“NUIG archive is really transforming the way in which we do theatre history research in Ireland”
(Professor Chris Morash, Seamus Heaney Professor of Irish Writing, Trinity College Dublin)
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Introduction

The second annual report of the Abbey Theatre Digital Archive project covers the calendar year 2014. It provides an update on developments in the partnership between NUI Galway and the Abbey Theatre to digitize and make available the archive which is one of the world’s largest theatre collections, containing more than a million pages, 500 hours of video and 2500 hours of audio. This is the largest theatre archive digitisation project ever undertaken worldwide.

The first year of the project focused on establishing infrastructure and workflows to digitise over 300,000 pages. That figure has almost doubled in the past year and the project is on target to complete the retrospective digitisation of the archive by September 2015. The project plan for 2014 took user engagement as its theme and the emphasis has been on provision of, and support for, access to the growing digital archive during 2014, promotion of academic outputs such as publications, seminars and course projects, and public engagement through a major exhibition (partially photographed below) in the Hardiman Research Building.

A project group of representatives from NUI Galway, the Abbey Theatre and Mastermind Ireland Limited (engaged to manage the digitisation) has continued to meet, moving from a bimonthly to a quarterly schedule. It updated the project plan and monitored progress against it, with a focus on user experience, digital rights management and enhancement of workflows. Mastermind Ireland Limited also provided written monthly progress reports to NUI Galway. Some changes of personnel occurred during the year, including a stronger archivist presence on the project group. The final 2014 membership was:

Abbey Theatre: Aideen Howard, Literary Director; Mairead Delaney and Pauline Swords, Archivists; Oonagh Desire, Director of Public Affairs and Development
NUI Galway: John Cox, University Librarian; Patrick Lonergan, Professor of Drama and Theatre Studies; Caroline Loughnane, Academic Secretary; Professor Daniel Carey, Director, Moore Institute; Barry Houlihan, Archivist
Mastermind Ireland Ltd: Martin Bradley, Archives and Records Management Consultant

This annual report details progress throughout the year and concludes with a preview of next steps.
Executive Summary

- The digitisation of the retrospective (pre-2008) content in the Abbey Theatre archive is on target for completion in September 2015, three years after it commenced.

- The total number of pages digitised in 2014 was 279,202, in addition to 704 audio recordings, 324 video recordings, 447 posters and 1241 photographs.

- At the end of 2014, 587,397 unique pages had been digitised; 317,194 were available for consultation and 270,203 (46%) were withheld pending redaction or embargo expiry.

- A revised process to increase significantly the number of available pages has recently been agreed and implementation is imminent.

- More than 6,700 searches were conducted by a range of users. The archive attracted many visitors and feedback from users was highly positive.

- Ongoing user support by archives staff includes training on best use of the digital archive, as well as linkage to our other theatre archives which are attracting increased use.

- Academic usage of the Abbey archive has grown considerably during the last 12 months, generating a variety of new courses, research activities, publications and outreach events.

- Use of the archive has now been embedded into many courses in Drama and English. These include a dedicated MA course called "The Abbey Theatre Digital Archive".

- The availability of the Abbey and other archives is proving to be a significant strength in recruitment of MA and PHD students.

- The Library and Drama are collaborating on a major international conference, "Performing the Archive", to be held in July 2015.

- Drama staff have joined a group of international scholars working on theatre and digital humanities projects, leading already to many joint activities, including funding bids.

- NUI Galway academics are contributing chapters to the forthcoming Oxford Handbook of Modern Irish Theatre, while forthcoming books will feature the archive strongly.

- The exhibition Performing Ireland, 1904-2014: a digital journey through Irish theatre, located at the Hardiman Research Building, engaged wider audiences.

- Priorities for 2015 are: the completion of the retrospective digitization; provision for ongoing content additions and cloud storage costs; increased internal use of the archive; a strategy for archives and digital humanities; managing risk in terms of meeting demand at PhD and MA level.
**Digitisation**

As of 31 December 2014, 587,397 unique pages of information, up from 308,195 at the end of 2013, had been digitised following two processes of weeding and removal of large quantities of duplicate material – firstly by the Abbey Theatre and secondly by archivists carrying out digitisation work. Of this material 317,194 pages were available for consultation by researchers and 270,203 pages were withheld pending editorial review in line with the requirements of the Data Protection Acts (1988 & 2003), which process is now ongoing, or meeting minimum time restraints for release (7/15/30 years depending on category and age of document). A revised process to increase significantly the number of available pages has recently been agreed and implementation is imminent. This is further described in the section on Systems Infrastructure.

Included in the available material is pre-1950 archival content from the collections of the National Library and the Programme Collection. 25,680 pages of material comprising HR records and other data of a sensitive nature are “Closed” and will not become available during the lifetime of the agreement. In addition 704 audio recordings and 324 video recordings (the entire video collection) have been digitised and are available for consultation, along with 447 posters (the entire collection) and 1241 photographs.

The material captured to December 2014 breaks down into the following broad categories;

<table>
<thead>
<tr>
<th>Category</th>
<th>Total at End of 2014</th>
<th>Added in 2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Programmes</td>
<td>64,247 pages</td>
<td>32,834 pages</td>
</tr>
<tr>
<td>Prompt Scripts</td>
<td>116,174 pages</td>
<td>58,957 pages</td>
</tr>
<tr>
<td>Set Designs</td>
<td>1,652 pages</td>
<td>311 pages</td>
</tr>
<tr>
<td>Scripts</td>
<td>116,040 pages</td>
<td>95,148 pages</td>
</tr>
<tr>
<td>Lighting Designs</td>
<td>11 pages</td>
<td>1 page</td>
</tr>
<tr>
<td>Audio</td>
<td>704 recordings</td>
<td>612 recordings</td>
</tr>
<tr>
<td>Video</td>
<td>324 recordings</td>
<td>324 recordings</td>
</tr>
<tr>
<td>Venue Designs</td>
<td>98 pages</td>
<td>29 pages</td>
</tr>
<tr>
<td>Posters</td>
<td>447 items</td>
<td>447 items</td>
</tr>
<tr>
<td>Photographs</td>
<td>1,241 items</td>
<td>1,241 items</td>
</tr>
<tr>
<td>Administrative Files</td>
<td>289,175 pages</td>
<td>92,014 pages</td>
</tr>
</tbody>
</table>

**Metadata**

Where items can be linked directly to an Abbey Theatre Play Code or Production Code this has been done, which allows individual items to be searched by the full production history associated with each event (cast, crew, location, writer, covering dates) and associated with items which share any points in common (e.g. shared writer, set designer, costume designer etc). This allows easy and swift retrieval of items relating to specific search queries.
Where it was impossible to link items directly to Play or Production Codes new metadata has been generated along with the ability to link to Plays or Productions that may be mentioned within the body of a file, but not the exclusive content of that file.

All typescript items are also subject to OCR (Optical Character Recognition) as a third layer of searchability, which allows keywords to be searched across the entire content of the archive.

**Systems Infrastructure**

All data are hosted on the Amazon S3 cloud storage service, as are instances of the Abbey Theatre Productions Database and the bespoke Digital Asset Management (DAM) system. This maximises system up-time as all maintenance is carried out by Amazon according to a defined service level agreement. It also serves to minimize outlay on servers and infrastructure, as it is anticipated that on completion total data storage requirements will exceed 40TB.

Aetopia Ltd., based in Belfast, was awarded to the contract to develop the user interface for the Abbey Theatre Digital Archive following a competitive process. The bespoke DAM which was developed following a lengthy process involving NUI Galway Staff, MIL and Aetopia is now available for use by researchers in the Archives Reading Room in the Hardiman Research Building and is undergoing a continuing series of improvements.
One of the key bespoke back-end systems developed was the capability to hold back material from release based on assigned categories and date ranges, and to detect and alert documents which contained ‘alert phrases’ and ‘alert individuals’ which will enable this material to be subjected to editorial review under the requirements of the Data Protection Acts (1988 & 2003) (again using bespoke systems developed for this project) before publication. This system has now been comprehensively revised to allow the majority of a document where any such alert arises to be released, with only the specific page where an alert occurs withheld. A new workflow has also been designed whereby researchers can request editorial review of these pages, an email is sent to the Abbey Theatre archivist and a response provided within an agreed timeframe. This update is due for deployment in 2015.

Further development of the system is ongoing, with refinements to the browsing, searching and display options available to researchers. Additions to the system (or items currently in development) include but are not limited to;

- Embedded video and audio playback;
- RSS Feed to notify users as and when new material becomes available on the system;
- Hover and zoom viewing functionality added for all outsized materials;
- Cross-referencing of items that appear in multiple categories;
- Shibboleth user logins allowing use of campus credentials;
- Lecturer access to allow use of materials from the archive in a classroom setting;
- Tagging of individuals in photographs;
- Allowing undated material to be displayed – e.g. Music Scores.
Digital Rights Management

All copyright material presented as part of the Abbey Theatre Digital Archive is being made available solely on campus at NUI, Galway under the provisions of Section 50 of the Copyright Act (2000) - Fair dealing with a literary, dramatic, musical or artistic work, sound recording, film, broadcast, cable programme, or non-electronic original database, for the purposes of research or private study, shall not infringe any copyright in the work.

All users are required to agree to comprehensive Terms and Conditions at each log-in to the site, which cover acceptable usage, copyright, copying, permissions and access control. A log is maintained of every user, each search carried out, each document viewed and the times of each action. In the event of any breach it will be straightforward to pinpoint an offending user.

Administration

The establishment and ongoing progression of this project have required a range of administrative inputs, notably:

Accommodation: The James Hardiman Library at NUI Galway has replaced a Postgraduate Study Room in order to provide a project office to accommodate the MIL project team, its equipment and the original archival material transferred for digitisation by the Abbey Theatre.

Company regulation: In July 2012 NUI Galway set up a campus company, Lintary Ltd., in connection with the project. The company has required an amount of administration in compliance with Irish company law and the support of the Financial Accounting department at NUI Galway was invaluable. There has been minimal company activity since September 2013 and its closure is in progress.

Finance: The project is jointly funded until September 2015 at NUI Galway by the Registrar’s Office, the Research Office, the College of Arts, Social Sciences and Celtic Studies and the James Hardiman Library. The latter is accountable for managing the resultant budget. The main items of expenditure in the reporting period were monthly service payments to MIL, purchase of equipment, the development of the digital asset management system and cloud storage fees. The monthly costs of cloud storage have increased as new data are added and will represent an ongoing cost for the University beyond the current funding period when the retrospective digitization is completed.

User support: The availability of the digital archive in the Archives and Special Collections Reading Room has called for an ongoing level of user support, including account administration, usage logging and user training, detailed in the next section of this report.
User Experience

All users of the Abbey Theatre Digital Archive access the archive under supervision within the Archives and Special Collections Reading Room of the Hardiman Research Building. Consultation is possible on six designated PC stations in the Reading Room. The main user groups include NUI Galway students and researchers, NUI Galway academic staff, external students and researchers and external academics.

From early 2014, a substantial growth in the material available within the digital archive has seen an increase in usage which in turn generates a wider network of users, from beginner level to advanced, and which has offered vital feedback in terms of user experience. Key additions in 2014 to the Digital Archive have been the digitised videos of performances and also production photographs which are attracting strong usage.

User Support

The first point of contact for all new users is to seek assistance and information from Archives staff in the Reading Room. This would include a process of setting the user up with a user-account and then offering a demonstration of logging in to the Digital Archive, a search overview, sample content, saving and citing material. This process has been streamlined in 2014 to enable NUI Galway-affiliated users to log in with their on-campus account details, thereby saving user time and administrative effort.

Following their initial introduction, users generally operate a self-sufficient basis thereafter. They typically approach the archive either with a very specific brief (i.e. set by and as part of academic course work or as an independent visiting scholar researching for a publication/thesis) or with a ‘search-and-see’ approach.

A visible user trend has been the linking of related archives in research, e.g. consulting other Hardiman Library archive collections in tandem with the Abbey Theatre Digital Archive. Collections such as the Thomas Kilroy Archive, Siobhan McKenna Archive, Druid Theatre Archive, used in tandem with the Abbey Theatre Digital Archive, offer a holistic picture and also develop cross-collection research skills in users. The result is more comprehensive research and an increase in the usage of related archives. Academic contributions to forthcoming publications such as The Oxford Handbook of Modern Irish Drama have generated a marked rise in use, especially from external scholars.

Feedback

By the end of 2014 there had been 6,714 individual searches. Feedback from users was highly positive, notably with regard to searchability, the quality and resolution of digital scans, the ability to mark ‘favourite’ material and especially the ‘citation email’ function which generates a formatted citation for any item in the archive, as per the example below:


Important usability issues such as zooming levels on outsize material and the location of sections of material within the Digital Archive have been reported and resolved, enhancing the user experience. Ongoing queries from users concern the possibility of printing/copying of archive material or securing
high-resolution copies of material for publication. Users are typically understanding of the 'view-only' model for the Digital Archive.

Groups have received specific training and introductory sessions from the archivists on using and searching the Abbey archive. These include new PhD students, groups from MA programmes in Drama, English and Irish studies, as well as students on various undergraduate courses, primarily across the College of Arts, Social Sciences and Celtic Studies.

Visitors

External engagement in 2014 included: a visiting group of 26 students from Furman University, South Carolina, in September 2014 for a half-day workshop on the Abbey and Druid Theatre archives, incorporating a tour of the ‘Performing Ireland 1904-2014’ exhibition at the Hardiman Building; 15 students from Princeton University, New Jersey, as part of a visiting Summer School on Irish Drama; and 12 students from Maynooth University's MA in Archive Management course. Other visitors came from a range of countries, including the US, Turkey, Spain, Austria and Brazil, some of these being recipients of Moore Visiting Fellowships. Visitors from across the UK included academics and graduate students from Cambridge University, St. Mary's University, London, Oxford University, Nottingham University and other institutions. A presentation on integrating the Abbey Digital Archive into a reading-room and research environment was made at the SIBMAS Conference, New York, in June 2014.
Academic Engagement

Academic usage of the Abbey archive has grown considerably during the last 12 months, with a variety of new courses, research activities, publications and outreach events emanating from it.

Teaching

As indicated last year, the use of the Abbey archive has now been embedded into many courses in Drama and English. There is a dedicated MA course called “The Abbey Theatre Digital Archive” which continues to enroll well and which has led to the production of important research on the archive by postgraduate students. In addition, multiple courses now feature tasks that require students to use the archive. These courses include the following:

**MA Courses**
- Irish Drama from Beckett to the Present
- Irish Drama from Wilde to O’Casey
- New Approaches to Irish Performance
- Writing about Theatre

**Undergraduate Courses**
- EN388 Modern Irish Drama (large English lecture course)
- Performance History and Practice (First Year Drama class)
- Writing about Theatre and Performance (Third Year Drama class)

Many other courses require students to use the archive on an *ad hoc* basis

A newly redesigned Drama curriculum will be launched in September 2015, and students will be required to engage with the archive in each of their four years on the programme.

In addition, a new MA programme “MA in Irish Drama and Theatre” was launched in September 2014 and has begun enrolling students. This course is directly geared towards students with an interest in using the archives for academic and performance-based research.

Recruitment of PhD Students

Two PhD students have been recruited on funded PhDs to work on the Abbey archive. These are:
- Chris McCormack, working on the Abbey and design
- Patricia Beirne, working on the Abbey and Thomas Kilroy

In the 2014/2015 academic cycle, Drama had seven applicants for Irish Research Council (IRC) funding, of whom three were funded and one placed on a shortlist. Of those three funded students, one is working directly on archives, on a project about Shakespearean performance in the Abbey, Druid and the Lyric. The other two funded projects are also making use of archives-based material.
For 2015/2016, Drama had five applicants to the IRC, and an additional three students are also applying for PhDs on a self-funding basis. Of these, most are interested in archives-based projects, focusing on such topics as the theatre of MJ Molloy, women at the Abbey Theatre, experimental Irish theatre practice, and more.

It remains clear that the availability of these archives is a significant boost for the recruitment of MA and PhD students. Even when students do not intend to use the archives, they see our holding of them as evidence of our leading position in the field. We are also beginning to see evidence that MA students who have been introduced to the archives via classes such as those above are being drawn towards PhD research.

Research Awards
In 2015/2016, Dr David Clare won a post-doctoral fellowship from the IRC to carry out work on Anglo-Irish playwrights. This project makes extensive use of all of our theatre archives. Dr Clare is based at the Moore Institute, where he will work for the next two years.

For 2016/2017, we have had three applicants to the IRC post-doctoral fellowship scheme from people who wish to use the archives to develop new projects. These are by Fiona Brennan (a UCC graduate), working on links between amateur and professional theatre; Emma Creedon (a UCD graduate) working on disability in Irish theatre); and Brenda Donohue (a TCD graduate) working on Irish and European women playwrights.

Dr Charlotte McIvor won an IRC “New Horizons” grant for a project on Irish theatre and interculturalism. This includes a strong element of archival research.

The Mellon Foundation has invited NUI Galway to submit an application for funding for a project related to the Abbey archive. This is in preparation by staff from Drama, working with colleagues in INSIGHT and the Hardiman Library.

Other research grant applications currently underway include applications to HERA and the IRC.

Conferences and Events
The Library and Drama are collaborating on a major international conference, “Performing the Archive”, supported by the IRC and the American Society for Theatre Research, to be held at the Hardiman Building, 22-24 July 2015. This event will firmly establish NUI Galway as being at the centre of theatre archives internationally and will feature keynote speakers from NUI Galway, across Ireland and the US. It will attract a global audience of academics, practitioners and research students. The Abbey Theatre Digital Archive will have a dedicated panel on the main conference programme.

Academic and Library staff continued to deliver internal papers about the archive, at events organized by the School of Humanities and the Digital Humanities Group at the Moore Institute as well as at a seminar on Creating and Exploiting Digital Collections, organised by the Library in July.
Conference papers on the Abbey archive were delivered by Drama staff at:
- The American Conference for Irish Studies, UCD, June 2014.
- The International Association for the Study of Irish Literatures, Lille, July 2014.

These papers were in addition to presentations at several smaller events and public lectures.

**Networks**

Drama staff have joined a group of international scholars working on theatre and digital humanities projects. This group has already given rise to many joint activities, including funding bids. The members of the group include:

- **Norway:** Professor Frode Helland (Director, Centre for Ibsen Studies, University of Oslo), Professor Julie Holledge (Centre for Ibsen Studies, University of Oslo), Jens-Morten Hanssen (Centre for Ibsen Studies, University of Oslo), Asgeir Neseon and the IbsenStage technical team (University of Oslo)
- **Australia:** Dr Jonathan Bollen (Drama Department, Flinders University, Australia), Professor Julian Meyrick (Strategic Professor of Creative Arts Flinders University), Jenny Fewster (AusStage Project Manager, Flinders University), Professor Joanne Tompkins (School of English, Media Studies, and Art History University of Queensland)
- **Germany:** Professor Christopher Balme (Institut für Theaterwissenschaft Ludwig Maximilians-Universitaet München), Dr. Nic Leonhardt (DFG Project “Global Theatre Histories” Ludwig Maximilians-Universitaet Muenchenu)
- **Hong Kong:** Professor KK Tam (Hong Kong Open University), Professor Terry Siu-han Yip (Baptist University of Hong Kong)
- **Ireland:** Professor Patrick Lonergan, (Professor of Drama and Theatre Studies, NUI Galway, Ireland)
- **Spain:** Professor Mercè Saumell Vergé (cap de Serveis Culturals, Institut del Teatre, Barcelona)
- **UK:** Guy Baxter (University Archivist, University of Reading), Professor Maria Delgado (Professor of Theatre and Screen Arts, Queen Mary, University of London), Professor Anna McMullan (Department of Film, Theatre & Television, University of Reading), Ramona Riedzewski (Archivist & Conservation Manager V&A Department of Theatre & Performance)
- **USA:** Sharon Lehner (BAM Archivist, Brooklyn Academy of Music)

Library staff have engaged increasingly in the activities of the Association of Performing Arts Collections (APAC), the Subject Specialist Network of performing arts collections in the UK and Ireland.

Internally, a working group has been established that includes members of the Library, Drama, and Insight to explore the data mining potential of the archive.

**Future events include:**
1. A conference on Yeats and the Abbey, November 2015
2. Irish theatre and 1916 (featuring the Abbey), May 2016
It will also be important to mark the completion of the Abbey archive in 2016 with a major academic event.

Internships
Two NUI Galway students (one undergraduate and one postgraduate) were placed at the Abbey in April 2014, one in Archives and the other in the Literary Department. This is proving an attractive selling point on our BA and MA programmes.

Publications
Ian Walsh, Patrick Lonergan, Adrian Frazier, Irina Ruppo-Malone and Lionel Pilkington are contributing chapters to the forthcoming *Oxford Handbook of Modern Irish Theatre*, a major new publication that features several essays that have drawn from the Abbey archive.

The Abbey archive features in several chapters in a new monograph by Charlotte McIvor (to be published in early 2016), and in a new book by Patrick Lonergan about Irish Drama since Beckett (published October 2016).

Drama personnel are now working on a project to produce a web-based version of the Abbey Theatre minute books during the years of WB Yeats.

Future Plans
1. Develop an internal working group to further embed the use of the archives in classes outside Drama and English, to identify new funding opportunities, and to create new networks.
2. Identify ways to mark the completion of the Abbey digitization in 2016.
3. Submit funding applications to HERA, IRC, Mellon, and other instruments as appropriate.
4. Further collaborate with international colleagues so as to position NUI Galway as the leading centre for theatre and digital humanities.
5. Continue to highlight the archives in all student recruitment activities.

Potential Risks
While recruitment varies from one year to another and can be unpredictable, we are to some extent victims of our own success at present and are at risk of not being able to meet future demand at PhD and MA level for archives-based projects.

- The four academic staff in Drama are now supervising 13 PhD students. We are likely to recruit 2-5 in 2015/2016, which could bring us up to an average of 4 PhD students per staff member. It is clear that there is ongoing demand for Drama to supervise students who wish to work on the archives but our capacity to do so is becoming strained.
- A similar problem exists at MA level. In 2014/2015, Drama recruited 19 full-time and eight part-time MA students, which is beyond the ordinary capacity of 15 fulltime students. While recruitment varies from one year to the next, it could be difficult to continue to meet this demand if it is sustained into future years.
The above issues are complicated by the fact that Drama had taken on additional undergraduate students in the last two years, which means that its undergraduate numbers are about 20% ahead of target.

It is clear therefore that there is a need for targeted, strategic support of PhD research on the archives and related activities.

An additional risk is that the archive is not yet being used to its full potential internally; we will need broader strategies to bring together activities in archiving, digital humanities, and related activities. The Library has published a Digital Scholarship Enablement Strategy and proposed to the College of Arts a module on Using Archives and Special Collections for Research for embedding in undergraduate and postgraduate programmes.
Marketing

The major focus in terms of engaging wider audiences was the exhibition *Performing Ireland, 1904-2014: a digital journey through Irish theatre*. This was located in the atrium of the Hardiman Research Library from the beginning of May until the end of September. The services of Martello Media were procured and the exhibition combined a series of panels with interactive touchscreens, a demonstration system enabling sample searches of the digital archive and a video about the project. Coverage included the history of the Abbey Theatre, highlights from the archive, the digitization process, drama at NUI Galway, other archives at the University and connections between the Abbey and the West of Ireland. This created a stimulating user experience and distinguished visitors included President Michael D Higgins, former President Mary Robinson and then Tánaiste Eamonn Gilmore TD.

The exhibition and digitization project featured strongly in media coverage surrounding the opening of the Hardiman Research Building on 1 May by Ruairi Quinn TD, Minister for Education and Skills. Strong newspaper, television, radio and social media interest added to the recognition of the project and the partnership between NUI Galway and the Abbey Theatre. A brochure prepared for the exhibition helped to promote it and was made available to tourists through a number of channels. The demonstration system was also accessible online and provided a sense of the contents and search potential of the digital archive.

Into the future, the conclusion of the digitisation project is anticipated to coincide with the 1916 Centenary celebrations and given the rich content in the Archive relating to that period, a major exhibition and full launch of the completed digital archive is proposed for Spring 2016.

In addition to event-based promotion and PR, considerable profile for the project has been gained, as reported in the Academic Engagement section, through attendance at and presentation of the project at a wide range of academic conferences in both the Drama and Theatre Studies and the Digital Humanities and Library/Archives spheres. A bid for the European Commission Succeed Awards for text digitisation programmes, while not among the winners, increased the visibility of the project.

Ongoing marketing initiatives include:

- Joint marketing collateral including display stands, on permanent display in the Abbey, and in the Hardiman Building
- A one-page NUI Galway advertisement carried in all show programmes where the Abbey Theatre is the producer of the programme
- NUI Galway has access to an allocation of theatre tickets for opening night and regular performance nights
- The NUI Galway Archives Blog at [http://nuigarchives.blogspot.ie/](http://nuigarchives.blogspot.ie/) promotes the project
- The Digitisation Project is being promoted at other events at NUI Galway, including open days, conferrings, conferences, other significant University events
- Opportunities to link Foundation events in the UK and US with Abbey touring plans are being explored
Next Steps: 2015 and Beyond

The major areas of focus for 2015 are: the completion of the retrospective digitization; sustainable provision for ongoing content additions and cloud storage costs; increased internal use of the archive; a joined-up strategy for archives and digital humanities activities in the University; and managing risk in terms of meeting demand at PhD and MA level. These themes have been identified throughout this report and will need particular attention in the coming year, along with continued promotion of the archive, publication and engagement through conferences and other events on and beyond the campus. Preparations for events to mark the completion of the digitization and the 1916 Centenary will also feature.