects many aspects of British theatre history, including the creative processes that take place behind the scenes. One of the most important aspects of this is the creation of the actor’s personal appearance; the transformation into a particular character to create a memorable performance. Amongst the holdings of the Collection are items which evidence the personal role of the actor in the process of creating a character: props that epitomise a character or period, a favourite make-up box, and wigs. This exhibition also explored the sphere of the dressing room through informal backstage images and first night cards.
Student-curated Exhibitions

University of Bristol History of Art MA students undertake a unit called ‘Curating the Collection’, for which they research, plan and stage an exhibition based on items in the Theatre Collection holdings.

In 2016, students curated an exhibition to tie in with the theme of Shakespeare 400: Back to Black: the iconic image of Hamlet. This exhibition explored the image of Hamlet through the ages, particularly focusing on the use of black for Hamlet’s costume and how an iconic look has formed and established itself over time. The exhibition, which featured a 1950s black velvet tunic and the Order of the Elephant medallion worn by John Kemble as Hamlet in c.1800 (both from the Mander & Mitchenson Collection) proved to be one of our most popular exhibitions.

In Spring 2017 a new unit began for History of Art undergraduate students. ‘Art and Theatre’ is a curation based unit for which students prepare and hang an exhibition in the Theatre Collection reading room and library. The first exhibition for this unit opened in May 2017. Performing Identity: Art and Artifice revolved around oppositions in the theatre: actor versus character, illusion versus reality, factual place and fictional setting. From preliminary costume and set designs to completed character portraits, the exhibition explored the construction of identity, both in front of and behind the theatre curtain.
Forthcoming Exhibitions

We are looking forward to new exhibitions in 2018 including those curated by this year’s History of Art students. The undergraduate students will be exploring ‘Theatre and Emotion’, while the MA students will be creating an exhibition on Vivien Leigh and Laurence Olivier. This exhibition will complement our foyer exhibition, celebrating the 200th anniversary of the London Old Vic. All of these will be opening in late Spring 2018. Full details will be on our website, Facebook and Twitter.

All our exhibitions are free and are open Tuesdays to Fridays 9.30-4.00.

Exhibition Loans

From June to September 2016, a letter from Vivien Leigh to Oliver Messel (Oliver Messel Personal Archive) was loaned to Nymans for the V&A exhibition *Vivien Leigh: public faces, private lives*. The exhibition explored the life of one of Britain’s most iconic and beautiful actresses, in the family home of her favourite costume and set designer, Oliver Messel. A total of 38,000 people visited this exhibition.

In July 2016, a ‘Mother Shipton’ puppet from the Mander & Mitchenson Collection was loaned to Fairfax House in York for their major summer exhibition, *In Pursuit of Pleasure: the polite and impolite world of Georgian entertainment*. The puppet (believed to be 18th century) depicts the 16th century Yorkshire prophetess and fortune teller, replete with pipe and voluminous skirt!

Envelope and letter from Vivien Leigh to Oliver Messel, Oliver Messel Personal Archive.

Mother Shipton Puppet, Mander & Mitchenson Collection.
The RSC exhibition at Stratford-upon-Avon, *The Play’s The Thing*, opened in October 2016, for which the Theatre Collection loaned a costume design. Maria Bjornson’s design for ‘Titania’ in *A Midsummer Night’s Dream* at the Barbican Theatre, went on display alongside the original costume worn by Juliet Stevenson in the 1982 production.

The Theatre Collection will continue this collaboration with the RSC, loaning new items as this exhibition changes over time.

In December 2016, the Theatre Collection loaned the Francis Hewlett oil painting, *The Left Hand Boxes or The Rich Get Richer And The Poor Have Children*, to the Royal West of England Academy. The painting featured in their exhibition, *Strange Worlds: the vision of Angela Carter*. The Theatre Collection would like to thank Francis Hewlett’s family for granting permission for the painting to be reproduced in the exhibition catalogue.

In November 2017, a selection of London Hippodrome programmes and postcards were loaned to the Provincial Council of Huesca in Spain for the first international exhibition to celebrate the life and work of the early 20th century Clown, Marceline. *Marceline Orbes: el mejor payaso del mundo* runs until March 2018.

From 20 January to 8 June 2018, the National Trust property at Nymans in West Sussex (the former Messel family home) will be holding an exhibition of portraits by Oliver Messel. The Theatre Collection has loaned a number of items to be included in this exhibition and to support interpretation and publicity. Amongst these are portraits by Messel of Russian ballerina Galina Ulanova, sitter photographs of friends and acquaintances including actor Peter Glenville and model Bianca Jagger, and photographs of Messel’s exhibition at the O’Hana Gallery, London in 1962. Also included is one of the prop monkeys used in Messel’s O’Hana Gallery exhibition and shop front designs, which has been conserved as part of the HLF-funded project *Sharing the Messel Magic*.
Other News

Research topics

During 2016 and 2017 we welcomed 118 new researchers to the Theatre Collection, plus returning researchers from across the globe. There has been a wide range of research subjects for which we’ve been able to find materials in the archives, but there was particular interest during the anniversary year in the Bristol Old Vic Archive and the extensive records of the Kathleen Barker Archive. And our students always find the Mander & Mitchenson Collection reference boxes an incredible source of material for their studies. We were also visited by members of the New Hardy Players to see our holdings on early productions of Thomas Hardy’s *Tess of the D’Urbervilles*, and once again we have also been able to assist a number of family historians in finding their personal stories.

Typed and annotated script for *Tess* for the Barnes Theatre Production, early 1920s. Mander & Mitchenson Collection.

The University of Bristol has a strong ethos of widening participation, encouraging young people from a diverse range of backgrounds in their preparation for and transition to university. The Theatre Collection actively supports this activity and for the last few years has been involved in the Sutton Trust Summer School at Bristol. We have shown young people ‘behind the scenes’ of the Theatre Collection, encouraging them to explore archive materials that relate to their A Level studies, and this year we ran a workshop on *Hamlet* in the Archives. We are also involved in the autumn ‘Access to Bristol’ week and in 2016 we teamed up with Dr Catherine Hindson of the Theatre Department, who ran a creative workshop using the Bristol Old Vic Archive. A similar workshop was run for adult participants as part of the University Showcase Weekend in November that year.

The Theatre Collection has also made links with regional sixth form colleges; this is a new venture for us and proved very successful. A group of students from Weston College enjoyed a visit and workshop on *Othello*, exploring a range of archive materials. And the English and Drama Department at Hereford Sixth Form College have been using images from the archive to support students’ development in analytic and discussion skills.

Reaching New Audiences

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Drama Society Reunions

In May 2016 the Theatre Collection was delighted to host a reunion of the University of Bristol Drama Society Players. Alumni of the group enjoyed tea and exchanged happy and sometimes hilarious memories and anecdotes of their time touring productions across West Country villages and schools in the 1950s and 60s. Member Tim Treml also kindly donated archives from the group to the Theatre Collection.

A second and equally successful reunion event for alumni involved in 1970s University of Bristol Drama Society Players tours, took place in June 2017, with a further generous donation of related archive material.

Theatre Collection Presentations

Staff from the Theatre Collection have given talks at a range of conferences and meetings in the UK and abroad, including the 2016 SIBMAS (International Association of Libraries, Museums, Archives and Documentation Centres of the Performing Arts) conference in Copenhagen and a one-day conference at the British Library, Searching for Theatrical Ancestors, part of a wider project at the University of Hull, funded by the Arts and Humanities Research Council and in partnership with the National Trust, the British Library and the Federation of Family History Societies. More recently, Jo Elsworth gave a presentation on the musical theatre holdings of the Mander & Mitchenson Collection at a symposium organised by the British Musical Theatre Research Institute at the University of Portsmouth in December 2017.

In both 2016 and 2017 the Theatre Collection was awarded the Green Impact Gold Award for sustainable environmental practises. We remain proactive in our commitment to environment-friendly initiatives.
Other news

Honorary Degree

In July 2017 the renowned actor Timothy West, Emma Stenning (Chief Executive of the Bristol Old Vic) and Tom Morris (Artistic Director of the Bristol Old Vic) were awarded honorary degrees by the University of Bristol. Jo Elsworth gave the oration for Timothy West and we were delighted when he and his guests paid a visit to the Theatre Collection after the ceremony. We even located a programme for his debut at the first ever National Student Drama Festival, held at the Victoria Rooms in Bristol in 1951.

Friends of the Theatre Collection

Our Friends’ Association celebrated its 40th Anniversary in 2016. We marked the event at the AGM in May, with a wonderful cake cut by the Friends’ Vice-President Sir John Kingman.

The Association continues to thrive and has organised a number of events with the Theatre Collection, including a series of ‘Collections Chats’: by Thomas Messel on the Oliver Messel Personal Archive, by Gill on the Women’s Playhouse Trust Archive, and by Ian McHugh on his experience working with the Kevin Elyot Archive to create his new play. In January 2017, Richard Digby-Day hosted a very popular ‘In Conversation’ with Dame Eileen Atkins at the Wickham Theatre.
Other news

One from the archives...

One of our favourite items is a betting slip, from the Mander & Mitchenson Collection. It records a wager between a Mr Bedford and a Mr Williams as to the year that Mr Garrick first performed on the stage. The stake was two gallons of claret. Underneath, a note has been added, apparently by David Garrick himself, that, ‘I acted upon Goodman’s Fields Theatre for ye first time in ye year 1741. D Garrick.’

![Betting slip from the archives](image)

Vandyck Building News

Some of you may have already seen changes at the Theatre Collection. The main office has moved to a new location, and the old office transformed into a second reading room. The new reading room can be used for group and project work and has already proved very successful, with increased use by students and researchers. We also have published plays on open access shelving in this room. In addition, a new suite of rooms nearby provide an AV viewing room for researchers, new project offices and a volunteer social space.

STOP PRESS! NEW UNIVERSITY LIBRARY

The University of Bristol have announced the architects for a new state-of-the-art library to be built on the Clifton Campus. It will include a Centre for Cultural Collections to not only provide access to the University’s world-class collection of historic books and archives, but also a new home for the Theatre Collection! As you can imagine, we are all very excited by this project. For more information see http://www.bristol.ac.uk/news/2017/december/new-library.html
Theatre Collection Opening Hours
We are open Tuesday to Friday 9.30am - 4.45pm.

Please note that from January 2018 we will be closed all day on Mondays, to undertake collections management work.

In order to facilitate group visits, events, and collections management activities there are occasional dates during the year when we are closed. Please check our website for details of upcoming closures or telephone to check on 0117 331 5045.

In order to make the most of your visit to the Theatre Collection, it is advisable (but not essential) to make an appointment with us. Please telephone 0117 331 5045 or you can email us at theatre-collection@bristol.ac.uk. We can then discuss your requirements and retrieve any archival material requested in time for your arrival. We look forward to seeing you soon!

Website
Find out more about us and keep up with the latest news at www.bristol.ac.uk/theatrecollection

Don’t forget that we are on Facebook and now on Twitter too: @UOB_Theatre_Col

Volunteers
Our volunteer team has grown again, particularly with two new projects associated with the HLF-funded projects Sharing the Messel Magic and Protecting and Sharing the Heritage of Britain’s Oldest Theatre. We have also welcomed a number of student volunteers who are helping us with a range of projects. Jill Sullivan is the new Volunteer Co-ordinator for the Theatre Collection. If you would like to become a volunteer or have any questions about volunteering, please contact Jill on 0117 331 5340 or by email at theatre-collection@bristol.ac.uk.