Research Grants - Standard PROPOSAL

AHRC Reference: AH/P005039/1

Research Grants (open call)

Organisation where the Grant would be held

<table>
<thead>
<tr>
<th>Organisation</th>
<th>University of Leeds</th>
<th>Research Organisation Reference:</th>
<th>103551</th>
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</thead>
<tbody>
<tr>
<td>Division or Department</td>
<td>School of English</td>
<td></td>
<td></td>
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</table>

Project Title [up to 150 chars]


Start Date and Duration

a. Proposed start date | b. Duration of the grant (months) |
------------------------|----------------------------------|
01 January 2017         | 36                               |

Applicants

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
<th>Organisation</th>
<th>Division or Department</th>
<th>How many hours a week will the investigator work on the project?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal Investigator</td>
<td></td>
<td>University of Leeds</td>
<td>School of English</td>
<td>7.95</td>
</tr>
<tr>
<td>Co-Investigator</td>
<td></td>
<td>University of Reading</td>
<td>Film Theatre and Television</td>
<td>4</td>
</tr>
<tr>
<td>Co-Investigator</td>
<td></td>
<td>University of Birmingham</td>
<td>English Drama American and Canadian Stu</td>
<td>4</td>
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</table>
Objectives

List the main objectives of the proposed research in order of priority [up to 4000 chars]

- To construct a performance database of UK productions of Pinter's plays, broadcasts of his radio and television drama, and of films for which he wrote (or contributed towards) a screenplay, and employ this database to develop digital media outputs to disseminate research, to communicate information and commentary, and to collect interactions and responses to these.
- To characterise the significance and impact of Pinter's early television and radio drama within those media, and between his media of expression.
- To examine how Pinter's screenplays and collaborations for the film medium participated in the cultivation and appreciation of British cinema.
- To examine how Pinter's reputation and celebrity has informed or influenced the production and reception of his work, and the status and implications of his celebrity in and beyond the arts.
- To identify, characterise and analyse the 'genetic' characteristics of the aesthetics of performing Pinter that developed and which persist in the UK, and to consider these both as in dialogue with the history of staging of his work, and as responses to the cultural moments of their production.
- To consider Pinter's contribution to the development of the National Theatre (as an associate director) in the 1970s and the significance of his relationship with the Royal Shakespeare Company (1962-70).
- To create new primary sources by conducting a series of interviews with actors, directors, designers and other practitioners who have been involved in productions of Pinter's work since the 1950s.
- To produce original research through consulting archival sources that offer detail of correspondence between Pinter and other practitioners, instances of manuscript development, theatre design, film research and development, and audience reception. The Pinter archive at the British Library will be a key resource, but other archives will be vitally important, or will contain small but crucial holdings: V&A collection, The National Theatre archives, the RSC archives, BFI archives, BBC archives, Lilly Library at Indiana University, University of Leeds South Bank Show archive and others.
- To produce knowledge and outputs that are directed toward theatre practitioners, critics and the theatre-going public, in addition to theatre, TV and film scholars, researchers and audiences and stakeholders.

Summary

Describe the proposed research in simple terms in a way that could be publicised to a general audience [up to 4000 chars].

Note that this summary may be published on the AHRC's website in the event that a grant is awarded

Harold Pinter (1930-2008) was a writer whose output over five decades spanned a number of genres: theatre, film, television and radio drama, poetry, prose and political essays. His work has been a part of the canon of world theatre since the 1960s, his films have contributed to the landscape and practices of British cinema, and he is often cited as one of the most significant British writers of the post-war period. His contribution to literature and to the world stage was recognised by a number of awards including the Nobel Prize for Literature (2005), the European Theatre Prize (2006), the Companion of Honour for services to literature (2002) and The Légion d'Honneur (2007). His films have attracted Academy Award and Golden Globe nominations and have won BAFTA, Palme d'Or, Writers Guild of Great Britain awards. His work has been an influence on other writers and his career has involved significant collaborations with renowned actors and directors including Dirk Bogarde, Judi Dench, Michael Gambon, John Gielgud, Peter Hall, Jeremy Irons, Joseph Losey, Ralph Richardson, Ian Rickson and Meryl Streep.

This project will aim to trace, chart, archive and contextualise every professional production of Harold Pinter's plays in the UK since 1957 and through to 2017. There will be a complementary and integrated survey of original broadcasts and significant revivals of his work for television and radio, and his activities in the film industry. These will be captured within a database which will be made available to the wider research community and the public once it is complete. This ambition will be served by access to a range of new and established archival material, and processing and linking this material within the database. Central to this will be the Pinter archive at the British Library. The archival research, and the linkage across
such materials that a database will facilitate, will help construct new appreciations of how Pinter's work across media served to form his distinctive voice, and the impact that his output has had across his fields of influence. A focussed and nuanced understanding of the evolution of different aesthetics of performing Pinter will be constructed. The manner in which his own participation in the performance and filming of his work contributed to those aesthetics can be mapped and analysed. New investigations into his long-standing creative relationships (such as those with Peter Hall, John Bury or Eileen Diss) will offer important material. From here, an appreciation of how his activities and productions of his work had a measurable impact upon broad contemporary practice will be theorised. Knowledge, critical thought and information will be disseminated on a project website and associated informal blog. In addition to the traditional outputs of symposia, a conference, and publications, the research will further be disseminated in the form of an eBook, an iBook with rich media and interactive elements. The concept for an app will be developed, proposed as a means of allowing database material to be called-up in relation to the user's own interactions, search queries and interests.

While issues of influence and impact often inform papers, articles, reviews and monographs on the author and his work, there has yet to be a comprehensive study that attempts in any consistent way to assess Pinter's impact as an artist in and across the numerous fields to which he contributed; to seek to quantify and define what impact his work had as his celebrity progressed; and what legacies are left by him in the areas of cultural and social expression in which he engaged. Understanding the relationship between public understanding and awareness of a cultural figure and new interpretations of that person's output feeds into theatre programming activities and creative processes, and helps to develop an appreciation of the relative cultural value of that output and its legacies in other works and practices.

Outputs

The main outputs of the research
- Book (co-authored)
- Book (edited)
- Book (chapter)
- Journal article (refereed)
- Conference paper
- Datasets
- Database
- Website
- Exhibition or installation
- Interactive website
- Expertise gained through the application of research in a non-academic environment

Ethical Information
Are there ethical implications arising from the proposed research? Yes

Provide details of what they are and how they would be addressed [up to 1000 characters]

Interviews with practitioners will involve the potential discussion and recording of sensitive personal or professional information, financial or legal information, all of which might only be made public in any form under specific circumstances or given specific conditions (permissions given, legal advice). Issues of consent and dissemination will be discussed with all interviewees, making clear that they maintain the right to withhold or permit the use of material. These procedures will be in accord with and guided by the University of Leeds code of conduct in research ethics which promotes the principles of academic excellence, community, integrity, inclusiveness and professionalism. All research applications which involve human participants will be subject to the University's ethical review processes.

Does the institution have a policy on good conduct in research? Yes

Details of where the policy can be accessed

http://ris.leeds.ac.uk/homepage/2/good_practice_and_ethics
Academic Beneficiaries

Describe who will benefit from the research [up to 4000 chars].

The project will be of primary interest and benefit to Harold Pinter scholars worldwide, and to those whose research activity is generically in the areas of theatre, film and television and theatre history and historiography. Pinter's work also remains of interest to scholars within areas of cultural acts of political and social intervention and commentary, such as forms of political drama, the examination of memory in theatre, film and TV, British cultural history, holocaust scholarship, trauma theory and aspects of the medical humanities. Members from all of these scholarly communities will be invited to the conferences and public events that will form part of the project, and we will disseminate findings from the project at national and international conferences.

The database of Pinter's UK theatre, film, radio and television activity will be of benefit to these scholarly communities, by making archival resources more readily discoverable, more flexibly manipulable, and placing knowledge objects within firm historical or aesthetic contexts. Such placement will be tailored to and by the interests of individual researchers through the sophisticated capacity we will build in to the database to filter and select metadata. We will also create new primary sources in the form of interviews and the collation of data about key past productions and these will be folded into the database to be called up alongside other data, made available online, and form the basis of our original research. The proposed digital approaches to manipulating and presenting information, either straightforwardly as a web resource or in an eBook/iBook, will offer creative and interactive ways of presenting and charting complex histories or practitioner relationships. More imaginative modes of interacting with our research or with database contents will be proposed and facilitated in constructing the database contents to be freely manipulable by mobile app technologies. These same digital approaches will also facilitate quick access for researchers to production/broadcast/screening information by filter (date, location, character, actor for example) or user input and interaction. The ambition to construct an innovative model for interaction with knowledge, digital objects and critical material, will offer a mode of dissemination that has the potential to impact upon future decisions by researchers in the humanities and beyond.

The appreciation of celebrated Pinter productions, broadcasts and films will be embellished with further knowledge of their production and development processes, and lesser known productions will therefore gain a greater level of scrutiny than has been afforded previously, and in dialogue with the legacies of significant productions. In these ways, the database will be not only a product of research, but crucially a key instrument for facilitating our and further research, dictated by the objectives and curiosities of those who might access it.

The knowledge generated during the project will be disseminated through symposia and an international conference; keynote papers delivered by the research team, an edited collection of essays, a co-authored monograph, articles, a web resource containing a blog of activity and transcriptions of interviews with practitioners, an eBook with an iBook version that will contain interactive digital assets and embedded media, and a concept for an app for mobile devices that will enable the user to access project data through user interactions. Outputs from the project will be crafted to be attractive, useful and relevant to people working outside academia in performance arts disciplines, and a general public interested in theatre, TV, film and cultural acts of political commentary.

Impact Summary

Impact Summary (please refer to the help for guidance on what to consider when completing this section) [up to 4000 chars]

Who will benefit from this research?

The groups of people this project will have a significant impact upon are:

a.) theatre, film and TV archivists;
b.) theatre and screen media practitioners and emerging and trainee practitioners;
c.) app developers
d.) a wider public who continue to be attracted to Pinter's writing and performances of his work.
e.) School pupils, studying at A-level. How will they benefit?

a.) and c.) The exploration of the potential of current models of practice for storing data, and for dialogue between data systems that can enrich and promote interactive manners of accessing information and critical commentary, beyond linear or chronological presentations of information will promote rich, independent and individual user interaction with information. The database itself will be constructed in dialogue with the National Performance Database, and will offer integrated access to pertinent aspects of the British Library manuscripts archive, and other related collections such as the APAC (http://www.performingartscollections.org.uk/home/about/projects/).

b.) Current productions of work by Pinter are informed by research undertaken by practitioners and dramaturgs into past productions. This professional practice is accentuated in the case of famous and influential writers. No UK production of Pinter's work sits in isolation from the access that both audience and practitioners have to the reputation of the author, or to knowledge of past iterations of his work. An increased awareness and articulation of the aesthetic languages that have grown around his work allows established or emerging practitioners a richer investment in his aesthetic vocabularies. This promotes both a stronger articulation of the heritage, but also greater experimentation and innovation around and with Pinter's work.

d.) As the success of recent productions of Pinter's work in the West End and in regional theatres demonstrates, the theatre-going public maintains a keen interest in his drama. As a key component of British theatrical heritage, Pinter's plays maintain and sustain a position of cultural significance. An enriched engagement with and understanding of his work is a chief impact of this project, serving to both consolidate and question the status of his writing as a culturally valuable articulation of British creative impulses that entertains, provokes and stimulates new writing and creative activity. In tandem with our partners, the project will present/curate exhibitions, workshops and seasons of films/TV works for broad public consumption.

e.) New knowledge, insights and analyses of Pinter's activities, and of creative responses to his writing; new research materials, including transcribed and recorded interviews, and the collation of design and other production preparation paraphernalia; easily accessible data on the comprehensive history of production of Pinter's output for various media including conventions of performance, approaches to directing and acting and the work of designers. Pinter's dramatic works feature on the syllabi of AQA, Edexcel, OCR and WJEC examination boards. We anticipate that the project digital outcomes will impact upon the teaching of Pinter, the curricula in which his work features, and approaches to Pinter studies at secondary education level (and into FE and HE).
### Summary of Resources Required for Project

#### Financial resources

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<th>Summary fund heading</th>
<th>Fund heading</th>
<th>Full economic Cost</th>
<th>AHRC contribution</th>
<th>% AHRC contribution</th>
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#### Summary of staff effort requested

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Other Support

Details of support sought or received from any other source for this or other research in the same field. Other support is not relevant to this application.
## Staff

### Directly Incurred Posts

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<th>Role</th>
<th>Name /Post Identifier</th>
<th>Start Date</th>
<th>Period on Project (months)</th>
<th>% of Full Time</th>
<th>Scale</th>
<th>Increment Date</th>
<th>Basic Starting Salary</th>
<th>London Allowance (£)</th>
<th>Super-annuation and NI (£)</th>
<th>Total cost on grant (£)</th>
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### Applicants

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<th>Role</th>
<th>Name</th>
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<th>Contracted working week as a % of full time work</th>
<th>Total number of hours to be charged to the grant over the duration of the grant</th>
<th>Average number of hours per week charged to the grant</th>
<th>Rate of Salary pool/banding</th>
<th>Cost estimate</th>
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<td>Reading Steering grp &amp; conference: 2x rtv travel from Leeds £320, 2x rtv travel from Birmingham £110, 2x rtv travel from London (speakers) £70, 5x rtv travel from London (steering grp) £175, rtv travel from US £1200, accommodation &amp; subsistence 29nits £3480</td>
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<td>Leeds Steering grp &amp; Conference: 2x rtv travel from Reading £320, 2x rtv travel from Birmingham £120, 2x rtv speaker travel from London £240, 5x rtv steering grp travel £600, accommodation &amp; subsistence 19nits £2280</td>
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<td><strong>Within UK</strong></td>
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<td>6 x Conference travel budget at £1650pp</td>
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<td>Visits to the British Library: 12x travel from Birmingham £720 and 24 nights accommodation &amp; subs £3360, 12x travel from Leeds £1440 and 24 nights accommodation &amp; subs £3360, 12x travel from Reading £420 and 24 nights accommodation &amp; subs £3360</td>
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<td>Visits to the V&amp;A: 6x travel from Birmingham £360 and 12 nights accommodation &amp; subs £1680, 6x travel from Leeds £720 and 12 nights accommodation &amp; subs £1680, 6x travel from Reading £210 and 12 nights accommodation &amp; subs £1680</td>
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<td>BFI Visits: 12x travel from Reading</td>
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<td>Visits to RSC archives in Stratford: 3x travel from Birmingham £210 and 6 nights accommodation &amp; subsistence £840</td>
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<td>Visits to BBC Reading: 12x travel from Reading</td>
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<td>Visit to Lily Library, Bloomington Indiana (US): Return travel from Leeds £800 and 5 nights accommodation &amp; subsistence £700</td>
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<td>Visits to practitioners and libraries: 10x return travel from Leeds at £120 average</td>
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<tbody>
<tr>
<td>Database technical support</td>
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<tr>
<td>Conference costs: 3x honorarium fees for non-academic speakers £6000, 3x conference catering at £15pp for 70 people £3150</td>
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<td>Registration for conferences 6 x £400</td>
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<td>3x Postdoctoral Research Assistant recruitment costs £810 ea.</td>
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<td>Pinter season at BFI: Edit of clips for trailer/panel discussions £850, Transfers from archive masters to copies £1100, BFI Marketing materials £300, Hospitality costs for guests £350</td>
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### Estates Costs

| Amount (mandatory) | £76,466 |

AH/P005039/1 Page 9 of 11 Date Saved: 31/03/2016 15:24:12
Date Printed: 31/03/2016 15:28:25
Proposal original proforma document
### Indirect Costs

| Amount (mandatory) | £371,711 |

**Project Partners:** details of partners in the project and their contributions to the research. These contributions are in addition to resources identified above.

<table>
<thead>
<tr>
<th>1</th>
<th>Name of partner organisation</th>
<th>Division or Department</th>
<th>Name of contact</th>
</tr>
</thead>
<tbody>
<tr>
<td>British Film Institute</td>
<td>Stephen Street Office</td>
<td>Mr Marcus Prince</td>
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#### Direct contribution to project

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<tr>
<th>Description</th>
<th>Value £</th>
<th>Indirect contribution to project</th>
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</thead>
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<td>cash</td>
<td></td>
<td>use of facilities/equipment</td>
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<tr>
<td>equipment/materials</td>
<td></td>
<td>staff time</td>
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<tr>
<td>secondment of staff</td>
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<td>curatorial knowledge and research</td>
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<td>other</td>
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**Sub-Total**

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**Total Contribution from all Project partners**

£16700
Proposal Classifications

Research Area:

Research Areas are the subject areas in which the research proposal may fall and you should select at least one of these. Once you have selected the relevant Research Area(s), please ensure that you set one as primary.

To add or remove Research Areas use the relevant link below. To set a primary area, click in the corresponding checkbox and then the Set Primary Area button that will appear.

<table>
<thead>
<tr>
<th>Subject</th>
<th>Topic</th>
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<td>Drama and theatre studies</td>
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<td>Drama and theatre studies</td>
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<td>Drama and theatre studies</td>
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Qualifier:

Qualifiers are terms that further describe the area of your research and cover aspects such as approach, time period, and geographical focus. Please ensure you complete this section if relevant.

To add or remove Qualifiers use the links below.

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Free-text Keywords:

Free-text keywords may be used to describe the subject area of the proposal in more detail. It is particularly important that you provide these where the Research Area(s) you have selected are only defined to two levels.

To add or remove those previously added use the links below.

Classification

Is your research multidisciplinary (i.e. involves researchers from two or more different disciplines)?

Yes ✓ No

Is your research interdisciplinary (i.e. applies methods and approaches of several disciplines)?

Yes ✓ No
Pathways to Impact

The principal groups of people this project will have a significant impact upon are:

a.) theatre and screen media practitioners and emerging and trainee practitioners;
b.) theatre, film and TV archivists;
c.) app developers
d.) a wider public who continue to be attracted to Pinter's writing and performances of his work.
e.) School pupils, studying at A-level.

Each group will be represented within the activities of the project and will inform the structure of outputs.

a.) Current productions of work by Pinter are informed by research undertaken by practitioners and dramaturgs into past productions. No UK production of Pinter's work sits in isolation from the access that both audience and practitioners have to the reputation of the author, or to knowledge of past iterations of his work. An increased awareness and articulation of the aesthetic languages that have grown around his work allows established or emerging practitioners a richer investment in his aesthetic vocabularies. This promotes both a stronger articulation of the heritage, but also greater experimentation and innovation around and with Pinter's work. One function of the digital outputs that we will construct, most notably the website, will be the ability for individuals to respond to the digital objects available from the database and offer commentary upon current or historical productions of Pinter plays. With appropriate safeguards, and necessary caution over limitations on our ability to validate some responses and contributions, we will construct the database with an interface that will facilitate functions such as the harvesting of opinion and public response to the Pinter’s work and, as such, to not only help build another discrete body of data, but facilitate forums for discussion for audiences of actual productions and general enthusiasts of the work under scrutiny. As well as obvious value to academic studies of theatre, this material can be of value to practitioners and theatre programmers as a repository of audience response and dialogue about and around productions. In 2018, the project team will work with the BFI towards the production of a season of Pinter screenings.

b.) and c.) The exploration of the potential of current models of practice for storing data, and for dialogue between data systems that can enrich and promote interactive manners of accessing information and critical commentary, beyond linear or chronological presentations of information. This promotes rich, independent and individual user interaction with information. The application of metadata to tag items in the database will be informed in part by means of access other than standard indexing and search fields. For example, metadata will dictate how data objects can be configured and positioned within any technological interface with the database. As such, elements of the project offer an opportunity for important scrutiny of practices in the dialogue between big data collections and, for example, app developers constructing simple and effective interfaces for non-expert users. The database itself will be constructed in dialogue with the National Performance Database, and will offer integrated access to pertinent aspects of the British Library manuscripts archive, and other related collections such as the APAC. This was the model on which the performance database for the AHRC funded Staging Beckett project (2012-15) was based, through a formal partnership between the University of Reading and The Victoria and Albert Museum. That project has also led to a number of continuing dialogues (facilitated originally through the conferences and symposia that took place during the life of the project), with other related large scale archival based projects including AusStage and the Digital Archives Partnership. Through previous large-scale projects (such as both ‘Staging Beckett’ and ‘Spaces of Television’) the Investigators have established contacts with archive staff at BFI, BBC Information &
Archives, the British Universities Film & Video Council, the V&A, The British Library and the National Theatre. Project partners at the BFI will be involved in discussions about the presentation and linking or embedding of archival material into a database of metadata and data objects. We will invite participation in that dialogue from other stakeholders, such as the British Library, the V&A and the APAC, drawing on project team member expertise.

b.) and d.) As the success of recent productions of Pinter’s work demonstrates, the theatre-going public maintains a keen interest in his drama. As a key component of British theatrical heritage, his plays maintain a position of cultural significance. An enriched engagement with and understanding of his work is a chief impact of this project, serving to both consolidate and question the status of his writing as a culturally valuable articulation of British creative impulses that entertains, provokes and stimulates new writing and creative activity. In tandem with our partners, the project will present/curate exhibitions, workshops and seasons of films/TV works for broad public consumption. We will draw on our experience of working with BFI on the 2014 season ‘Dramatic Spaces’ (CI), in which public screenings were accompanied by introductory talks by the Investigators and creative professionals (e.g., Howard Brenton, Caryl Churchill). Given the nature of theatre programme planning, it is impossible to predict plans to work with theatres, but as the project progresses we intend to offer materials, talks, audience interactions and materials in relation to publicity to theatres that programme Pinter plays.

d.) A web presence for the projected, incorporating an informal blog, will be maintained and updated by all research participants. This will draw attention to the work proceeding on the project, its interim discoveries, and any issues of general interest. The previous research project ‘Acting with Facts’ () made 26 actor interviews available online with participation by popular figures, attracting public attention and response to the research, and we will build on this experience. The ‘Staging Beckett project () similarly made new interviews with practitioners available online. Pinter’s public profile will enable project team members to propose contributions to future TV and radio programmes; in previous projects, the current Investigators have contributed or consulted on programmes for BBC Radio and TV, Channel 4, Sky1 and Blast Films.

e.) Relationships have been arranged with Prince Henry’s School in Otley and the Guiseley School, Leeds, that will involve discussion with teachers and students about the value and nature of the digital outputs that will be constructed or facilitated during the project. The Educational Engagement unit of the University of Leeds can facilitate other such arrangements. Workshops and events will be structured to gain an understanding of the perceived status of Pinter as an A-level set author, how that status is projected and received, and how a deeper appreciation of his activities and history can embellish the learning of Theatre history more broadly. Our model can be shared with other schools, and by appending outreach events and activities to our conferences or other events. In 2017 or 2018, the project team will work with the Secondary and Further Education department of the National Theatre to present a Pinter workshop event, including practitioners associated with his work.

Impact activities will be undertaken by each of the project team, but led initially by the Investigators. The PDRAs will acquire specialist knowledge during their research that will make them more appropriate for consultation by archivists, TV professionals or media outlets later, supported by the Investigators. Project team meetings will identify and plan impact activity. Resource for impact activity is detailed in the Case for Support and financial summary, and is mainly for non-academic participants in dissemination events and support for public outputs.
Case for Support

**Research questions or problems**

The project aims to address two specific aspects of Harold Pinter’s cultural activities: what performance aesthetics have been attached to his work over the course of his career and what impact has his work had on the broader palette of British performance (stage and screen) history since the late 1950s. The construction of a comprehensive database of professional UK productions (and broadcasts and film releases) will be central to first mapping histories. Applying metadata to entries in the database will facilitate later research, including but not limited to the scrutiny of patterns across productions. In thinking of these patterns in terms of the ‘histories’ and ‘legacies’ of his work, we will detect, define and collect different narratives in both categories, and employ the following as research questions to interrogate them:

- How has Pinter’s writing been approached, appropriated or interpreted by the creative artists involved in the different media in which this has been expressed?
- How have the products of those processes in themselves participated in an evolving British aesthetic attached to his work, and what role has that played in broader national and international understandings of British theatre and film?
- How has knowledge of past iterations of his work affected new iterations?
- How has his influence on other artists been mediated by productions of his work or by the construction of his celebrity?
- How has his being situated within or against perceived cultural moments or movements impacted on the (public and critical) reception and interpretation of his work?

**Research context**

Harold Pinter’s (1930-2008) output over five decades spanned a number of genres: theatre, film, television and radio drama, poetry, prose and political essays. His work has enjoyed a place in the popular imagination from the early 1960s, due in the first instance to the combined impact of the successful stage plays *The Caretaker* and *The Homecoming* augmented by the popular audiences that television dramas such as *The Lover*, *The Collection* and *A Night Out* attracted, and by the esteem and box office success of early screenplays such as *The Servant* and *The Pumpkin Eater*. His contribution to literature and to the world stage was recognised by a number of awards: the Nobel Prize for Literature (2005), the European Theatre Prize (2006), the Companion of Honour for services to literature (2002), The Légion d’Honneur (2007), to name a few from the last decade of his life. His films have attracted Academy Award and Golden Globe nominations and won BAFTA, Palme d’Or, Writers Guild of Great Britain awards. His work has been an influence on other writers such as Howard Barker, Edward Bond, Howard Brenton, Caryl Churchill, David Hare, David Mamet, Patrick Marber and Sarah Kane and his influence has been in the dramatic form employed in television soap operas, situation comedies, ‘alternative’ comedy and world cinema. His career has involved significant collaborations with important actors and directors including Dirk Bogarde, Judy Dench, Lindsey Duncan, Michael Gambon, John Gielgud, Peter Hall, Ian Holm, Jeremy Irons, Joseph Losey, Anna Massey, Katie Mitchell, Ralph Richardson, Ian Rickson and Meryl Streep. His creative output, then, was integral to the development of the British stage in the last half of the twentieth century. As both writer and performer, Pinter had experience in film and television production, and studio and location processes, offering the opportunity to track and evaluate the impacts of these. His writing for cinema and TV can be considered in relation to similarities and differences in uses of place, expectations of actors’ working processes and different forms of verisimilitude. Pursuit of our research questions will assist in the ambition to understand key British
cultural products, their cultural currency and how that is manifested and transmitted, and their impact within their own professional context, and internationally.

Pinter scholarship is international in dimension. His dramatic works have been translated into all main global languages, and performances of his work persist with regularity all-year round, all around the world. Cultural approaches to and appropriations of Pinter’s writing offer a wide range of emphases of different facets of his work, and this foregrounds his significance as a voice that stimulates and promotes both aesthetic cultural activity and engaged citizenship.

The outputs of Pinter scholarship are consistent and steady. In the last decade, since his award of the Nobel Prize for Literature, there have been a handful of monographs dedicated to critically examining his work and significance. *The Theatre of Harold Pinter* (Bloomsbury, 2014) and Robert Gordon’s *Harold Pinter: The Theatre of Power* (University of Michigan Press, 2012) are the most recent books to comprehensively examine his dramatic output and define characteristics of his approach, and the experience of watching his drama. Other monographs have sought critically to examine and contextualise aspects of his expression; Charles Grimes’s *Harold Pinter’s Politics: A Silence Beyond Echo* (Fairleigh Dickinson UP, 2006) is an example of an approach to appreciating Pinter’s politics and polemics in the theatre. Pinter scholarship thrives mostly in edited collections, and the uncertainty of the future for the irregular series of *The Pinter Review: Collected Essays* (University of Tampa Press) will leave a gap in outlets for the academic and critical analysis of Pinter’s work that the project seeks to address by attracting and facilitating scholars with the conferences and the database. Materials collated in other edited collections [including *The Cambridge Companion to Harold Pinter* (second edition), Peter Raby (ed.), (Cambridge University Press, 2009), *Pinter etc.*, Craig Owens (ed.), (Cambridge Scholars, 2009), *Viva Pinter: Harold Pinter’s Spirit of Resistance*, Brigitte Gauthier (ed.), (Peter Lang, 2009) and *Harold Pinter’s The Dumb Waiter*, Mary Brewer (ed.), (Rodopi, 2009)] indicate a rich and varied set of approaches to Pinter’s work. These are complemented by the factual or biographical books of William Baker [*A Harold Pinter Chronology* (Palgrave, 2013) and *Harold Pinter A Bibliographical History*, with John C. Ross (British Library, 2005)] and Antonia Fraser’s account of their marriage in *Must You Go? My Life with Harold Pinter* (W&N, 2010).

The Pinter Histories and Legacies project will seek to build on, and further sustain and facilitate such activity. A comprehensive database of UK Pinter productions, with rich metadata that collates contextually appropriate materials, bibliographical or biographical material to each data item, will serve to stimulate new readings of the development of Pinter’s career, his evolution as a writer, and the relevance of his position embedded within different cultural establishments or movements. By generating new narratives of Pinter’s significance, which may validate or challenge those that sustain current scholarship or traditional scholarly perspectives, the project will offer a focus for developments in Pinter scholarship, and more broadly in theatre studies. In addition to scholars, the outcomes of the project will be of interest to the theatre-going public, and to practitioners who confront and produce Pinter’s work. Having an embedded practitioner within the work of the project will serve to maintain a focus upon the utility of research discoveries to professional rehearsal processes.

Research methods

This project will aim to trace, chart, archive and contextualise all professional (and significant non-professional) productions of Harold Pinter’s plays in the UK since 1957 and through to 2017. There will be a complementary and integrated survey of original broadcasts and significant revivals of his work for television and radio, and his activities in the film industry, primarily as a screenplay writer. Initial data will be gleaned from the
Performing Arts Database dataset, and these will be complemented by film, television and radio broadcast/release information from other sources including the BBC Radio Times Genome project and archives at the BFI. Basic sets of metadata will be attached to each production or screen event (director, designers, actors, venue, release date, and so on). This basic metadata will be augmented and amplified through the addition of reference to materials associated with significant holdings from the Harold Pinter archive at the British Library. The Harold Pinter archive contains manuscripts and drafts of most of his plays, screenplays and other writings and a large collection of private and professional correspondence with friends and collaborators including Samuel Beckett, Simon Gray, Peter Hall and Joseph Losey. The Victoria and Albert Museum Collection also holds a range of pertinent documents and production materials, and other archives hold a range of Pinter materials; the Lilly Library, University of Indiana, USA, holds the early manuscripts of *The Caretaker* an associated materials and the South Bank Show archive at the University of Leeds contains un-broadcast footage of interviews and production materials. The archives of such associated practitioners as Michael Redgrave, Simon Gray and designer Eileen Diss will also contribute to the histories of specific productions. Where appropriate and permissible, digitisation of important materials can be used to illustrate, for example, manuscript growth, film production processes, or production design development, and these data objects can be included in the database in such a way that they might be called up and accessed via intelligent tagging inside the records for pertinent recorded events. These will form an information support structure for much of the project research, and all these resources will be made available to the wider research community once it is complete, as well as the public. This material will facilitate an appreciation of how his work across media served to form Pinter's distinctive voice. In turn, a focussed and nuanced understanding of the evolution of different aesthetics of performing Pinter will be constructed. The manner in which his own participation in the performance and filming of his work (as actor, director, or as author in close collaboration with creative artists) contributed to those aesthetics will be charted and analysed. His long-standing creative relationships (such as those with Peter Hall, Joseph Losey, John Bury or Eileen Diss) will offer important material. From here, an appreciation of how his activities and productions of his work had a measurable impact upon contemporary practice can be theorised and tested. Importantly, the cross-reference, non-linear nature of the database will afford individual researchers within the project and beyond the ability to draw together resources and data via any number or series of intuitive searches.

£ Copyright or intellectual property issues

The University of Leeds enjoys excellent advice and support on issues relating to the intellectual property of materials generated by projects of this dimension. Third parties will retain rights in interview materials, but will be requested to license the project to enable the dissemination of recordings and transcriptions on terms to be agreed. Where such material is included in the project website, nested within the University’s website, it will be for reproducible only for information and personal study. Rights metadata will be recorded using appropriate systems. Third parties will retain rights to data used in the database but will license the project to make use of it for non-commercial purposes within the database, the iBook and other digital outputs, on terms to be agreed and subject to appropriate acknowledgement.

£ Roles

PI is an internationally recognised expert in the field of Pinter scholarship and has been invited to speak on the subject in the UK, Europe and the US. He is the author three monographs on Harold Pinter's work, holds an executive role on the International Harold Pinter Society, and participated in advising Harold Pinter on, as well as assisting to construct, the web-site devoted to his work ([http://www.haroldpinter.org/](http://www.haroldpinter.org/)). The PI
organised a conference in 2007, 'Harold Pinter: Artist & Citizen' to mark the fiftieth anniversary of Pinter’s debut play *The Room*. The event was attended by Harold Pinter accompanied by his wife, Antonia Fraser, together with guests that included Tom Stoppard, Henry Woolf, and the Belarus Free Theatre. The CI has led funded research on five previous AHRC collaborative grants in television historiography, adopting the methodologies to be used here, and has studied British television drama with extensive use of archive sources (especially BBC Written Archives in Reading), also working with media industry professionals. His leadership roles include Trusteeship of Reading’s world-leading Beckett archive and networks specializing in research into media history. The CI is an internationally recognised authority on post-war British theatre and has experience working on archival holdings related to two major AHRC projects on the work of the Arts Council of Great Britain and the reception of Samuel Beckett in the UK & Ireland. The Co-investigators have distinct but cognate expertise, and experience of planning and managing funded research.

A comprehensive collection of data on Pinter’s UK productions, broadcasts and films - with rich metadata and links to associated archives and datasets - will construct a detailed overview of cultural activity associated with the author, enabling readings of that activity that will complement, challenge or help interrogate current narratives of Pinter’s significance and legacy. The proper integration of all aspects of Pinter’s creative output - writing for stage, television, radio, film and associated prose publications - will participate in that first set of objectives, by operating a holistic overview of inter-related activity across media, avoiding the mono-media approach that has been traditional in scholarship, and which itself needs better contextualising in historiographical modes of appreciating critical responses to Pinter’s work. The overview of cultural activity that the database will facilitate can be arranged, re-arranged and sorted using metadata tagging and filtering, enabling swift access to broad, user-defined collections of data.

The research methods and outputs proposed in this project build on the track records of the Investigators and associated collaborators who have been involved in previous large-scale funded projects of a related kind. Cutting-edge research by them and others in theatre, TV and film has been characterised by linking evidence-based, often archival scholarship with IT in the form of online databases and open access resources, to facilitate new critical and theoretical insights for a range of audiences. This research participates in those developments and will further develop methodologies and working practices that will underpin future research.

**Technical summary**

There will be three primary digital outputs of this project. Firstly, a project website will be created using the Faculty enterprise Wordpress service. This will contain project information, an informal blog of progress, intention and discovery, freely available audio and transcriptions of interviews and a link to the online database. Secondly, a comprehensive online database will be developed which will include records of productions of Pinter’s plays in the UK between 1957 and 2017, and of iterations of his television, radio and data pertaining to film production and release. Records will be validated or amended, and enhanced with basic factual metadata and rich metadata, including data objects such as images, audio and video. The database will be accessed via a web interface, firstly private to project participants during construction and compilation, and ultimately open to public access in the final months of the project. Finally, an iBook (with eBook variant) will be created which will be free to download. This will make use of a format that enables the embedding of digital media, interactive content and hyperlinks into a critical text.

**Project management**
The project will be managed by the Principal Investigator, , who will liaise with Co-Investigators, CI and CI, to plan research strategies, organise meetings and schedule events, with assistance from three Post-doctoral Research Assistants. The project will benefit from the advice and recommendations of a steering group, which will be made up of the project team, representatives of the partner institutions and of other stakeholders in the research including on behalf of the Pinter Estate and , archivist at the Victoria and Albert Museum.

The PI will take a co-ordinating role in managing the consistency of approach in adding and collating metadata within the database, will participate in locating, uploading and validating metadata, will take a lead on the intellectual approach to the app concept and be lead author on the eBook/iBook. CI and CI will assist the PI in managing the consistency of approach in adding and collating data; the CI will offer intellectual leadership on data that relates to Pinter’s television and film work and CI on data that relates to contemporary theatre practices.

Technical partner will advise in the construction and design of the database, focussing in the first instance on data modelling to ensure consistency between the Performing Arts Database (PADB) model and our Pinter Project, building on his experience from working on the database for the Staging Beckett AHRC-funded project, and working on the licence to use POASB within the project.

Three Post-doctoral Research Assistants will be attached to the project, full time for 30 months from July 2017. The Research Assistants will primarily be responsible for locating and adding database content, and will each have specific responsibilities towards scheduled events and project outputs, as defined below. They will each require some expertise in twentieth-century British drama, with one demonstrating some further expertise in developments in twentieth-century British television and cinema. Experience of text editing and digital curation would be valuable. Each will be located in one of the three Universities and will work under the direct supervision of one of the investigating team. The PDRAs will report to their supervisor once a week to review progress against objectives and agree agendas in the light of developments and achievements.

PDRA1 will be based in Leeds, managed by the PI. He/she will have responsibility for a.) compiling and checking entries in the database for theatrical productions from 1957 to 1986, b.) locating pertinent materials in the University of Leeds Brotherton Special Collections (South Bank Show archives) and arranging digitisation where appropriate for addition to the database, c.) travelling to the British Library, the V&A and other archives to locate materials d.) travelling to the Lilley library collection the US to survey holdings there and collect appropriate data and materials e.) conduct and record interviews with practitioners f.) help in the organisation of conferences and symposia and g.) assist in the compilation and editing of the eBook/iBook.

RA2 will be based in Birmingham, managed by the CI. He/she will have responsibility for a.) compiling and checking entries in the database for theatrical productions from 1987 to 2017, b.) travelling to the RSC archives, the British Library, the V&A and other archives to locate materials, c.) conduct and record interviews with practitioners d.) help in the organisation of conferences and symposia and e.) assist in the editing of an edited collection of chapters from contributions to conferences.

RA3 will be based in Reading, managed by the CI. He/she will have responsibility for a.) compiling and checking entries in the database for radio, television and cinema activities b.) travelling to the BBC Caversham & BFI archives, the British Library and other archives to locate materials, c.) conduct and record interviews with practitioners d.) help in the
organisation of conferences and symposia and e.) assist in the editing of an edited collection of chapters from contributions to conferences.

The PI and Co-Is will also contribute to project outcomes by authoring and joint-authoring journal articles and book chapters. The RAs will be the lead editors of an edited collection of essays and a journal special issue, and be the authors of several articles and chapters. All the team will contribute to the eBook/iBook, overseen and compiled by the PI.

The project team will meet three times each year to formally report to the Steering Group and review progress against objectives and its timeline. The project team will meet with the Steering Group once a year. The PI will raise with the IT team constructing the database, and meet with the technical three times a year.

§ Timetable

YEAR 1

January - June 2017: The PI will oversee the construction of the database infrastructure with the advice of a technical consultant in the first months of the project, and preparations will be made for the importing of data from available datasets. The PI with the Co-Is will agree the nature and format of the database fields as part of this early phase. Appointment of PDRAs will be completed during this phase. Initial plans for the inaugural conference will commence at the onset of the project.

July 2017 - December 2017: Three Research Assistants will join the project in July 2017, and training will be provided at each University, with technical co-ordination by the technical. Database content will begin to be added as soon as is technically feasible in this period, and through to the end of the project. The Principal Investigator, the Co-investigators and the PDRAs will commence the validation of data, and identify priorities for collating further data. The addition, enhancement and augmentation of data in the database will continue for the duration of the project. The Investigators and PDRAs will assess research materials and define case study topics. The project team will plan journal articles, and prepare for the first conference.

YEAR TWO

January 2018: An inaugural two-day conference (Birmingham). The purpose of the inaugural conference will be to invite the Pinter scholarship community to learn about the objectives of the project, contribute to responding to research questions, and to open dialogue about and receive papers on key productions that will represent key aspects of the narratives of Pinter’s career to receive greater scrutiny within the project.

January 2018 - September 2018: The team will begin to draft the architecture of the eBook and its iBook iteration, steered by the Principal Investigator. They will identify the productions and materials that it will address and contain. This will in part be steered by, and to a lesser extent steer, the identified priorities for collating data into the database. This interactive book content will be compiled from January 2018 as the database grows with content as it becomes available. The product will be complete for release June-September 2019. The PDRAs will begin arrangements for the collected essays, constructing a book proposal in collaboration with the Principal Investigator and the Co-investigators. A publisher will be sought, with Bloomsbury/Methuen a favoured option. Proposals for chapter contributions will come from all team members, from significant conference contributions and from a CFP amongst the Pinter scholarship community. The project team will work on research materials, work on case studies, write journal articles.
and prepare the second conference. Arrangements will be made at Leeds-based schools for workshops with and for A-level students for delivery in 2018 and 2019.

July 2018 - September 2018: A second two-day conference, with a focus on non-theatrical drama (Reading). The focus of the second conference would be on the film, television and radio aspects of Pinter’s career, his work across media, and his processes as an adapter and interpreter of his own and other writers’ material. In tandem with the BFI (project partner), we will arrange a season of Pinter’s work at their Southbank location.

YEAR THREE

In Year three the team will complete work on research materials, complete work on case study topics, write journal articles and contributions to the edited collection and journal special issue, and hold the International Conference and three project team meetings. The three project team meetings will assess achievements and identify outcomes and outputs to be completed beyond the funded period.

July 2018 - December 2019: The consideration of how the database might practically interact, through an API, with other technologies, including an app concept, will begin substantially in July 2018 and continue to month 36 of the project. The facility for appropriate technologies to interact with the database will have been considered and integrated at an earlier date.

September 2019: A final three-day conference, including the launch of the eBook/iBook and presentation of the near-complete database and app concept (Leeds). The focus of the conference will be Pinter’s artistic legacy. The conference will invite the international Pinter scholarship community and the theatre, performance, literature, film and television scholarly communities more broadly, to engage with the impact the project has and will have on ongoing and future work.

**Dissemination**

Academic audiences will be addressed primarily through publication, and interaction with and participation in the three conferences (see ‘Academic Beneficiaries’). The project team will present aspects of their work at other conferences and networks including the Theatre and Performance Research Association and The International Federation for Theatre Research, the Modern Language Association and the annual Screen Studies (UK) and European Network for Cinema and Media Studies events.

The project includes two one-day and one three-day conference, designed for both academic and professional audiences, whose organisation will be led by the PDRAs and the investigator located at the host institution. The team will present its findings, and solicit papers from researchers in cognate areas. Each of the conferences will include selected professionals invited to discuss their experience of working with, supporting or interacting with Pinter material as a means of generating dialogues between theatre and television professionals and academic researchers. Arts database designers and archivists will also be invited to attend.

The database of Pinter productions and broadcasts and associated digital media, which is the spine of the project, will remain available for public access after the end of the project. The University of Leeds will commit to maintain the database for a minimum of ten years, with a review of its further support at that point. The database will remain dynamic, with the potential for further input and refinement, and will be constructed to facilitate interaction with other software, such as queries being drawn from tailore
Technical Plan

§ Section 1: Summary of Digital Outputs and Digital Technologies

There will be three primary digital outputs of this project. Firstly, a project website will be created using the Faculty enterprise Wordpress service. This will contain project information, an informal blog of progress, intention and discovery, freely available audio and transcriptions of interviews and a link to the online database. Secondly, a comprehensive online database will be developed which will include records of productions of Pinter’s plays in the UK between 1957 and 2017, and of iterations of his television, radio and data pertaining to film production and release. The database will draw on the National Performance Data Project dataset, to which it will add data from British Library, BBC, BFI, The National Theatre, The Royal Shakespeare Company archives and other sources. Records will be validated or amended, and enhanced with further metadata, including data objects such as images, audio and video. The database will be accessed via a web interface, firstly private to project participants during construction and compilation, and ultimately open to public access in the final months of the project. Finally, an iBook (with eBook variant) will be created which will be free to download. This will make use of a format that enables the embedding of digital media, interactive content and hyperlinks into a critical text.

§ Section 2: Technical Methodology

2a: Standards and Formats

The online database will be developed using a standard LAMP (Linux, apache, MySQL, PHP) stack in partnership with an external web developer. Users will be able to search for data using a web interface, and will be able to download records in standard formats (detailed below). An API (e.g. REST, SOAP etc.) will permit other websites or applications to access, interact with and display the data. We estimate that there will be 2,000 database entries, each containing up to 20 metadata fields each; 30 audio-recorded 20-minute interviews, with transcripts; 500 digital images; 500 digitised pages of manuscript, correspondence and other items.

The iBook format facilitates the attachment of interactive materials (in widgets) and digital media such as video clips to more conventional critical material, and places such digital assets in useful dialogue with critical or contextual text. This brings a rich user experience, in a popular and ‘user-friendly’ format, with user-defined selection of material, to a focussed appreciation of selected examples of Pinter’s work. This format will assist in disseminating key discoveries from the research in a format accessible to expert and non-expert audiences. The iBook output will be produced alongside an equivalent eBook variant. eBook formats permit wider dissemination of the materials, but offer less interactive content.

Audio recordings will be made available in MP3 format online (and iTunes audio (m4a) format will be used within the iBook) and video files will be stored in MPEG-4 format. Both of these formats are widely adopted and supported. 3D objects within the iBook will be constructed using 3D COLLADA, an open interchange format which has a publically available specification (ISO/PAS 17506). Transcriptions of interviews will be available for download in PDF format. Project data will be converted to open formats (FLAC for audio files, MPEG-4 (with non-proprietary codecs) for video, PDF-A for text documents and JPEG-2000 for images) prior to submission to the University research data repository for long term archiving.
The code for the website will be managed through a GIT / SVN repository, so a full version history can be maintained. Code will be fully commented to aid reuse and detailed development notes will be kept and stored in the code repository. The Faculty web developer will be in regular contact with the web development agency to ensure that the code is being developed in such a way that it can be sustained in the long term at the University. Specifically, PHP / MySQL versions, use of additional code libraries, code documentation & version control standards will also be checked at an early stage of development. Advice will also be sought from open & linked data experts from the University of Leeds Open Data Group (http://data.leeds.ac.uk/). This will ensure that the system will be designed to fully support open & linked machine-readable data standards where appropriate, such as RDF-XML and Turtle.

2b: Hardware and Software

In addition to standard University IT provision (e.g. Windows PCs and Apple iMacs, laptops, iPads, solid state audio recorders, Wordpress hosting etc.), some specialist software will be used to create the iBook (Apple iBooks Author and Apple Keynote to construct the embedded widgets).

The online database will be installed on the University's existing virtual machine / SQL database infrastructure. The detailed technical specification for this project will be developed as part of the requirements gathering / design stage, but a typical configuration would be as follows:

- Virtual Server (Hyper-V) running RHEL 6 / apache / PHP v5.6
- MySQL database (separate server)
- Appropriate PHP Framework (e.g. Laraval)

Data will be stored on the University’s storage area network (SAN). The University of Leeds SAN (Storage Area Network) comprises enterprise level disk storage and file servers located in physically secure data centres with appropriate fire suppression equipment. Snapshots are taken every day at 10pm (and accessible for 1 month). A second level of snapshots is taken every month and is kept for 11 months. Snapshots are user recoverable from the desktop.

A full back up to tape is taken once every month and an incremental copy to backup tape is taken every night (and kept for 28 days). Every quarter, the most recent set of full dump tapes are moved to a long term storage facility where they are kept for 12 months. Tapes are initially stored in on-campus fireproof safes and then moved to off-campus secure locations. The SAN is located behind the University’s Institutional firewall to protect against external attacks. Data held on the web / database servers is backed-up nightly (incremental) and monthly (full-dump) using the University’s enterprise back-up system. Snapshots will also be used on the servers if required.

2c: Data Acquisition, Processing, Analysis and Use

**Database:** Construction of the database will begin as soon as is practicable, with data imported first from the National Performance Database, and new data and metadata input from the sixth month of the project. The database will have a web interface that will permit remote access and inputting, and will be private and secure to the project team during compilation.

**iBook/eBook:** Development of the iBook will begin in the 13th month of the project, with a
view to publication towards the end of the project. An equivalent eBook will be developed alongside the iBook. Using iBooks Author software on an Apple OSX iMac, the iBook can be compiled collaboratively, and drafts can be shared, across secure cloud connections. Digital assets that will be included within the iBook will include interactive ‘widgets’ (compiled using Apple Keynote software, HTML5 or 3D COLLADA files), video (mp4), audio (m4a) and digital images (static or within interactive galleries). Planning of the iBook content will be developed from the 8th month of the project, focussing on key data the capture and validation of which will have been prioritised in the first 12 months of database building. The eBook version will contain no interactive elements, but will convey the same content.

**Website**: The website and blog will be established at the onset of the project, and will be a public means of communicating progress, discoveries, development and selected outputs, as well as a central repository of information for the symposia and conference. The project website will be established within the University of Leeds enterprise Wordpres service, with appropriate technical support.

§ **Section 3: Technical Support and Relevant Experience**

Technical partner will assist in the design and functionality of the database, in tandem with the PI and CoIs. The technical is Archivist at the University of Reading and has experience in supporting the database infrastructure for the Reading-based, AHRC-funded Staging Beckett database project. He will attend to data modelling to ensure consistency between the PADB model and this project and working out the licence to use the PADB data within the Pinter project.

Minimal training will be required for those inputting data into the database, and this will take the form of an agreed set of protocols around metadata usage, content parameters and verification of both data accuracy and transcription accuracy.

The web developer who is appointed will have expertise in developing complex database-driven websites. The Faculty IT Manager has experience of managing the technical aspects of large database-driven research project web resources, including the AHRC funded ‘19th- and Early 20th-Century Annotated Editions of String Music: Bibliographical Problems, Editorial Content and Implications for Performance Practice’ project.

http://chase.leeds.ac.uk
http://www.ahrc.ac.uk/FundedResearch/Pages/ResearchDetail.aspx?id=136266

Additional training for the web developers on integrating with University of Leeds directory and file storage / backup systems may be required and will be carried out by the Faculty web developer.

The PI has experience of constructing iBooks and the technology is user-friendly desktop publishing in conception. With him taking a lead role in this element of the project, other participants will contribute to content and concept.

§ **Section 4:**

4a: Preserving Your Data

We intend to make the database freely available and searchable via a web front-end. A copy of the project data (including appropriate metadata, database export and application code) is to be deposited with the Research Data Leeds Repository in accordance with the University
Data Management Policy ([http://library.leeds.ac.uk/research-data-policies](http://library.leeds.ac.uk/research-data-policies)).

Data objects will be freely available for download, inspection and re-use except in cases where permissions may inhibit such activity. Standard formats permit this, and the embedding of an API within the database will facilitate various applications to interact with the various datasets and media in user-defined methods.

The iBook will remain freely available online through the standard commercial gateway for such products.

4b: Ensuring Continued Access and Use of Your Digital Outputs

The University will commit to keeping the freely accessible web resource available for a minimum of five years after the end of the project. The costs for doing so will be both infrastructure related (annual costs for providing VM / MySQL database/ SAN storage on central University infrastructure) and the staff time to support the platform on a day to day basis and manage any operating system upgrades / security patching etc.

The raw data from the database, along with the code from the front-end web resource will be stored in the University of Leeds Research Data Repository for a minimum of ten years from the end of the project with appropriate metadata to aid discovery and re-use.

In order to ensure that the system can be effectively supported for this period, it will be essential for the Faculty web developer to work closely with the project web developers to ensure the following:

- The code is fully commented and written according to appropriate open standards -
- The code is managed using a suitable version control system (e.g. GIT / SVN) with verbose comments so the history of any changes can be tracked.
- No deprecated functions are used which could become obsolete within the sustainability period
- The platform is written to fully integrate with all University systems, communicating using open standards and protocols
- The Faculty web developer fully understands how the code is written and is familiar with any libraries used

The inclusion of an API to the database will make available a range of future applications which, by the very nature of the opportunity, might not be predictable at this stage, and a statement of application and usage will be appended to the public documentation. This permits not only access to the dataset and data objects, but supports multiple modes of interaction and manipulation that will be defined by future third-party research projects or public interfaces. This is in keeping with the ambitions of the impact plan, in that the data will be freely open and available in directly accessible form via online searches, but also the network of interconnected data can be processed using tailored applications. Where we have agreements to limit the accessibility of data objects, we will seek to place protections embedding to deny downloading and copying. Such agreements might come with limited timeframes for availability (as part of project-related workshops or public events, for example) though at present the range of such examples and agreements can only be a matter of conjecture.
Justification of Resources

§ Staff Directly Incurred Costs

This project requires three postdoctoral researchers, each appointed for 30 months of the project at spine-point 33 in Leeds and equivalent for partners. Each will be based at one of the three Universities employing the PI and Co-Is: Leeds, Birmingham and Reading. The PDRA’s principal duties will be to compile and check entries in the database for theatrical productions (with one based in Reading doing so for radio, film and television activities, one in Leeds for theatrical productions 1957-1986 and one in Birmingham for productions 1987-2017 and a discrete focus on RSC productions); to locate pertinent materials in archives and arranging digitisation where appropriate for addition to the database; conduct and record interviews with practitioners; crucially, to profit from these processes in the development of original research outputs, predominantly by authoring and joint-authoring articles and book chapters. They will further assist in the organisation of the projects events, conferences and symposia as part of their supported career development. Each will have specific responsibilities towards scheduled events and project outputs, based on the focus of their work at the separate locations of the project.

§ Directly Allocated Posts

The PI, (8 hours per week) will be co-ordinating all aspects of the project, will supervise and support the Leeds-based PDRA, will take a co-ordinating role in managing the consistency of approach in adding and collating metadata within the database, will participate in locating, uploading and validating metadata, will take a lead on the intellectual approach to the app concept and be lead author on the eBook/iBook and will author and joint-author articles, book chapters and outputs as appropriate to the discoveries made. He will liaise with Leeds schools as part of the ambition to investigate and hone outputs for A-Level students. He will liaise with professional theatres that programme Pinter works during the 2017-18 and 2018-19 seasons to pursue mutually supportive collaborations in relation to those productions and their audiences.

The Co-Is (528 hours over the project, averaging 4 hours per week) will consult with the PI and advise and assist in managing the consistency of approach in adding and collating data; the CI will offer intellectual leadership on data that relates to Pinter’s TV and film work and the CI on data that relates to contemporary theatre practices. Each will manage the PDRA hosted at their institutions. The CI will liaise with the BFI as we prepare the 2018 Pinter event with them. The CI will assist the PI in liaising with theatres that programme Pinter works.

DA Other - Technical partner (286 hours over the project, predominantly in year 1) will advise in the construction and design of the database in its early phase, focussing in the first instance on data modelling to ensure consistency between the Performing Arts Database (PADB) model and our Pinter Project, with a role in supporting the exporting data from the former for application in the later, building on his experience from working on the database for the ‘Staging Beckett’ AHRC-funded project. He will lead in training the PDRAs in using and populating the database.

§ Travel and subsistence

Central to the project will be travel to available archival and manuscript sources, principally in London (The British Library, The V&A, the BFI, The National Theatre Archives) and significant deposits elsewhere (The RSC archives in Stratford, the BBC in Reading, the Lilly Library in Bloomington, Indiana, USA). Some of this will be undertaken individually by the PI and Co-Is, but the majority of this work will be carried out by the
PDRAs. Funding is requested for these research trips in the UK that will include internal travel by public transport / car and accommodation. We also require funding for the Leeds-based PDRA to undertake a research trip to the USA to visit the Lilly Library.

Travel, accommodation and subsistence costs are also being sought for the PI, the Co-Is and the PDRAs to attend UK and international conferences to disseminate project findings. One of the investigating team and one PDRA would attend one conference per year of the project i.e. six persons over three events. We anticipate that these will include the annual MLA conference, held in the USA, an International Federation of Theatre Research conference visit (rotated locations internationally) and European Network for Cinema & Media Studies events.

Travel (and, as necessary, accommodation and subsistence) costs are also being sought for the PIs, Co-Is and PDRAs to visit practitioners to interview them, and visit private collections and archives pertinent to the objectives of the project. We anticipate 15 such visits over the course of the project, though some may be arranged as part of/to coincide with conferences and other project events. Interviews will significantly enhance research materials for the project and for future scholarship, and embellish the materials of the database with rich media, as will the digitisation of material from private collections.

Travel between project locations, and accommodation and subsistence costs, are also being sought for planning meetings (one per academic year) for each of the three project conferences. Stipends for visiting speakers for these conferences are also being sought, in addition to their travel and accommodation expenses.

Travel, accommodation and subsistence costs are also being sought for members of the steering group to meet once each year.

§ Other Directly Incurred Costs

Recruitment costs

To ensure the highest possible quality postdoctoral researchers are appointed, funds are requested to support advertising costs and travel expenses for candidates.

Computing and hardware

The postdoctoral researchers will require a tablet with keyboard attachment each for archival work, a lightweight solution that will facilitate flexible working, casual photographic capture for reference purposes and secure and reliable storage using University-supported cloud solutions. Two digital audio recorders will be required to capture interviews with key practitioners and collaborators. Digital cameras for HD image capture would assist in the informal digitisation of research materials.

Consumables

Funding is requested for the digitising of manuscripts, photography, correspondence, stage designs, costume designs, theatre programmes and other ephemera associated with theatre, screen or broadcasts of productions.

Partner

The BFI estimate costs of £3k from the project, against a contribution valued at £16.7k. Institutions will absorb £650 of these costs, leaving £2350 claimed towards the valuable public engagement and dissemination event in 2018.