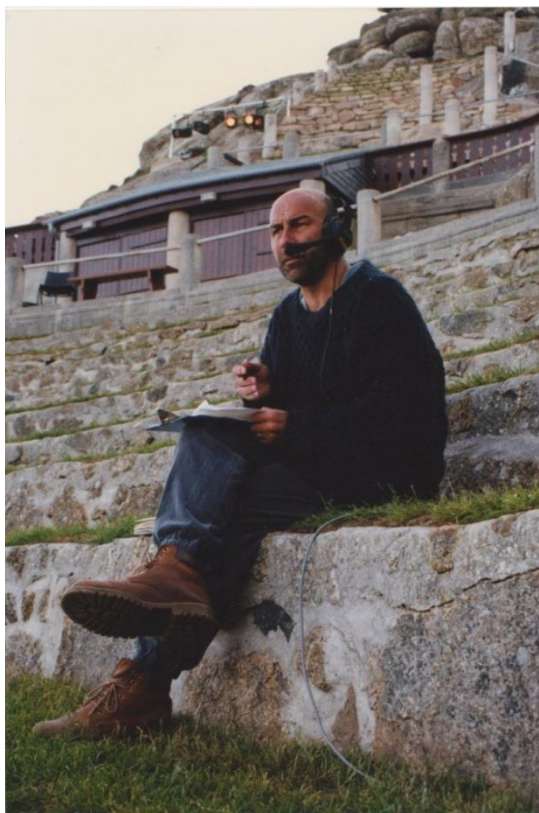


Report to the Business Archives Council
by
Archives & Special Collections
Falmouth University and University of Exeter Penryn Campus

Kneehigh Theatre: The Bill Mitchell Legacy



FCP12/A/32/6/4 Bill Mitchell during *Tregeagle*,
The Minack, 1996. Photo: Steve Tanner

1 – Introduction

Archives and Special Collections at Falmouth University and University of Exeter’s Penryn Campus were the recipients of the 2017 Business Archives Council Cataloguing Grant of £3000 for Business Archives relating to the Arts. The Grant provided funds to pay for additional staff hours to enable the cataloguing of part of Falmouth University’s Kneehigh Theatre Archive. This Collection forms part of a growing cluster of Cornish performance archives alongside WildWorks Theatre and playwright Nick Darke.

This frequently used, but currently uncatalogued, Collection is one of the largest held by the Service. Given the size of the Collection, and the capacity of the Archive & Special Collections team, the Grant offered an important opportunity for work to begin on the cataloguing of this Collection at a significant moment in Kneehigh’s history. The Grant enabled the Archive to undertake a project to

preserve, sort and provide series and item level catalogue descriptions for materials relating to the productions *Tregeagle* and *A Very Old Man with Enormous Wings*. These two productions mark the first and last productions by recently deceased Bill Mitchell as Director, Designer and later Artistic Director of Kneehigh. Mitchell's creative influence had been pivotal in the development of Kneehigh as a Company from the 1980s through 2005 when he departed to form his own company WildWorks. Mitchell was instrumental in introducing the Company to new ways of working particularly in terms of outdoor and landscape theatre. The timing of this application was significant, following the death of Bill Mitchell in April 2017 as a result of a terminal illness and the inevitable examination of his legacy undertaken by Kneehigh, WildWorks, his partner Sue Hill and Bill himself.

2 – Background

Kneehigh Theatre was founded by teacher Mike Shepherd in Cornwall in 1980. The first phase of Kneehigh's development commenced with theatre workshops run in Shepherd's spare time, a collaboration with an eclectic group of individuals including students, a farmer, a sign writer, a thrash guitarist and an electrician, with a mandate to create work for children which inspired the Company's name. This company of players would become the Kneehigh Theatre with its own distinct manifesto and ethos for creating vibrant, energetic, accessible, touring productions for a wide audience. Over the decades Kneehigh has evolved from a Company which filled a perceived need for theatre for children and their families in Cornwall, to an innovative and highly respected international touring outfit.

After establishing a reputation for their early work it would be their 1985 production of the Cornish tale *Tregeagle* which would lead Kneehigh in a new direction. A piece originally conceived by Shepherd as a production for schools, *Tregeagle's* second incarnation - with the influence of director Jon Oram - became an innovative, high energy creation. The production was significant in terms of the use of music and song as part of the narrative, as well as incorporating masks and energetic 'theatre sports', the latter credited to Oram as a lasting contribution to the Kneehigh aesthetic. Importantly *Tregeagle* was also their first production to tour outside of Cornwall and – thanks to Oram - to receive grant funding.

A later incarnation of *Tregeagle* in 1989 would prove important for the Company as it was the first production built for touring outdoors, and the first with Bill Mitchell as designer. Mitchell would become a significant force in the design and directorial vision of not only Kneehigh but in the wider theatre world, focussing increasingly on creating large-scale pieces of walking theatre that used landscape not just as a backdrop but as an integral part of the storytelling. He had previously worked with Welfare State International who created large scale outdoor spectacles, and contributed that passion and experience of site-specific work to Kneehigh's increasing vocabulary. Mitchell went on to form his own company WildWorks with his partner Sue Hill. The first WildWorks production was a co-production with Kneehigh in 2005 - *A Very Old Man with Enormous Wings*. *A Very Old Man* was based on the Gabriel García Márquez story and, like *Tregeagle*, was interpreted for different audiences through the Three Islands Project. This initiative saw *A Very Old Man* reimaged by WildWorks and Kneehigh for audiences in Malta, Cyprus and Hayle where the production was

immersed in the local communities – a style of organic theatre-making that would come to typify the approach of WildWorks and Mitchell’s Landscape Theatre discipline.

Kneehigh’s Archive was gifted to Falmouth University in several deposits 2010-2017. The Collection spans over 30 years of Kneehigh’s history, specifically consisting of Company records relating to administration, staging, logistics, and promotion of Kneehigh shows. These include promotional materials such as posters, programmes and flyers, along with scripts, published materials, photographs, funding proposals, feasibility reports, business plans, audio-visual recordings of performances, show budgets, press, audience surveys, research and development materials and production diaries. The Company’s relationship with the Archive is ongoing with records for their most recent productions, and on occasion materials relating to historic productions, being deposited at regular intervals. As the Collection is not static the approach to cataloguing this Archive has to reflect the best arrangement for the Collection as it exists now, now but still retain flexibility for the future.

The two productions chosen for this project are two of the Kneehigh’s best-known and well-loved, serving as bookends to Mitchell’s tenure at Kneehigh. *Tregeagle* and *A Very Old Man* are key productions in the Company’s history for research and teaching for a number of reasons. Firstly, they show the development, growth and nature of Mitchell’s landscape theatre work and the Company’s reputation for site-specific work. They also highlight the work of the Company in a key, but little recognised, era (the latter tenure of Creative Director Emma Rice often overshadows the achievements of this period). These productions also show the nature of reinvention in performance for either artistic, staging, financial or administrative reasons as well as exploring the processes of adaptation, storytelling and collaboration within two decades of the Company’s history.

Although the Archive is able to provide access to uncatalogued materials through detailed box lists created when the Collection was deposited, access is cumbersome and resource-intensive. Materials relating to any one production may be spread across hundreds of boxes, with the inevitable potential that some relevant materials may yet to be identified. As such, this BAC grant is to transform access to records relating to *Tregeagle* and *A Very Old Man*, in all their incarnations.



A Very Old Man with Enormous Wings, Hayle, 2005.

Photo: Steve Tanner/Kneehigh/Wildworks

3 - Recruitment

Given the level of funding and timescale of this project it was staffed through the offer of additional hours to existing part time Archives and Special Collections Assistants, working under the

supervision of the Archivist. The project lasted 30 days between October 2017 and March 2018 with the successful candidate working 1-2 days each week.

The successful candidate was Carole Green who works with the Archive part-time as an Archives and Special Collections Assistant on the Penryn Campus. Having worked in the Archive for over 5 years Carole is familiar with the Kneehigh Archive and has recently completed a similar modular cataloguing project on a discrete small collection related to the Company belonging to the parents of Kneehigh founder Mike Shepherd.

Although initially conceived as a fixed term contract of 35 days, Human Resources restrictions resulted in this project instead being offered as additional hours to Carole's existing contract. These hours were offered at enhanced overtime rate which compensates for no accrual of annual leave. As such, the overall working hours for the project remained unchanged (see Appendix One for further details).

4 - The Project

Given the focused nature of this Project the creation of a flexible work plan was essential from the outset to ensure each phase of the Project could be carried out within the timescale allowed (see Appendix Two).

The Project started by locating items specifically relating to *Tregeagle* and *A Very Old Man* in existing box lists. Although these lists are quite comprehensive there were still some materials requiring further identification or more detailed analysis (e.g. photographs listed as 'unidentified production c1980s') so a second sweep of records was also undertaken to flag other potential materials.

Slips were written for each of these items, followed up by a phased retrieval so materials could be managed effectively and securely. When items were retrieved they were stored in a hold cupboard and worked on in batches. Items were assessed for relevance; if deemed not relevant they were returned to the store and if relevant, they would be flat listed/catalogued straight on to CALM and allocated a running number (which would later become the Alt Ref No). For this part of the project it was important to consider house style which meant revisiting, and in some instances developing, the Service's cataloguing conventions – particularly for those file formats that had not previously been repackaged or listed. It was important to consider how these conventions would work as a template for the wider Collection, so that arrangement and descriptions remained consistent through the modular approach to cataloguing the various productions contained in the Kneehigh Archive.

Box lists were also updated at this point so that items remained retrievable for users throughout this process. The identification and retrieval process was a time consuming activity at this early stage of the project, particularly when many items were deemed not to be relevant. This scoping exercise did, however, greatly increase knowledge of both the specific productions in question and the work and processes that shaped them. It also served to underpin the understanding of their place in the Company's 40 years of creative dialogue, and in particular to develop knowledge to enable Carole

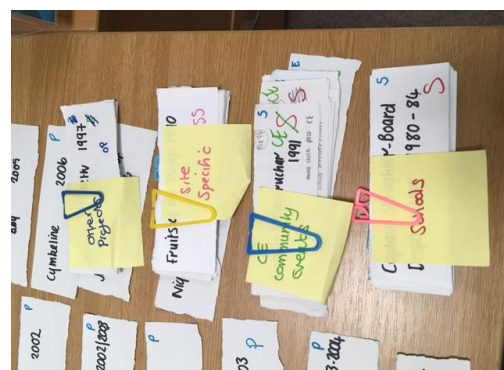
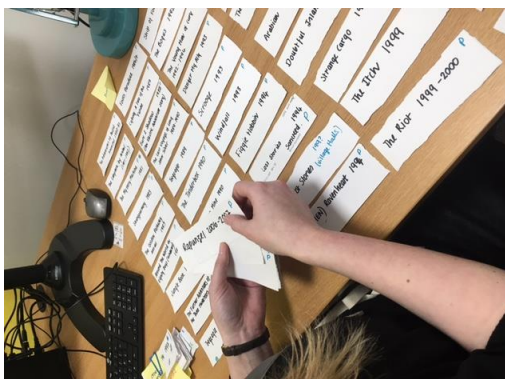
(and in turn the rest of the Archive team) to discriminate between the four different incarnations of *Tregeagle*, and three versions of *A Very Old Man*.

This knowledge of the production narrative was intrinsic to writing both the series level descriptions and developing the arrangement of the Collection as a whole. It also served to consolidate and indeed build on the existing knowledge of the collection accrued by the Archive team in the years since its deposit with the University. Notes on the Company’s chronology /narrative formed from on-going work on the Collection, the writing of Collection Level Descriptions and a continuing programme to digitise materials including the collections VHS holdings were used to inform and consolidate these entries feeding into the final arrangement of the Collection.

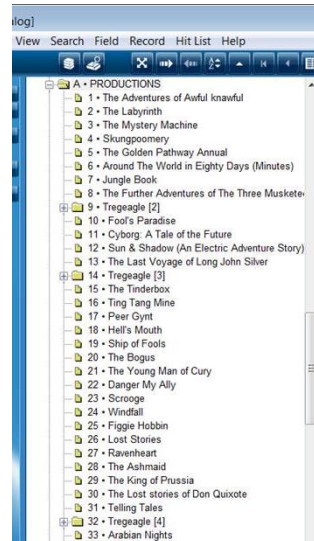
Although not funded by this Grant, work on the arrangement of the Kneehigh Archive tree was essential to enable the ‘modular’ cataloguing approach proposed in this Project. This was undertaken outside of these project hours. In considering the structure of the Kneehigh tree the following factors were considered: the different functions of the Company, how their creative outputs relate to these functions and what records are held in this Collection. The arrangement was also informed by a notebook written by Mike Shepherd who categorised Kneehigh’s productions and their chronology. The final Arrangement for the collection was determined as follows:

A - Productions
B - Community Events
C – Schools Works
D – Site Specific Shows
E - Other Projects
F - Governance
G - Administration
H – Financial Administration
I - Fundraising
J – Human Resources
K – Marketing & Promotion
L - Press

It was important to conceptualise the Kneehigh tree as a whole in order to consider the place of records relating to *Tregeagle* and *A Very Old Man* which fit into a number of categories. Complex work was also completed to determine the Chronology of over 140 productions within the first 5 Sections as outlined above. Carole undertook a detailed mapping exercise to identify productions, and their subsequent place in the tree.



The Result is a detailed chronological breakdown of the shows that Kneehigh have undertaken across their 40 year history, placing 72 major productions, 20 Schools shows, 25 Community projects, 17 site specific works and 5 other projects into their correct place in the Kneehigh narrative.



Once all aspects of the tree were finalised, catalogued records could then be searched by production on CALM and work commenced on their arrangement within their given series, at the same time writing detailed series level descriptions to introduce each production (See Appendix Three – Examples of Series Level descriptions). Some series were more straightforward than others as they contained few records, with others taking more in depth consideration. The result is a comprehensive listing of 82 file or item entries relating to 9 incarnations of *Tregaeagle* and *A Very Old Man* (see Appendix Four – Examples of File and Item level descriptions).

An unexpected challenge through this project was the absence of Sarah, Archivist, for 12 weeks due to an unexpected period of absence. Carole coped well with this interruption, working in a confident manner and showing sensible initiative as to how to progress the project. Dr Christine Fauch, Head of Heritage Collections at the University of Exeter provided support and advice to Carole through this time. Although this disruption initially interrupted the detailed project plan, Carole was able to reorder the schedule of tasks and soon regained progress on Sarah’s return. This has had no overall impact on the success or outcomes of the project.

5 – Outcomes

This project has facilitated a number of significant outcomes for a number of stakeholders - both direct and indirect.

Direct outcomes include:

- 82 file and item entries plus detailed series level admin histories for *Tregaeagle* and *A Very Old Man* (see Appendices Three and Four)
- Creation of the tree structure for the Kneehigh Archive, encompassing over 140 productions which consolidates the Kneehigh narrative and our ability to catalogue other discreet

productions/series in future. This is no small achievement and will have a significant impact on our work in future

- Improved discoverability of the Kneehigh Archive by students, staff, and other users through the online CALM Catalogue (to be launched May 2018)
- Increased staff knowledge of the both the specific productions included in the project and the wider Kneehigh narrative
- Continuing Professional Development for Carole Green, developing cataloguing skills (in particular multi-level cataloguing on CALM), experience of fixed term cataloguing projects and a growth in confidence and decision making through working on a largely autonomous project
- The Award of this grant has also demonstrated the significance of the legacy of Bill Mitchell to our depositors Kneehigh, WildWorks, and Bill's partner Sue Hill – as recognised by both the Archive Service and wider Archive sector.

Indirect Outcomes include:

- This project has enabled the Service to define many processes that have never previously been consolidated. This includes cataloguing conventions for certain record formats, the approach to Data Protection closures of records within an otherwise open file, repackaging procedures for Stage Managers files and other specific formats, access and digitisation process for audio cassettes, number of duplicates to be retained for different record types, etc.
- This project has facilitated the development of a closer working relationship with Bill Mitchell's partner Sue Hill, which has resulted in the deposit of significant further additions to the related Bill Mitchell Archive. These records provide a key artistic voice to the Kneehigh holdings
- A recent enquiry relating to *The Bacchae* has already identified a series of records that can easily be catalogued now the Kneehigh tree is in place
- Positive impact on staff morale across the team through the Award of external funding and completion of cataloguing work. In a small, busy and user-focused team the sense of achievement this project has given us all is not to be underestimated.

6 - Next Steps

The impact of this project is ongoing, with further work planned in the following areas

- Donor visits are planned to showcase the outcomes of the project to Kneehigh, WildWorks and Sue Hill
- Following the update and launch of CALMView in May 2018 the catalogue will be submitted to TNA's Discovery platform
- 'Show and tell' sessions for library staff are planned to highlight the outcomes of the project to other library staff. This will promote the holdings, and the work of the Archive in general, to our library colleagues
- Newly discovered records will be added to subject and module specific research guides that are used to promote the Collections – for example those on Cornish folk tales. This helps to bring the

Collection to audiences (e.g. history students) that may not normally approach a theatre archive as a relevant resource

- Digitisation of visual records relating to *Tregeagle* and *A Very Old Man* and subsequent exploration of right to enable the addition of images to CALMView online catalogue
- Further cataloguing within the tree following production-specific enquiries or through student placements.

Although this Grant was for a relatively small amount of funds the impact that it has had, not only in relation to access to records relating to *Tregeagle* and *A Very Old Man*, but also in facilitating future cataloguing, is substantial and we offer thanks to the BAC Board for the opportunities that this work brings in what has been achieved in the last few months, and what further achievements are to follow.

Sarah C Jane - Archives & Special Collections Officer

Carole Green – Archives & Special Collections Assistant

April 2017



Bill Mitchell

Photo: Steve Tanner/Wildworks

Appendix One: Budget

Income	
BAC Cataloguing Grant	£3000
Total	£3000
Expenditure	
Archive Assistant Project hours	£2938.50
Archive Assistant regular hours (tree)	£293.85
Archivist hours	£475.76
Total	£3708.13
Value of Archive Service contribution (plus packaging materials)	£708.13

Appendix Two: Carole Green Workplan

	Date	Day No.	Hours Worked	Notes
1	17 th Oct (Tues)	1	7.5hrs	Work Plan – completed with Sarah Background - notes (for collection level description later) Journal & timesheet to be completed at the end of each session (allow 30 mins)
2	19 th Oct			
3	24 th Oct	2	7.5hrs	Background - notes (for collection level description later) Identification of Materials <ul style="list-style-type: none"> • Remit for the identification (are we looking for materials that may not be listed in albums, portfolios etc.) • Mark of box lists – for two productions + maybe's – colour for each • Consider strategy for retrievals start at box 1 or by production- prioritise
4	26 th Oct	3	7.5hrs	Identification of Materials/ Retrieval of Materials <ul style="list-style-type: none"> • Write slips for items required (slips to be retrieved later) • Storage of items retrieved and slips • Set up new hold cupboard • Consider updating retrievals – after assessing some of the possibles? • Replace materials which are not relevant as I go along.
5	31 st Oct	4	3.5hrs (½ day)	Retrieval of Materials/ Cataloguing conventions <ul style="list-style-type: none"> • Organise for a systematic retrieval
6	2 nd Nov			
7	7 th Nov	5	7.5hrs	Cataloguing conventions <ul style="list-style-type: none"> • Check template on Calm has all the fields required and where information for specific format types should go.
8	9 th Nov	6	7.5hrs	Cataloguing Tregeagle <ul style="list-style-type: none"> • Make notes of which production • Add any details, cast setting for collection/sub fonds description – This has turned out to be an ongoing task whilst working on the collection.
9	14 th Nov	7	7.5hrs	Cataloguing Tregeagle/VOM
10	16 th Nov			
11	21 st Nov	8	7.5hrs	Cataloguing Tregeagle
12	23 rd Nov	9	7.5hrs	Cataloguing

13	28 th Nov	10	7.5hrs	Cataloguing- VOM
14	30 th Nov	11	7.5hrs	Cataloguing- VOM
15	5 th Dec	12	7.5hrs	Cataloguing- VOM
16	7 th Dec	13	4hrs (1/2 day)	Cataloguing- VOM
17	12 th Dec	14	7.5hrs	Cataloguing- VOM
18	14 th Dec	15	7.5hrs	Cataloguing- VOM
19	19 th Dec	16	7.5hrs	Cataloguing- VOM
20	21 st Dec	17	7.5hrs	Cataloguing- Proposed arrangement
21	2 nd Jan			
22	4 th Jan	18	7.5hrs	Cataloguing-Proposed Arrangement
23	9 th Jan	19	4hrs (1/2 day)	Project Review/Tree Finalise
24	11 th Jan			
25	16 th Jan	20	7.5hrs	Populate - Tree-Hierarchy (This and the next day had to be swapped as unable to move forward without Archivist input- working on report instead - Project currently behind due to this)
26	18 th Jan	21	3.5hrs	Populate- Tree-Hierarchy (see above)
27	23 rd Jan	22	7.5hrs	Collection Level Descriptions – Finalise (see above)
28	25 th Jan			
29	30 th Jan	23	7.5hrs	Shelving and Locating (see above)
30	1 st Feb			
31	6 th Feb	24	7.5hrs	Retrieval of slips (This and the next day had to be swapped as unable to move forward without Archivist input- working on report instead - Project currently behind due to this)
32	8 th Feb			
33	13 Feb	25	7.5hrs	Project Review 2 – plan of what work remains FINAL DECISIONS NEED TO BE MADE – meeting with Christina Carson
34	15 Feb			
35	20 Feb	26	7.5hrs	Amendments
36	22 Feb	27	7.5hrs	Amendments
37	27 Feb	28	7.5hrs	Amendments
38	1 Mar	29	4 hrs	Report
39	6 Mar	30	7.5hrs	Amendments/Checking
40	8 Mar			
41	13 Mar	31	7.5hrs	Complete my contribution to the Report
42	15 Mar			
43	20 Mar	32	7.5hrs	Finalise project
44	22 Mar			
45	27 Mar	33	3.5hrs	Final day

Appendix Three: Examples of Series Level descriptions

Repository	Falmouth University (GB 3241)
Ref No	FCP12/A/14
Date	c1988-1990
Level	Series
Extent	2.5 boxes
Title	Tregeagle [3]
Description	<p>A return to and development of Jon Oram's earlier production of Tregeagle. Changes to the central characters include the replacement of Bronwyn with Lilith as the object of Tregeagle's affections and the addition of Parson Corker played by Sue Hill. Known in some publicity as Legend (due to European audiences difficulty with the title Tregeagle) this production was directed by Mike Shepherd and was rehearsed in a rat infested old barn on a farm in Laddock and later at the Last Resort on the Island at St Ives. Giles King's father's studio was used for building the set.</p> <p>This production was Bill Mitchell's first show as designer for Kneehigh and was the first show devised primarily to be performed outside. Mitchell's Tregeagle had a 'stylish design, much sparser and less eclectic than previous productions which had spanned all sorts of theatre and style conventions'. This was also Kneehigh's first show performed at the Minack Theatre watched by over 7,000 people in a run from the 6th of June 1989. It was also the first to receive a standing ovation. This successful run and performances across Europe were followed by a further tour in various outdoor venues across Cornwall including Restormel and Pendennis Castles, Carn Mark Quarry, Bodmin Moor and Indian Queens preaching pit in Summer 1990. This work resulted in greater funding from the County Council on a three year basis as strategic clients. The Company were also able apply for funding from Arts Council - Great Britain for this project under their second production scheme.</p> <p>Cast & Crew:</p> <ul style="list-style-type: none"> - The Black Hunter - Tristan Sturrock - Hangman/Judge Mucus - Giles King - Lilith - Nicola Rosewarne - Parson Corker - Sue Hill - Tregeagle - Dave Mynne - Little Father / Technician - Allan Drake <p>Special guest performers for the Minack: Will Coleman of Bedlam and James Carey</p>

	<p>(All members of the company play several roles in Tregeagle)</p> <ul style="list-style-type: none"> - Director - Mike Shepherd - Designer - Bill Mitchell - Costume - Maggie Hutton - Making - The Company and Plymouth Theatre Royal, Bec Applebee, Anna Murphy, Wendy Dudley, Tony Davies and Laura Mackenzie - Musical Direction - The Company with Boris Howarth and Jim Carey - Artwork - Dave Mynne - Administration - Amanda Harris <p>Running order:</p> <p>Hell's agents on the prowl Lilith and the innocent The bargain struck Blind ambition - The Courthouse, Poor old Jago The raven croaks a warning Ding Dong Mine Parson Corker lends a hand Loe bar and Dozmary pool An underwater wedding Chase through The Belly of the Earth Sanctuary - a night of rest Hells court The final judgement</p>
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Repository	Falmouth University (GB 3241)
Ref No	FCP12/D/16/1/5
Date	2003
Level	Sub-sub-series
Extent	1 box, 1 OS Bundle
Title	A Very Old Man With Enormous Wings: Malta
Description	Prior to the Three Islands Project Kneehigh had impressed the Maltese population in 2001 when they took part in a three-week project culminating in a highly visual performance and festival. This was the result of the Deputy Minister for Art in

Malta seeing Kneehigh's performance of Hells Mouth at Hendra Pit in 2000 and inviting the Company to his country.

The Grand Harbour in Malta was the first location in a 3 year project to mount site specific shows, packed with entertainment and meaning in the three countries. The British Council in Malta started this project and Cornwall Enterprise and Cornwall County Council helped achieve European funding through the Culture 2000 Programme. The co organisers were: Kneehigh Theatre, St. James Cavalier Centre for Creativity Malta and The Cyprus Theatre Organisation (THOC). Running alongside the production was a craft fair event which included the work of local lace makers, jewellers, Maltese craft potters, The Cornish Pilchard Works, wine producers, willow weavers, tourism bodies and musicians.

The project opened in Birgu, Malta in September 2003, with a panoramic view across the Grand Harbour to Valletta. The large numbers of local residents attended the event witnessing local people abseiling down the 60ft sheer walls of the town, speed boats racing across the water and an 'angel' flying 300ft over the Grand Harbour.

Cast:

The Village

- Rosa - Bec Applebee
- Habita - Sarah Dalli
- Postie -Lewis Davies
- Padre - Victor de Bono
- Sisi - Fortini Dimitrou
- Mimi - Andri Evmidou
- Autorotis - Steve Jacobs
- Narrator - Adrian Mamo
- A man with enormous wings/Carnival MC - Paul Portelli
- Wenzu -Jonathan Grima
- Spider Woman Handler - Lucy Fonteyn
- Spider Woman - Monica Hadjivassiliou
- Spider Woman handler - Mihalis Tterelikkas
- The Press - Heidi Dorschler, Sue Hill, Roberta Parnis, Andrew Rizzo

All other characters played by

- Kritjana Casha

-Victor de Bono
-Miriam Galea
-Vincent Kaptrim
-Matthew Mallia
-Jonathan Mamo
-Roberta Parnis
-Lilliana Portelli
-Francica Pulis
-Andrew Rizzo
-Simone Spiteri
-Charlotte Stafrace
-Pierre Stafrace
-Magda van Kuilenburg

Music Team:

-Musical Director/accordion/voice - Jim Carey
-Adrian Freeman - Musical Director/shakuhachi/trumpet
-ETNIKA
-Andrew Alamango- Musical Director/guitar/mandolin
-Joanna Aquilina - Violin
-Frans Baldacchino - il Budaj/voice
-Karen Camilleri - accordion
-Oliver Degabriele- Double Bass
-Jason Fabri- percussion
-Walter Vella- Fute/soprano & tonor sax
-Musicians
-Kevin Abela - Trumpet
-Ruth Abela- Alto Sax
-Paul Borg - Tuba
-Dennis Camilleri - Trombone
-Tony Camilleri - Tarbur
-Alan Gatt - Trombone
-Guzi Gatt- Zaqq
-Mihalis Tterelikkas - Musican
-Heidi Dorschler - Voice
-Lucy Fonteyn - Voice
-Sue Hill- Voice
-Emma Mansfield - Voice
-Charlotte Stafrace - Voice
-Pierre Stafrace- Voice
-Mirriam Galea - Voice
-Roberta Parnis - Voice

Production Team:

	<ul style="list-style-type: none"> -Director- Bill Mitchell -Assistant Director - Bec Applebee -Assistant Director - Paul Portelli -Writer/Researcher/Outreach - Mercedes Kemp -Production Manager - Ben Stuart -Design - Adrian Wirth -Designer - Sue Hill -Assistant Designer - Heidi Dorschler -Assistant Designer- Jo Tabone -Spider & Costume Designer - Sean Donohoe -Wing and Spider Sculpture - Melita Couta -Flags and Carnival Decorations - Lucy Birbeck -The Children of Birgu -Snake dancers -Jade Spiterej, Chanel Vella -Carnival Birds - Bertrand Duncan, Erton Duncan, Glenn Farrugia, Dillon Pace, Darren Spiteri, Gilmour Vella
Description	Includes working file, promotional materials, DVD and Evaluation reports.
Access Status	Open
Related Material	<ul style="list-style-type: none"> -AC1010-003 Box 12 - Reports for board 2001-2002- Artistic directors report 12th of November 2002, Kneehigh Theatre Board Meeting 9th April 2003. -AC2010-003 Box 44 - Draft Business Plan. -AC2017-001 Box 11 - Development Archive 1/2 Kerrier Distict Council Application 2002/2003 -AC2010-003 Box 49 - Press cuttings -file of cuttings for a number of different productions including A Very Old Man With Enormous Wings articles include: <ul style="list-style-type: none"> -Cornish jewellers create quite a sparkle in Malta - The Cornishman 9th of October 2003 -Theatre Link for Three Islands - The Times July 21st 2003 -Three Islands, one show for Kneehigh - The West Briton (Truro & Mid Cornwall Edition) 18.9.2003 - AC2017-001 Box 11 - Development Archive 1/2 -Kerrier Distict Council Application 2002/2003 - Mentions Malta project of October 2001



Appendix Four: Examples of File and Item Level descriptions

The screenshot shows the University of Exeter Falmouth University digital archive interface. At the top, there are logos for the University of Exeter and Falmouth University. Below the logos is a navigation bar with 'Text only' and a search box. A sidebar on the left contains links for Home, Collection Highlights, About the catalogue, How do I search the catalogue?, Advanced Search, FAQs, Useful links, Glossary, and Contact Us. The main content area displays search results for 'Record' with '1 of 1' items. The record details include: Repository: Falmouth University (GB 3241); Ref No: FCP12/A/32/1; Alt Ref No: CPA2/122; Date: 1996; Level: Item; Extent: 1 folder; Title: Script; Description: Incomplete script titled 'Tregeagle 96' belonging to Mike Shepherd. Script has 22 numbered pages including a title page and runs to the beginning of Act 3. Script is annotated throughout with edited or revised.; Format: Typescript; Access Status: Open; Copyright: Copyright to this item remains with Kneehigh Theatre and other rights holders. At the bottom, there are quick links for Site Map and Privacy Policy, and a footer indicating the system is powered by CalmView© 2008-2018.

Repository	Falmouth University (GB 3241)
Ref No	FCP12/A/14/6
Alt Ref No	CPA2/148
Date	c1989-1990
Level	Item
Extent	1 cassette tape
Title	Jump & Moxy: Audio Cassette
Description	Professionally produced audio cassette containing music largely from the 1984/5 and 1989 productions of Tregeagle with additional music from Cyborg 1986/87, Sun and Shadow 1988, Fools Paradise 1985/86 and The Last Voyage of Long John Silver from 1989/90 [2 copies]. Produced and engineered by Tim Smit & Jim Carey

	<p>Arrangement of songs - Jim Carey Mixed by Charlie Skarbek Artwork & Design - Sue Hill</p> <p>The Musicians: -Voice, Crowdy Crawn, Tambourine, Talking Drum - Bec Applebee -Voice, Clarinet, Crowdy Crawn, Soprano Sax - Hilary Coleman -Voice, bagpipes (Giata Gallego) Bombarde - Will Coleman -Voice, Percussion, Accordion, Timpani, Dolak, Tenor & 5 String Banjo, Cello, Drums - Jim Carey -Voice, Soprano Sax, Tuba, snare Drum, Timpani - Alan Kennedy -Voice, Tenor Sax, Sopranino Recorder, Bombarde, Shenai, Accordion, Didgeridoo, Congas, Flute, Drums - Giles King -Voice, Alto Sax, Congas, Percussion, Harmonium, Accordion - Nicola Rosewarne -Upright Bass, Organ - Tim Smit -Voice - Mike Shepherd</p> <p>Tracks: Side 1 Tregeagle Waltz - (Sean O'Dwyer of the Glen) Trad. Irish Tregeagle 1 1984/85, Tregeagle 2 1989 Avalon - (Shepherd/Oram/Kneehigh) Tregeagle 1- 1984/85, Tregeagle 2 - 1989 A Bargain (T Dalling/G King/Trad Cornish) Tregeagle 1- 1984/85, Tregeagle 2 -1989 Oak, Ash and Thorn (J Carey) Tregeagle 1- 1984/85, Tregeagle 2 - 1989 Courtship dance (Pyscadorien Nantoed) (Trad Breton) Tregeagle 1- 1984/85, Tregeagle 2 -1989 Sinnerman (Trad. American Spiritual) Tregeagle 1- 1984/85, Tregeagle 2 -1989</p> <p>Side 2 Island Song (J Carey/J Downie) Cyborg 1986/87 & Last Voyage of Long John Silver Take the Wheel (J Carey) Sun and Shadow 1988 Golden times (R Smith/B Howarth) Last Voyage of Long John Silver 1989/90 Fools paradise (Trad French) Fools Paradise 1985/86 Phoenix (J Carey/Trad Irish) Last Voyage of Long John Silver.</p>
Format	Audio-visual
Access Status	Open
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	CPA2/128
Date	2003
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Description	A poster for the performance of A Very Old Man With Enormous Wings in Birgu, Malta [4 copies].
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