



**THE HARRIS
CENTRE**
Memorial University

The STAGE Project

Dr. Denyse Lynde, Dr. Rob Ormsby, Colleen Quigley and Tom Halford
September 2013



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September 26, 2013

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The Strategic Partnership – Harris Centre Student Fund

1. Acknowledgements

We would like to thank the following organizations for their support of the [STAGE project](#): The The Leslie Harris Centre of Regional Policy and Development, Memorial University's School of Graduate Studies, Memorial's Department of English, Memorial's Undergraduate Career Experience Program, the Queen Elizabeth II Library, The Arts and Culture Centres of Newfoundland and Labrador, The Resource Centre for the Arts, and The Rooms.

2. Executive Summary

Dr. Denyse Lynde, Dr. Robert Ormsby, and Colleen Quigley re-started the STAGE project in 2011, after it had been in hiatus for several years. The project has students interview members of Newfoundland and Labrador's performing arts communities, and then transcribe those interviews. The audio recordings and transcriptions are subsequently archived in the Queen Elizabeth II library, and are available for anyone to use. The interview meetings also provide an opportunity to solicit archivable material (posters, playbills, etc.) from the interviewees. The interviews are of great benefit to stakeholders in the province: they contain a tremendous amount of factual detail about the history of performing arts in Newfoundland and Labrador; they shed light on individual careers and how practitioners relate to various institutions; the STAGE archive provides an extremely valuable resource to theatre practitioners, to researchers, and to media when writing about performing arts communities. In 2012, we partnered with The Rooms, the Resource Centre for the Arts, the Arts and Culture Centres of Newfoundland and Labrador, and the Queen Elizabeth II Library to strengthen the project and to help disseminate information about it. We received funding from the Harris Centre for video equipment to improve the quality of the archived material and, most importantly, to hire a graduate student manager to develop the next phase of the work, incorporating video and working with our partners to enhance the project and the benefits it offers to performing artists, researchers, and the broader public of Newfoundland and Labrador.

3. Glossary and acronyms

MUCEP - Memorial's Undergraduate Career Experience Program
STAGE – SSHRC Theatre Archives Grant Enterprise

4.1 Project Background

Like the current incarnation of the project, STAGE has its origins, not surprisingly, in a three-sided relationship among the University's library, the English Department and the theatre community. In 1992, when Gail Weir, Performing Arts Archivist at the Queen Elizabeth II Library, was collecting documentation related to the performing arts in the province for the library's archives, Denyse Lynde of Memorial's English Department organized a conference on Newfoundland and Labrador theatre, funded by the Social Science and Humanities Research Council of Canada (SSHRC). At that conference, published in 1993 as *Newfoundland Theatre Research: Proceedings*, founding CODCO member Andy Jones delivered a paper enumerating

the dozens of Newfoundland and Labrador plays that had never been published. In the same proceedings, Gail's article outlined the Library's collection policy that had guided the serious collection of theatre memorabilia since 1982.

In the wake of this conference, Denyse recognized the pressing need to collect and preserve the province's theatrical heritage, so she and Gail borrowed recording equipment from the Folklore Department. They then hired students to interview theatre practitioners and to gather material of archival interest. By the time the original STAGE project went into hiatus in 2003 due to pressures from other projects and university business led to, 275 people had been interviewed, with 65 students employed as interviewers. But more important than the statistics was the effect that the process had on the interviewers.

In 2010, Colleen Quigley, Manuscripts Librarian (Performing Arts Collection) at Memorial's Archives and Special Collections in the Queen Elizabeth II Library, approached Denyse to restart the STAGE project. Denyse asked Rob Ormsby, her colleague in the department who has an interest in Canadian theatre, to join the effort to restart STAGE and the three of them received funding from Memorial's Undergraduate Career Experience Program (MUCEP) to begin interviewing again in the summer of 2011. As they continued to discuss plans for this new phase of the project in light of its history, their appreciation deepened for what the original STAGE project had accomplished. However, they understood that STAGE needed some adjustments. It was at this point that they applied to Leslie Harris Centre's Applied Research Fund.

4.2 Rationale

The adjustments we made with the Harris funding were inspired by The Theatre Museum of Canada's "Legend Library," a series of interviews with Canadian theatre practitioners posted on the Museum's website. Specifically, we acquired a video camera to make the archive of interviews even more robust. Second, we realized that the project would require a manager, preferably a graduate student who would gain significant training in the process of helping run STAGE. By extending the project's activities, we intended the current incarnation of STAGE, like its earlier phase, to generate and preserve knowledge about performing arts history and ongoing activity in Newfoundland and Labrador. We believed that the revitalized STAGE will make even greater connections between the performing arts and the broader activities of communities in Newfoundland and Labrador.

The interviews that resulted from every phase of the STAGE project contain a wealth of factual detail about the history of performing arts in Newfoundland and Labrador. They help explain the development of individual careers, how networks of practitioners are formed, how practitioners relate to various institutions, how they have managed to tour, how they raise money (including grants), how they relate to audiences, who their audiences are, and how they relate to and/or embody the various cultures of Newfoundland and Labrador. They also reflect the very personal voices and specific personalities of the interviewees; they are a reminder of the human factor in the arts, and provide a keen sense that culture is made through specific personalities.

The actual face-to-face meeting during the interview offers an excellent opportunity for the practitioners to ensure that their personal theatre collection (posters, scripts, props, photographs,

etc) can be retrieved by the Library's staff and safely archived in the performing arts holdings in Archives and Special Collections where STAGE is housed. Without the STAGE project the stories told in these interviews would not have been recorded, preserved and made accessible to the public. STAGE addresses the many aspects of the provincial performing arts heritage and history that are in danger of being lost.

Furthermore, as we know from discussions with theatre practitioners, the existing STAGE archive provides a highly valuable resource to these practitioners when they are researching their own productions, examining their own and others' past careers, and drafting grants for new projects. We also know from discussions with journalists that the STAGE archive provides a valuable resource for media when writing about performing arts communities in Newfoundland and Labrador.

4.3 Objective(s)

Our objectives were derived from our observations about the nature of the interviews and their value as records of the province's culture outlined in the previous section.

In light of these facts about what the STAGE project is able to document and the kind of experience that the interviewing process is able to provide the students, we established the following objectives:

- Continue to build the archive of interviews and memorabilia
- Consolidate the gains of the earlier phase of the project by determining how to improve upon earlier practices
- Enhance the interview content by video recording the interviews, allowing us to present the information that we collect and present in a format that is both more accessible (previously users could only read transcripts) and that gives a very full picture of the individual interviewees and their recollections of theatre and related activities in the province.
- Continue and improve STAGE's tradition of student training

In particular, we continue to make the public, specifically the performing arts community and policymakers who affect the arts community, aware of the existing and forthcoming interviews and help them discover the value of the project to them. To this end, we created

- Outreach material for the broader, non-academic community
- Partnerships to help disseminate information about STAGE to other stakeholders in the arts community throughout the province

By extending the project's activities we continue to build the archive of recorded and transcribed interviews, acquire performing arts material to be added to the archives (i.e. in people's personal collections including play-scripts, posters, pictures, programs, etc), review the current state of the STAGE holdings and update information that needs to be updated. Furthermore, recording the interviews and including that video material in the archives enables those using the archives to read, hear, and watch the interviews.

4.4 Research Methodology and Approach

The project is guided by the conviction that the collection of oral histories serves as a form of enhancing community and individual empowerment. We regard STAGE as a mechanism for communities' active participation in the preservation of their own personal and social history. We undertook the phase of STAGE funded by the Harris grant in compliance with the concept of "total archives," the nationally accepted principle that the guiding mandate of an archive is to reflect and celebrate national diversity for the benefit of all, with special consideration for communities that have previously been marginalized (ex. ethnic minorities, immigrants, women, the artistic community, etc.).

In the practice of the STAGE project, community includes the province as a whole, the interviewees and the student interviewers who receive training in the process. Furthermore, because we used the Harris grant as seed funding to help us make better use of the resources that we already had access to, and thereby make the project operate more efficiently, this section will describe practical/procedural activities, outreach activities, student training, and the nature of the questions raised in the interviews.

Practical Activities

In 2011, we received MUCEP funding for six undergraduate student researcher positions, totalling \$5244, and we successfully reapplied for these positions in 2012. Furthermore, we applied to Memorial's School of Graduate Studies for matching funding for a portion of the budget (totalling \$6,000), and this funding was approved. Specifically, the Harris Centre grant allowed the project to do a number of things:

- Access the SGS matching funds;
- Read through existing interviews and assess which needed to be redone;
- Identify new candidates to be interviewed;
- Continue interviewing and transcribing (with updated equipment);
- Continue to collect archival materials (posters, scripts, programs, etc) from practitioners;

- Implement the new video portion of the interviews;
- Hire a graduate student manager, Tom Halford, who was fundamental to enhancing the STAGE project, especially as we moved to incorporate video and work closely with our partners to extend as widely as possible the benefits that STAGE offers to the province

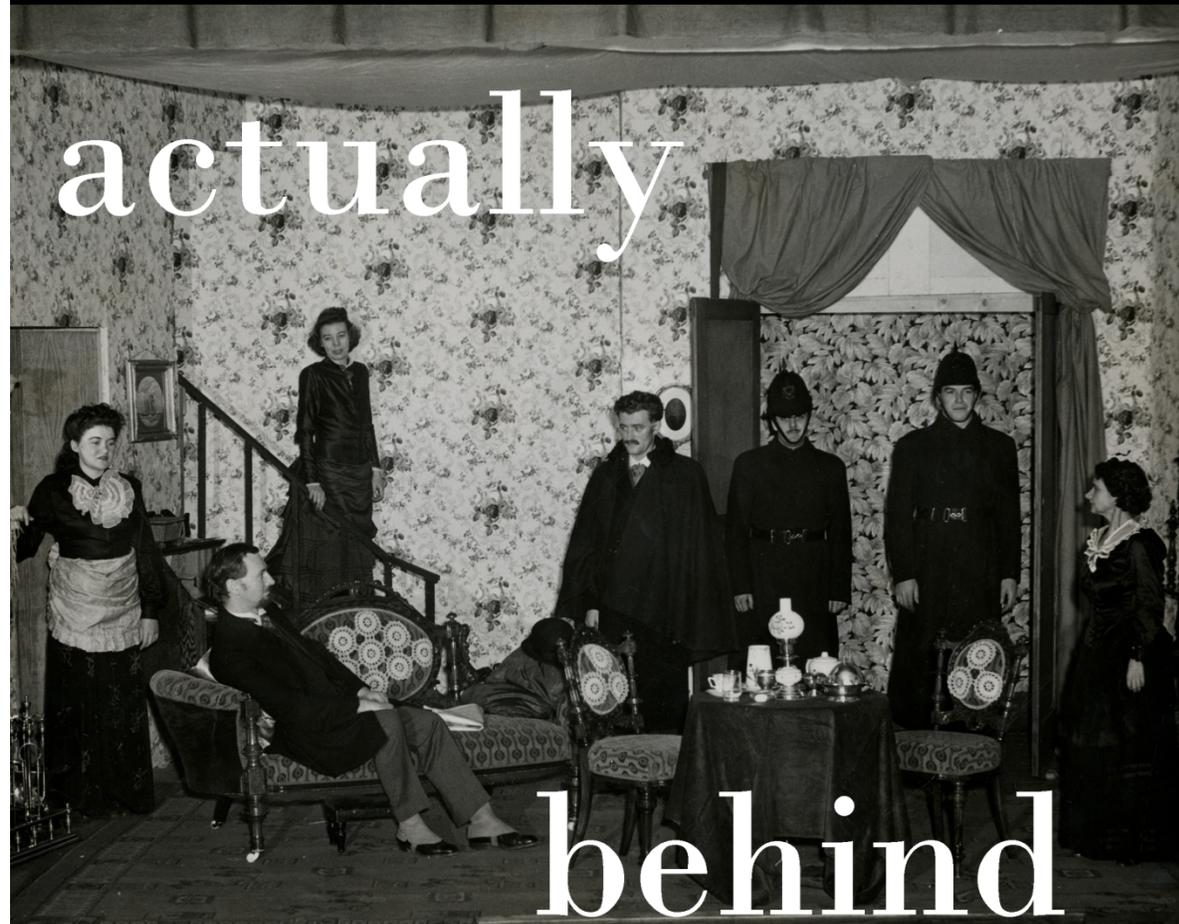
Outreach Activities

First, we partnered with The Rooms, the Resource Centre for the Arts, the Arts and Culture Centres of Newfoundland and Labrador, and the Queen Elizabeth II Library. By working with them, they will continue both to benefit from STAGE interviews and to be instrumental in disseminating information about the project to other stakeholders in the arts community throughout the province.

Second, we have undertaken outreach by designing a finding guide, printed pamphlets about the project, a new website, a Facebook page, and a YouTube page. In so doing, we intend STAGE to become an even more valuable resource for arts councils and government agencies that deal with performing arts, education and tourism.

Below are examples of outreach material:

Poster picture:



see
what's

stage
PROJECT

actually

behind
the
scene.

www.mun.ca/stage
www.youtube.com/stageprojectmun

MEMORIAL
UNIVERSITY

Like us on
Facebook

YouTube

stage
PROJECT

Pamphlet (exterior):

stage PROJECT

STAGE is an oral history project that gathers the stories of Newfoundland and Labrador's performing arts.

See what's actually behind the scene.

stage PROJECT MEMORIAL UNIVERSITY

Pamphlet (interior):

stage PROJECT

Directed by
Dr. Denyse Lynde, Dr. Rob Ormsby and Colleen Quigley

Volunteer to Be Interviewed

Were you involved in Newfoundland and Labrador's performing arts? It does not matter if your involvement was great or small, amateur or professional, your story matters.

Archive Your Memorabilia

Do you have posters or playbills from old shows cluttering your home? Store them at the MUN Archives and Special Collections. Access them whenever you like.

Discover the STAGE Project

Newfoundland and Labrador has a wealth of performing artists. Rick Mercer, Andy Jones, Jillian Keiley and Robert Chafe are just a few. We have interviewed them about everything from provincial history to their careers in the performing arts.

Create and Be Inspired

The STAGE project is like an expansive, all-encompassing documentary that details the history of the performing arts in Newfoundland and Labrador. Literary artists use our archives to re-imagine old texts and to seek out inspiration for new work. Come and be inspired!

Program

MEMORIAL UNIVERSITY

Facebook

YouTube

What is STAGE?

STAGE (SSHRC Theatre Archives Grant Enterprise) is an oral history project that gathers the stories and experiences of those involved in Newfoundland and Labrador's performing arts.

STAGE commenced in 1994 under the direction of Dr. Denyse Lynde, a drama specialist in Memorial's Department of English and Gail Weir, Archivist at the Archives and Special Collections, Queen Elizabeth II Library. More than 250 individuals have already been interviewed and this vast collection of interviews (housed at the Archives and Special Collections) is an important resource for theatre scholars, historians, journalists and students.

Currently the project is being re-energized under the supervision of Memorial's Dr. Denyse Lynde; Dr. Rob Ormsby, Department of English; and Colleen Quigley, Manuscripts Librarian (Performing arts Collection) at the Queen Elizabeth II Library.

Contact Us

Denyse Lynde	709-864-1201	dlynde@mun.ca
Rob Ormsby	709-864-8275	ormsby@mun.ca
Colleen Quigley	709-864-1235	cquigley@mun.ca

Find us online → www.mun.ca/stage
www.youtube.com/stageprojectmun

Post Card (Front)



See what's actually behind the scene.

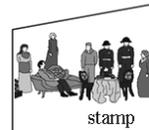
www.mun.ca/stage/
www.youtube.com/stageprojectmun/



Post-card (back):



STAGE Project
 Archives and Special Collections,
 St. John's, Newfoundland.

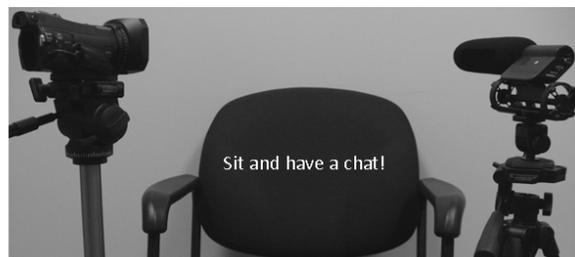


Denyse Lynde	709-864-3201	dlynde@mun.ca
Rob Ormsby	709-864-8275	ormsby@mun.ca
Colleen Quigley	709-864-3238	csquigley@mun.ca

STAGE is an oral history project that
 gathers the stories of Newfoundland
 and Labrador's performing arts.

- Will you volunteer to be interviewed?
- Can you offer performing arts memorabilia to the Archives and Special Collections at MUN?
- Do you want to use the archives to research a theatre project?
- Amateur or professional, please contact us!

Find us online →



Cover photo: "Angel Street", a Victorian thriller performed by the St. John's Players, 1946, featuring Sadie Organ, Bruce Feather, Eileen Jackson, Bessie Thomas, Ted Conroy, Miles Furlong and Doug Strong. Archives and Special Collections, Coll-32, File 12.04.004, QEII Library.

Student Training

The benefits to the undergraduate student interviewers are outline above. In addition, they received extremely useful training in researching archives and in shooting and editing videos and in transcribing interviews. The graduate student we hired, Tom Halford, took advantage of the many other training opportunities STAGE provides. Specifically, he was assigned the following tasks: tracking down interviewees, encouraging their participation, assigning interviews, proofreading, deciding when more needs to be captured in an interview, making sure that the project operates smoothly, ensuring that ethics standards are being followed, and that archival material finds its way to the appropriate part of the Archives and Special Collections holdings; working with the co-applicants to undertake outreach to the community of performing arts practitioners, administrators, and policymakers
Interview Questions (see attachment in section 8)

While the questions that students ask are only divided into the interviewees' personal background and their professional history, the interviews cover a number of different topics. These include questions about family, education, work history, early involvement in different performing arts, various theatre companies' histories, the type of material interviewees performed, audience composition, rates of pay, grant-writing and fund-raising, ticket prices, and touring. Taken as data, the interviews would allow users to draw conclusions about the nature of the performing arts in Newfoundland and Labrador by making connections among geographic location (i.e., artists' home towns), family connections, education, professional relationships, economic circumstances, and broad historical events.

But, as with the personal enrichment that the students experience when conducting the interviews, much of what comes through, even in transcriptions, is a sense of the interviewees' voices and personalities. This intangible quality is not something that could easily be quantified when analyzing data but it provides an added dimension that tremendously enlightens those reading, listening to, or watching the interviews.

4.5 Clearances (ethics, biohazard, etc.)

dlynde

From: ebutler@mun.ca
Sent: May-30-12 12:22 PM
To: Dr. Denyse Lynde (Principal Investigator)
Cc: Ms. Colleen Quigley (Co-Investigator); Dr. Robert Ormsby (Co-Principal Investigator); ebutler@mun.ca
Subject: ICEHR Clearance - EXTENDED

Dear Dr. Denyse Lynde

Thank you for your response to our request for an annual status report advising that your project will continue without any changes that would affect ethical relations with human participants.

On behalf of the Chair of ICEHR, I wish to advise that the ethics clearance for this project has been extended to Renewal Due-2013/06/28

. The *Tri-Council Policy Statement on Ethical Conduct for Research Involving Humans* (TCPS2) requires that you submit an annual status report to ICEHR on your project, should the research carry on beyond Renewal Due-2013/06/28

. Also, to comply with the TCPS2, **please notify us upon completion of your project.**

ICEHR Ref. No.	2010/11-146-AR
Project Title:	<i>(2010/11-146-AR) STAGE Renaissance</i>
PI:	Dr. Denyse Lynde Faculty of Arts\Department of English
Supervisor:	
Clearance expiry date:	Renewal Due-2013/06/28

We wish you well with the continuation of your research.

Sincerely,
Susan

This electronic communication is governed by the terms and conditions at
http://www.mun.ca/cc/policies/electronic_communications_disclaimer_2012.php

5. Project details and results

In the fall of 2012, the graduate student met with Derek Norman, head of the Digital Research Centre at the Faculty of Arts, for advice on equipment purchases. With Norman's help, the graduate student researched video cameras and electronic storage devices. Norman also provided insight into the actual video recording process.

The graduate student has developed outreach material for greater community involvement. In consultation with the supervisors, a poster image, a post-card and a theatre bill have been created to inform people about the STAGE project and its goals.

A problem was identified with the storage of the video interviews. They had been stored on DVDs, which would only maintain the data for up to seven years. The Digital Archives Initiative (DAI) at the QEII Library was approached and they agreed to store the videos on their server.

Since this initial problem was identified, a second problem with the transfer of data using DVDs arose. The quality of the interviews has to be reduced so that they will fit onto DVDs. Don Walsh loaned the graduate student an external hard-drive and all of the videos have been loaded in their original format onto this external hard-drive, which is being stored at the library.

A video using clips from the interviews was played at the "Research Matters: Knowledge in Motion" conference at Memorial University. This conference was part of the week-long celebration of public engagement at MUN.

An article on STAGE was written for the *NL Quarterly*, detailing the projects development and current status.

The graduate student has overseen five different MUCEP students and guided them in the interviewing and transcription process. Thirteen comprehensive interviews were recorded with Janet Edmonds, Ruth Lawrence, Jane Dingle, Edward Riche, Steve O'Connell, Kelly Jones, Donna Butt, Krystin Pellerin, Jenn Deon, Don Walsh, Sandy Morris, Paul Rowe and Bill Brennan. These videos are stored at the DAI and made accessible via clips on YouTube and Facebook.

Janet Edmonds – Actress

http://www.youtube.com/watch?v=P_NTNqgRR20

Ruth Lawrence – Actress/Director/Writer

<http://www.youtube.com/watch?v=5ciAxdIzhvI>

Jane Dingle - Actress

<http://www.youtube.com/watch?v=Y7hGhK1nBII>

Edward Riche – Writer, Filmmaker

<http://www.youtube.com/watch?v=YM04NZsPjgA>

Steve O’Connell - Actor

<http://www.youtube.com/watch?v=viZOxQtIfGA>

Kelly Jones – Stage Manager, Actress

<http://www.youtube.com/watch?v=C5VG14p-nrI>

Donna Butt – Theatre Director of Rising Tide

<http://www.youtube.com/watch?v=qV51rLTnM0k>

Krystin Pellerin - Actress

http://www.youtube.com/watch?v=mFro_1tLm_w

Jenn Deon – Director, Manager of Shakespeare By the Sea

“So out of the Shakespeares, ones in recent memory where I’ve thought I really, really, really want to do the show is an all female version of *Much Ado About Nothing* which I’m very proud of, I did a punk rock version of *Macbeth* which we--let’s talk about that one--because really, really it took me for years in my head. *Macbeth* was a show that the boys did, right? Like, Aiden directed a definitive version of that at Logy Bay. And when I realized I wanted to direct that show I had that sense of who do I think I am, you know? But I had a vision that really came together.”

Don Walsh - Musician

<http://www.youtube.com/watch?v=NnlA6JRgjhE>

Sandy Morris - Musician

“We lived first of all on Boggan street in downtown St. John’s and then we moved, physically carried the furniture up over the hill to Henry Street, which was, Henry Street at the time was ah, had- The Capitol Theater which was the first run theater, was where all the main Hollywood movies would come, and then right next door was The Star of the Sea Hall, which was a movie theater at the time as well and showed like B Movies and would have matinees with serials.”

Paul Rowe – Actor, Writer

“At a certain point I remember thinking that this life I’m leading isn’t making sense. It’s not adding up. You know? I was getting more and more strapped financially. And I just thought, I don’t want to live this life. I can remember having a moment and thinking, like—because I was

so determined that I was going to be an actor, that I was going to survive in this world and then I realized, it's not worth dying over. You know? Well, really my thought was, I won't die if I don't become an actor... And it was like a big cloud lifted from over my head.”

Bill Brennan – Musician

“That was a large production [White Christmas], I'm thinking 12 in the band, maybe 30 in the cast. I wouldn't be surprised, 30 in the cast... what stays with me is the rehearsal process, because the rehearsal process was very, very fun. And, uh, a rewarding for me because I was able, as a musical director, to really get out of people some of the things that they didn't think they could do musically.”

6. Conclusion

To date, 74 MUCEP students have completed and transcribed approximately 301 interviews. As a direct result of Harris Funding, 11 of these interviews are on video. With this new video component, STAGE has begun posting clips from the most recent interviews on YouTube and on Facebook to reach an online community of Newfoundlanders and Labradorians living across the world. For people within the province, these sites make the work of STAGE far more accessible and interactive. Simply by searching “StageProjectMUN” on YouTube or by liking STAGE Project on Facebook, viewers can watch Krystin Pellerin of *Republic of Doyle* talk about how she got her start in acting, or they can listen to award-winning author Edward Riche discuss the golden age of Employment Insurance for actors living in St. John's. These online efforts are only the beginning of the STAGE Project's attempt to implement new ways of gathering and communicating the history of Newfoundland and Labrador's performing arts.

STAGE interviewees have made significant contributions to the growing Performing Arts Collection (PAC) at the Archives and Special Collections. To date, the archive has received more than one hundred donations, both big and small, as a direct result of the STAGE project. These unique and invaluable items include scrapbooks, scripts, photographs, playbills and programs, reviews, letters, props, as well as recordings of performances and rehearsals. Thanks greatly to STAGE, the PAC boasts items that reflect the individual's theatre experience and collections relating to theatrical activities of such groups and associations as Artistic Fraud, Corner Brook Playmakers, CODCO, Labrador Creative Arts Festival, Resource Centre for the Arts, and the Mummers Troupe, to name only a few.

7. Figures: *Preliminary Budget Allocations*

Sony video camera - \$ 1,185.00
Sony warranty - \$ 260.00
Rode microphone - \$ 181.00
2 Headphones - \$ 80.00
DVD Burner - \$ 40.00
DVD's - \$ 60.00
3 Flash drives - \$ 85.00
Battery pack for camcorder - \$ 147.00
Batteries for microphone - \$ 30.00
Camera bag - \$ 45.00
Tripods - \$ 90.00
Printing materials for DVD labels and outreach - \$ 120.00
Cost of Printing thus far - \$ 320.00

8. Appendices

Below is the consent form:

Interdisciplinary Committee on Ethics in Human Research [ICEHR]

Consent Form

Title: STAGE Renaissance

RESEARCHERS:

Dr. Denyse Lynde, English Department (tel. 864-3201, email: dlynde@mun.ca)
Dr. Robert Ormsby, English Department (tel. 864-8275, email: rormsby@mun.ca)

Ms. Colleen Quigley, Manuscripts Librarian, Archives and Special Collections (tel. 864-3238, email: csquigley@mun.ca)

You are invited to take part in a research project entitled "STAGE Renaissance."

INTRODUCTION We are conducting interviews with individuals involved with performing arts in Newfoundland and Labrador.

PURPOSE OF STUDY The purpose of this study is to record the history of the performing arts in Newfoundland and Labrador. The investigators of this project hope to deposit the interviews in an archive for the use of future researchers, and the investigators hope to publish work and conduct public presentations on the history of the performing arts in Newfoundland and Labrador. These publications and presentations may include quotations from these interviews.

PROCEDURES The interview will be conducted at participants' homes, at facilities provided by Memorial or at another appropriate place. Interviewers will record participants' stories of their involvement in the performing arts in Newfoundland and Labrador. Interviewees will be able to choose to have their interviews recorded in either video or audio format. If the interviewee does not wish to have the interview recorded in either format, the interview will not proceed. The interviewee may also choose to agree to have photographs taken but if the interviewee chooses not to have any photographs taken, the interview will still proceed. Biographical information about the participants will also be collected, so participants can choose to discuss any aspect of their lives or they may refuse to answer any questions which they feel are private. Interviews normally take about two hours, but participants may take as long as they would like and are free to stop at any time.

RISKS AND BENEFITS The interview will focus upon the history of the performing arts in Newfoundland and Labrador, and it is unlikely that private or embarrassing information will come up in the interview. No one will be asked to talk about anything which makes him or her uncomfortable or has any risk of harm to the participant or a third party.

REPORTING of RESULTS We will be depositing a report upon our research with the Harris Centre at Memorial University. We may write reports based upon these interviews for academic publications of journal articles or books and may report on these results in conferences and workshops. We may also communicate our results to government or non governmental agencies.

STATEMENT of ETHICS The proposal for this research has been reviewed by the Interdisciplinary Committee on Ethics in Human Research and found to be in compliance with Memorial University's ethics policy. If you have ethical concerns about the research (such as the way you have been treated or your rights as a participant), you may contact the Chairperson of the ICEHR at icehr@mun.ca or by telephone at 864-2861.

CONDITIONS OF PARTICIPATION Please review the following conditions and options with the interviewer. Feel free to ask questions if they appear unclear. Select among the following,

initial as many as appropriate. You are free to withdraw your consent and discontinue the interview at any time.

I agree to the sound recording of this interview.

OR

I agree to the video recording of this interview.

I agree to have photographs taken of me.

I understand that there will be open public access to the interview. My identity may be revealed in any publications or presentations that may result from this interview.

I understand that there may be broadcasting and reproduction of sound and images of my interview by any method and in any media by participants of this research project. I consent that my interview, or portions of it, may be made available on the internet through web pages and/or on-line databases of the project.

I understand that transcripts and/or recordings of my interview will be made and stored at a local archive for long-term preservation and the use of the recordings and transcripts will be available to future researchers.

I understand that I may withdraw from the interview process at any time and that at any time I may request that any recording of my interview be destroyed with no consequence to me.

I HAVE READ THE ABOVE AND UNDERSTAND THIS AGREEMENT. I HAVE HAD AN OPPORTUNITY TO ASK QUESTIONS AND MY QUESTIONS HAVE BEEN ANSWERED. A COPY OF THIS CONSENT FORM HAS BEEN GIVEN TO ME FOR MY RECORDS. I FREELY AND VOLUNTARILY AGREE TO PARTICIPATE IN THIS STUDY.

INTERVIEWEE:

NAME (please print) _____

SIGNATURE _____

Date _____

RESEARCHER: I have explained this study to the best of my ability. I invited questions and gave answers. I believe that the participant fully understands what is involved in being in the study, and that he or she has freely chosen to be in the study.

INTERVIEWER: _____

SIGNATURE _____

DATE: _____

Below is the Question form:

File name: Stage.6

1

QUESTIONS

FIRST INTERVIEW - BACKGROUND

State that you are going to start by asking some questions about the subject's personal history to establish background. Say that they are not obligated to answer any of these questions if they wish but that the information they give may be helpful to researchers interested in seeing how people became involved in the performing arts.

P.S. Feel free to add any other questions that seem appropriate.

1. Full name (middle names, maiden names, married names)
2. Full date of birth
3. Place of birth
4. Father's name
5. His birth place
6. His work
7. Mother's name including maiden name
8. Her birth place
9. Her work
10. Where did you live growing up?
11. Did your family move around?
12. Do you have brothers and sisters?
13. Did either of them take an active part in theatre?
14. What schools did you attend?
 - elementary (here you can ask, if necessary, if this was a catholic or protestant school, or whatever)
 - high school
 - college or university
15. Tell me your work history: what did you first work at, where, approximate dates or duration of job.
16. What did you do after that, where, approx. dates. (Generally the subject will go on to tell about each successive position. If they don't, prompt them to do so.)

17. Were you involved in music or dance classes as a child?
18. What do you remember about performing arts activity in your community when you were growing up?
19. When and how did you first become involved in the performing arts? (at school, through friends?)
20. In what capacity?
21. Why this area?
22. Do you have memorabilia such as scrapbooks, photographs, programs, posters, news clippings, scripts, audio or video tapes dealing with theatre activity.

Note: Use your own judgement to decide if the interview should break here. If not: ask to see the memorabilia and continue the interview with the subject talking about the items they show you, or ask the more detailed second interview questions.

If you are breaking here, state that you would like to come back in a week or so to look more closely at the memorabilia and ask more questions about it.

Give them the booklet on the performing arts collections in the Centre for Newfoundland Studies Archives so that they can read a bit about the Archives and see what kinds of things we would like them to donate to the Archives.

SECOND INTERVIEW - IN DEPTH QUESTIONS ABOUT THEATRE GROUPS WORKED WITH AND PRODUCTIONS WORKED ON

NOTE: There are 3 main sections: A, B and C. Section A has 29 possible questions which can be asked about each theatre group the subject has worked with; Section B has 8 possible questions about each production the subject has worked on; and Section C is a single question. If the subject has worked with more than one group, explain that you will go through the questions in section A for each group. Then, as you complete the questions on each group, go on to Section B and explain that you will repeat each of these questions for each production they have worked on. P.S. Feel free to add any other questions that seem appropriate.

A. What theatre groups have you worked with? Start from the beginning of your involvement in theatre.

Note: For each theatre group worked with, ask the following:

1. What do you know about how the group came into being?
2. Who were the founding members?
3. When did the group first come together?
4. What was its mandate, ie. to perform specific types of plays? to raise money for charity? to compete in the Dominion Drama Festival? Just to have fun?
5. How would you characterize the type of material performed?
6. How would you say this company's work was received by the public? By the reviewers?
7. What was the audience for this group? ie. academics, professionals, blue collar, children, mixed.
8. Did the face of the company change over the years? ie. the type of plays produced, the major influences, people in charge, philosophy, direction.
9. Where did you get the material you performed?
10. Did you pay for the rights to use published material?
11. Did the group write their own material? Collectively? Singly?
12. If original material was used, what was the nature of the subject matter?
13. Was the group amateur or professional?

14. If professional, what do you know about the funding, salaries and expenses?
15. Did you ever get grants?
16. How did you acquire materials for sets, costumes, props, make-up, etc.?
17. If you raised your own funds, how was it accomplished?
18. Did your group ever perform and donate the proceeds to charity?
19. What did tickets cost?
20. Where did this group perform? Which town? Which building?
21. What was the cost of hall rental?
22. Did your group ever travel to other parts of the province or country to perform?
23. What was your capacity with this group?
24. How did you come to be involved in that capacity?
25. How long in this specific capacity?
26. Why did you choose this particular group?
27. Who else was involved with this group when you started and what were their functions?
28. Can you remember when these people left and why? Did they join other groups locally or did they move away?
29. Who else could I speak to about this particular group?

File name: Stage.6

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B. What specific productions did you work on with this group?

Note: For each production, ask the following:

1. Who else worked on this productions?
2. Date of production?
3. Place?
4. What can you remember about the production? ie. special effects, memorable incidents?
5. How long did the play run (number of nights)?
6. Was the play reviewed? Good or bad review?
7. Were there any special problems involved in the production such as content, sets, cast, theatre space, etc.?
8. Do you remember what other productions were being performed at the same time by other companies?

C. What else do you know about the amateur theatre that was taking place in your community (Newfoundland communities only)?

D. If questions about retirement have not already been answered and are relevant, you may wish to ask them here:

1. If retired, when?
2. What interests have you had since retirement?
3. Any theatre involvement?



THE LESLIE HARRIS CENTRE OF REGIONAL POLICY AND DEVELOPMENT

1st Floor Spencer Hall, St. John's, NL Canada A1C 5S7

Tel: 709 864 6170 Fax: 709 864 3734 www.mun.ca/harriscentre

THE HARRIS CENTRE Memorial University

