ARCHIVES OF AN EDUCATIONAL DRAMA PIONEER: A SURVEY OF THE PETER SLADE COLLECTION IN THE JOHN RYLANDS UNIVERSITY LIBRARY OF MANCHESTER

ANTHONY R. JACKSON
DEPARTMENT OF DRAMA, UNIVERSITY OF MANCHESTER

INTRODUCTION

In 1988 the John Rylands University Library at Deansgate received the first of two major instalments of Peter Slade’s personal archives; in 1989 the second. Slade’s generous donation of this fascinating, varied and important collection has brought to Manchester a valuable historical archive and provides a unique opportunity to reassess the work of one of the leading British – and indeed world – pioneers of educational drama.

Probably best known for his seminal book, Child Drama, first published in 1954 and many times reprinted and translated, Slade was, from the 1930s onwards, a tireless practitioner and campaigner on behalf of educational drama, children’s theatre and drama therapy. He was one of the first to recognize that the child’s instinct for dramatic play was a vital part of the process of ‘becoming a person’ and for that reason to be nurtured not patronized. His influence is still felt in the 1990s. Although many of his ideas and strategies for working with children were designed for a different ethos, their historical importance and their role in championing the cause of child-centred learning make them a powerful reminder of, and a valuable means of understanding, how important is the education of the whole self. This extensive collection of manuscripts, correspondence, articles, journals and books, audio and video recordings and photographs constitutes an invaluable record of a lifetime’s dedication to the cause of drama by and for children.

The following essay will attempt to set the collection in the context first of Slade’s career and secondly of some of the main ideas which underpin his achievements. A short descriptive account of the collection’s contents, highlighting a number of items of particular interest, is supplemented by a preliminary checklist of the items themselves.

CAREER

Born in 1912, Peter Slade was involved in amateur dramatics from childhood, and by the age of 17 had already developed his own method
of what he has called ‘Drama-Athletic-Movement’, used for preparatory work with actors not only in productions at school and later at Bonn University (where he studied German, economics and psychology) but also, on his return to England, for professional productions in the early 1930s. During an active and varied period up to the outbreak of war, Slade formed several professional theatre companies devoted to playing for children; performed himself in the West End, in Repertory and on radio; started his own theatre school; formed a company for touring medieval plays (the Parable Players); and became temporarily Head of the BBC Children’s Hour Department at Bristol before resigning due to a developing partial blindness. Immediately before the war, he became Honorary Drama Adviser for Worcestershire, offering classes in speech and developing an early form of drama therapy with disturbed children, and it was in drama therapy in London that he was becoming most deeply engaged when army service intervened.

Following an accident that brought early retirement from war duties, Slade was in 1943 appointed the first Drama Adviser for Staffordshire, founding at around the same time the Pear Tree Players – ‘the first professional company entirely devoted to education’. Increasingly he became involved with educational policy and campaigning, sitting on a number of influential national committees (such as the first National Committee for Drama in Education, the International Theatre Institute’s Youth Theatre Committee and the Ministry of Education’s Working Party on Drama in Education), and was an active member of the newly-formed British Children’s Theatre Association, the Theatre News Service and the Drama Advisers’ Association. In 1947 he became first Drama Adviser to Birmingham Education Authority (a post he was to retain until his retirement in 1977) and the following year was invited to become ‘Director of Method and Training’ of the recently-created Educational Drama Association (EDA), based in Birmingham. Under his influence the EDA not only developed further its lively extra-curricular Children’s Theatre activities but began to promote strongly the use of drama as an educational process within the curriculum. From his base at Rea Street Drama Centre (a converted and ill-resourced primary school in Birmingham), Slade ran courses and conferences, drama and theatre production classes, and special sessions for delinquents using drama therapy. Here – and at Keele University where he ran a series of summer courses on educational drama – he built an international reputation for his work, which was enhanced by the publication of Child Drama in 1954 and, later, by such books as An Introduction to Child Drama (1958), Experience of Spontaneity (1968) and Natural Dance (1977).

As one of the country's first, and leading, Drama Advisers, Slade was instrumental in many of the campaigns to get drama fully accepted into the school curriculum, and can without doubt claim a great deal of the credit for advances made during the 1960s and early 1970s. In 1968, his Certificate Course in Child Drama was officially launched, backed by Birmingham Local Education Authority, offering an in-depth training in Sladeian principles and methods for teachers and social workers. After his retirement in 1977, the course was continued by his successor Sylvia Demmery, but, despite the international respect that it had won, was eventually wound up following her retirement in 1984. A further achievement was the establishment of a full-time group of 'teacher-actors', funded by the LEA, performing to and working with most age ranges in the city's schools.

Slade is, at the age of 77, still active, still giving occasional lectures and short courses, and, thankfully, concerned to see his collection of memorabilia preserved intact in this country rather than disappear abroad.

THEORY BEHIND THE PRACTICE

Slade's vigorous campaigning for over thirty years has borne fruit, but it has been an uphill struggle littered with disappointments and frustrations. As with so many pioneers often unrecognized or misunderstood in their own time, Slade has rarely received the recognition in this country that he deserved and the struggle to establish drama as a subject in its own right has been dogged with battles personal and philosophical. It may be useful now, though, to indicate just a few of the key ideas that mark out his contribution to the field. Perhaps first and foremost is his passionate belief in the integrity of the personality, a commitment to the imperative of the individual's self-development in both personal and social dimensions. Very much in the Romantic tradition of educational thinking from Rousseau to Caldwell Cook and A.S. Neill, Slade sees the priority of all those engaged in education as being to promote the development of the whole self. Skill-based learning of the kind advocated so frequently today would be for him secondary. The process of becoming a person, he observes, is a difficult business and may often need the sensitive guidance of the adult, not in any directive or prescriptive manner but as someone who trusts the child's own natural instincts and abilities and tries to ensure the environment and frameworks are conducive to that natural growth. At the heart of Slade's view of personality growth is the notion of personal and projected play – possibly the most important and original of his ideas.

'Personal play' is physically active, involving the whole body and occurring when children's energies lead them to express themselves openly, outwardly and physically, throwing themselves bodily into the activity, becoming the thing or character they wish to represent. Such play is manifested at different ages in loud noise and accompanying
actions, running at high speed round the playground, role play in the Wendy House, participation sports, acting in plays. ‘Projected play’ on the other hand is more indirect, the body is generally still, the imaginative energies being transferred from the physical self into things, occurring when individuals express themselves through other objects outside themselves such as dolls, toy cars, model railways, writing stories, painting, architecture. A chief characteristic of such play (according to Slade) is that a ‘memorial’ of the activity is left at the end: a symbolic record of a person’s ideas or feelings at a particular moment in time. It is in this way a key part of a process by which we learn to work with symbols in developing such basic skills as reading, writing and mathematics. We all can or rather should be both personal and projected players – in different measures from person to person but achieving the balance between the two that is appropriate for each individual. The expression and the realization of self are intricately linked to how freely we have been able to play in a variety of ways in our early youth. Maladjustment in later life, whether delinquency, obsessive shyness, sense of inadequacy and lack of self-confidence, or relationship problems – all such difficulties can, Slade argues, be traced back to some blockage in our opportunities for balanced play in childhood.

Not only must educationists (along with parents and others who have responsibility for children) contribute their part in ensuring the right environment and stimulus for play in its variety of forms as the child grows up, but more specialized therapy may sometimes be required too. Children (and adults) may need to be helped to rediscover childhood play and retrace their steps – to replay their lives so as to ‘catch up’ with the play they may have missed – in order to rebalance and redevelop those lives. The therapist must of course be highly trained, but the teacher too will require a deep understanding of the function of play in child development and substantial training in the skills needed both to recognize the stage the children have reached and to offer the appropriate opportunities and stimuli for further challenge and growth. In the concluding sentence of an address he gave in 1958 to the Guild of Pastoral Psychology (Dramatherapy as an Aid to Becoming a Person), he expresses his belief in ‘that art which is drama, the doing of life, and by which man may assume various roles until he finally discovers who and what he really is.’

When Slade began to develop his philosophy of Child Drama in the 1940s, the current emphases in educational drama thinking and practice were upon theatre: either adults performing to children or children being taught to act and perform to their peers (or to adults). Against this Slade argued strongly and insistently that drama was something different and more profound. It was a means of expression and growth at every stage of development from early childhood to adulthood; it closely related to our instinct for play; and yet it was also related to our aesthetic sense, our desire to imagine and create other worlds, distant from the mundane concerns of the everyday but close
to our deeper wishes for excitement, love, self-fulfillment. Sometimes
the language he uses may appear to our more cynical eyes in the 1990s
sentimental (there is the tendency to idealize childhood as a state of
near-innocence and the concern with the achievement of ‘golden
moments’ in the drama), but beneath this there lies an undeniable,
strongly persuasive and – even today – still astonishing commitment to
trusting the child: acknowledging that often the child will know best
what is right for him or her, the role of the adult being to sense when
and in what ways the creativity of the child requires stimulus,
protecting, channelling, and when to stand back and give those
energies and talents full rein.

The most useful accounts at present available, which attempt to
place Slade’s work in a broader theoretical and historical context, are:
P. A. Coggin, _Drama and Education: An Historical Survey from Ancient
Greece to the Present Day_ (London: Thames & Hudson, 1956) and
Gavin Bolton, _Drama as Education: An Argument for Placing Drama at
the Centre of the Curriculum_ (Harlow: Longman, 1984).

**CONSCRIPTUS OF THE COLLECTION**

The collection arrived in a motley array of cardboard boxes, polythene
bags, folders, box files and bundles of papers tied with string, but
essentially may be divided into three categories: audio-visual material;
books, pamphlets, journals and related typescripts and manuscripts;
and scrapbooks, including gathered papers, reports, letters and
campaign material on specific projects, committees and courses. Many
of the items have been annotated or prefaced by Slade specially for the
purposes of the collection.

Of the audio-visual material, most immediately striking are the
photographs. They vary in size but particularly impressive is a large
boxful of display-mounted poster-size photographs, most with
descriptive comments on the reverse [PS1/P]. As with the photograph
collection as a whole, they cover: children at play in the playground;
drama work with infant, junior and secondary pupils (rarely with any
sight of the teacher – a significant indicator of Slade’s preference to
initiate but then to keep well and truly on the sidelines); adult theatre
for children, almost always with the emphasis equally upon both
actors and the audience and their reactions and physical or mental
involvement; and youth and adult theatre productions. They are
undated but originate mostly from the 1950s and early-mid 1960s. In
addition to the wealth of photographic material, there are recordings
made on 78rpm discs and, more recently, upon audio-cassettes of
Slade talking about, and sometimes demonstrating, his work (the use
of sound in play and dramatic story-building through dialogue being
obviously the most effective in this medium). The collection also
contains several early films and video-tapes on various school drama
projects, including one, ‘Flight’, of a production by the Teacher-
Actors Group [PS16/V].
To coincide with the donation, Slade came to Manchester (in September 1988) to record a wide-ranging interview with Kathy Joyce (of Charlotte Mason College) and myself in the studios of MUTV (Manchester University Television Productions). The unedited ‘raw’ copy of the recording has become part of the archive [PS63/V] while the edited version is being made available for use in teacher-training and in other courses specializing in educational drama. The interview covers a wide range of topics, the main ones (corresponding to the titles for each section of the programme) being:

1. ‘Children’s Theatre: From Proscenium Arch to Circle’ (Slade’s early career; the thirties; his involvement in touring theatre for children; his discovery of the importance of the circle in children’s play and its value for actor-audience relationships; the forties; the Pear Tree Players; the ‘actor-teacher’)
2. ‘From Theatre to Drama in Education’ (Drama as educational medium; the Rea Street Drama Centre; Movement-based work; drama for younger children)
3. ‘Personal and Projected Play’ (one of the key concepts in his philosophy of Child Drama explained)
4. ‘What is Child Drama?’ (A natural form of therapy; comparisons with Child Art; its scientific basis; how to handle Child Drama; the use of sound; time-beat, rhythm, climax, de-climax; the need for the teacher to have drama and theatre skills)
5. ‘Looking at Drama: From Play to Plays’ (Discussion of photographs of children’s natural play, classroom story-work, social drama through to formal play/theatre; from the 5-6’s age group to adult drama)
6. ‘Stages of Development’ (Comments on current trends in Drama in Education; the use of theatre for structure; dangers of teachers not understanding all stages of development through which child must go)
7. ‘Role of the Teacher’ (Teacher as leader – to intervene or not?; social drama; dance; on Laban)
8. ‘Drama as Therapy’ (Examples of some of the therapeutic uses to which the theory of Child Drama has been put)

Amongst the published material there are copies of all Slade’s books, including the several editions and foreign translations of Child Drama, along with manuscripts and typescripts for most of them and related correspondence. There is a complete run, from 1948 to 1979, of Creative Drama [PS/62J], the journal of the EDA, for which Slade wrote a great many articles, and copies of many of the occasional pamphlets put out both by the EDA and by other organizations for which Slade wrote or to which he lectured. His pamphlet Dramatherapy as an Aid to Becoming a Person (1958) [PS32/O] well represents his work in this distinct but closely related area and clearly outlines what he conceives to be Nature’s own therapy: Child Drama, through which it is possible to deal not merely with ‘present troubles’ (a sterile objective) but with the patient’s ‘own possible future’. The emphasis has always to be upon how things could be different and how we have the ability to rehearse practically for that eventuality. He calls it ‘the Hope Process’.

There is correspondence on a score of subjects, more often than
not to do with Slade’s persistent attempts to persuade people, organizations, local authorities, governments and charities to provide money to finance adequately the facilities he and others in the field needed to develop the work. Typescripts exist of articles he wrote and speeches or courses that he gave, and there are copies of many reports by eminent (and not so eminent) bodies with which he was involved. One of the most important, Slade claims, was that of the Ministry of Education Drama Working Party [PS40/R] which concluded its deliberations in 1951 though none of its conclusions, much to Slade’s regret, were in the end published (partly, it seems, due to considerable differences of opinion as to the way ahead among the committee). Slade’s own philosophy comes through unmistakably in the draft pages of Section 3 (‘Drama & the Primary School’):

In drama, as in everything else, children are more likely to grow into sincere and sensitive adults if they are allowed first to develop something of the possibilities of childhood; these include astonishing gifts of artistic creation, which are not less real for being expressed in the idiom of children, not adults. . . . the child is in every way the future man himself, and will be a better man if he has first done justice to the possibilities of earlier stages of growth. The creative spirit, a sense of values, and the understanding of what drama is, are not virtues that occur overnight, but rather virtues of slow growth; they should be allowed to begin young . . .

Slade comments in an attached prefatory note (1989): ‘The influence of this document cannot be overestimated — if it had been published . . . My own work would have been enormously aided and many unnecessary hostilities overcome and many misunderstandings avoided.’

A good deal not only of Slade’s own work in drama in education but, more broadly, of the early pioneering of drama as a significant part of school activities is bound up with the EDA. Its undertakings are chronicled in a series of (sadly incomplete) scrapbooks. Of these, undoubtedly the most fascinating is a thick volume recording the activities of the ‘Educational Drama Association, incorporating the Children’s Theatre Players’ from November 1943 to November 1951 [PS33/S], a mine of information about the origins and early years of the EDA and charting some of the major shifts in policy and direction as it grew in strength and conviction — and as it took on board the ideas and practice of Slade, appointed its permanent director in 1948. It was during the war, in 1943, that approximately forty teachers had attended a one-week Teachers Drama Course instigated by Birmingham Education Committee, organized by Sir Barry Jackson (director of the Birmingham Repertory Theatre) and directed by Miss Esmé Church, and had immediately resolved to form an association to advance the cause of theatre for children. Initially its aims were confined to the area of theatre — to present plays to children ‘on their own school stages’, to develop in children ‘a love of the theatre’ and ultimately to promote ‘the setting up of a Children’s Theatre in the
City of Birmingham, to become an integral part of its educational and cultural life.' But already, by the end of its first year (in 1944), the association had redefined its aims to include the development of 'the scope of Drama in schools'.

Much of the early work was devoted to the rehearsal and presentation of suitable plays for children in local schools in the evenings or on Saturday mornings, the performers all being teachers who gave up their time voluntarily with the small charges made to their audiences being used to plough back into funds for costume and set-making. While in the first year the plays were of the harlequinade and puppets-who-come-to-life variety and aimed at all ages, by 1944–45 the attempt was made to gear the programmes more specifically to particular age groups. In 1948, the year after Slade was appointed Drama Adviser to Birmingham Education Authority, a significant shift was made in the outlook and practice of the EDA. Slade was invited to become the EDA’s first ‘Permanent Director of Method and Training’ and his influence is unmistakably reflected in the EDA’s public pronouncements. Aims now include: ‘To encourage the Child to develop its own Art Form and to protect it from adult domination’, and ‘to conduct experiments and to undertake research into developments of theatre form, as applied to all age groups’. Furthermore, ‘The Association is based on the methods and viewpoint of Mr Peter Slade, as expressed in his lectures and writings, which led to his being invited to become the Permanent Director of Method and Training.’ The basic ‘Sladeian’ principles which now governed the policy, outlook and work of the EDA, and which were to form the mainstay of its policy for decades hence, are worth quoting in full:

1. To promote a full realization of the use and value of free mime and dramatic improvisation, with or without a stage.
2. To work for a higher standard and a wider vision of Drama, as a social and cultural activity.
3. To increase interest in the possibilities of play without presentation. To increase interest in the group rather than ... the self. To encourage original thought, and work.
4. To offer opportunities for participation by all rather than the few, and to increase personal experience by action, rather than only by watching or study.
5. To find constructive ways of stimulation other than by competition.
6. To defend these principles courageously and to interest others in them.

The accounts of the productions themselves are accompanied here by post-performance evaluations, taking into account above all the response of the children and attempting to analyse what had worked, what had not and why, with suggestions for improvements next time. This was not the work of amateurs, nor of the commercial ‘hit and run’ type of children’s theatre company that could be seen doing the schools circuits from the late 40s to the early 60s. The first production in which Slade himself became directly involved was a version of Cinderella which, in 1948, Slade was asked to help adapt for
a performance scheduled for one of the wards in Birmingham’s Children’s Hospital. A press cutting reads:

A platform of tables was built up in the centre and the audience, about 60 patients between five and twelve, was encouraged to take part in the play whenever possible, in furtherance of the association’s aim to make the dramatically-minded child a doer rather than a viewer. . . . One such occasion was the trying on of the glass slipper—a piece of make-believe that had a realistic sequel when the Fairy Godmother presented each patient with a tiny silver slipper.

Copies of the EDA’s journals—first The Children’s Theatre and subsequently Creative Drama—are also included in the scrapbook, as are announcements of courses and conferences and minutes of annual general meetings which record the considerable increase in membership as time went on and as the appeal of the EDA’s work and ideas spread far beyond Birmingham.

The collection also enables us to trace Slade’s developing attitude to ‘Theatre for Children’, especially during the crucial post-war years when his philosophy of ‘Child Drama’ was evolving and seemed to many, controversially, to be excluding the notion of ‘theatre’ altogether, at least for younger children. Thus, he argued in an article in 1948 that there were two main theoretical considerations in Children’s Theatre: Education and Entertainment, and two main practical elements: Exhibition and Participation. Too often, the elements to suffer were Education and Participation. ‘How has this come about? Perhaps because all the parts of Drama have not always been seen as a whole. It is easier for adults to consider Drama in terms of the actor and play. We have our own idea about scene, costume, setting, proscenium, raised stage and where the audience may sit. Children left to themselves have an entirely different idea, and the humiliating conclusion is that their idea (for them) is better than ours.’2 Later in the same article he goes on to speculate that: ‘Real Children’s Theatre has hardly been conceived yet. It should be something quite different from what we know. It may be that the theatre of the future will not have a stage because future generations of actors will no longer tolerate such absurdities. They may not even be prepared to pay to see other people act . . . . ’3 As he observed of children of up to 11 years, in a later Creative Drama essay, ‘Although they like watching they prefer to act . . . If you see children who are forced to watch plays they participate so fully that they are really acting too. If you ask them about it they nearly all say they liked it but would rather have been acting themselves.’4

His deep contempt for the falseness and sloppiness of so much adult theatre and the danger of transmitting its values to children

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3 ibid., 6.
4 Creative Drama, i. 1, 3–4.
comes through even more strongly by 1950 when, in another *Creative Drama* article, he argues that ‘we must be very clear about the difference between what we want and what is the best for them. . . . We have got to be careful about worrying them into acting before audiences. . . . I cannot say that much of our theatre is very good. . . . the child is an original artist.’ His dislike of theatre values is clear; so is his distrust of theatre work for the under-11s. But conversely his belief in the value of theatre performed by older children (especially of 14 years and above) – and likewise of theatre for children performed by adults – is borne out not only by what he has written (for example in *Child Drama*) but also in his own practice at Rea Street and with the EDA – and indeed through the telling photographs of theatre work with children that underline graphically the importance of getting actor-audience relationships right. Children are to be active participants in the theatrical event, thus foreshadowing the Theatre-in-Education movement which sprang up in the mid-1960s.

What, then, is the research potential of the collection? There is above all a quite indisputable need for a re-evaluation of Slade and his lifetime of work in educational drama. Already, from this cursory glance at the contents of the archives, it will be seen that the popularly conceived notion that Slade stands (and stood) for drama against theatre – for ‘pure play’, self-expression and group improvisation, as against presentation of work for audiences – is utterly refuted by the sheer wealth and variety of his interests and concerns throughout his career, in drama, theatre and much else besides. But Slade’s part in the evolution of educational drama and drama therapy still needs to be examined and understood. This collection will be the key to such a study. More mundane but even more pressing is the task of cataloguing the material in detail – including checking, identifying and, where appropriate, transferring on to modern audio- and video-cassettes the discs, tapes and films. Beyond these specific tasks, the collection offers an abundance of information and source material on the theory and practice of drama in education, and fascinating glimpses of the struggles and triumphs of the larger struggle to get drama accepted and understood both as a medium of education and as an integral part of British cultural life in the post-war period. Researchers into the history of drama in education and young people’s theatre in Britain will find the collection indispensable – and will be doubly indebted to Slade’s generosity, not only in donating his archives but in dedicating his life’s work so tirelessly to the enrichment of children’s lives and to offering new insights into children’s dramatic modes of expression and discovery.

5 ‘Theatre’, in *Creative Drama*, i. 3, 3-11.
APPENDIX: PRELIMINARY CHECKLIST OF THE PETER SLADE COLLECTION

What follows is an attempt to provide not a detailed catalogue of the collection, but rather a rudimentary and provisional checklist of items and groups of items in the collection following a mere four days of sorting through and identifying where possible the material donated. It does not therefore pretend to be exhaustive nor necessarily accurate in every detail, but hopefully it will provide those interested in its contents with at least a fairly clear idea of what is and is not included. Those who wish to know more are advised to look for themselves. Each main item and each group of smaller items (where these have been put into boxes, folders or other containers because connected in one way or another) have been given a provisional number and code as listed below, corresponding with an appropriate label or identifying mark on the container. The code letters are listed below and should be self-explanatory.

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1/P Large box of photographs, large size – adult and children's productions. Creative Drama sessions, children at play. c. 1950–65.
2/P Box of black and white photographs, including 'Children's Theatre', Amateur Theatre (After October by Rodney Ackland, They Came to a City, etc.). Also several pages of notes by PS on productions (as adjudicator or director) dated November 1961 and 1964.
3/P Envelope of dance photographs (children and adults).
4/P Envelope of photographs of children's drama, movement (including playground).
5/P Envelope of production photographs: This Way to the Tomb and St Patrick.
6/P Envelope of production photographs: The Old Ladies.
7/P 2 envelopes of production photographs: Children's Theatre, miscellaneous, and The Strange Orchestra (1956?).
8/P Envelope of production photographs: The Chalk Garden.
9/P Envelope of production photographs: The Interlude of Youth.
10/P Envelope of production photographs: The Living Room.
Infant School; 4A & B. Improvised Dialogue and Child Music; 5A & B. Taking Messages and telephone conversations (2 copies); 6A & B. Child Drama and Theatre (3 copies). Also included are 10 miscellaneous photographs.

13/D
Set of 78rpm discs: 1. Child Music (Peter Slade and child) and Story and Tunes (Peter Slade); 2. Speech and Drama: Taking messages (Peter Slade) and telephone conversations; 3. Speech and Drama: Child drama and theatre: polishing improvisations (Peter Slade) and questions and answers (both with Secondary Modern boys).

14/T
Boxed audio-tape ‘Nativity Course’.

15/T
Box of audio-tapes on Dance, Culham Drama Therapy Course (1987), 2 plays by children, Nativity Course with Sylvia Demmery.

16/V

17/T
3 audio-cassettes: 1. Drama Therapy; 2. Laban; 3. PS on philosophy of Child Drama and rerecordings of discs of PS demonstrating work with children.

18/T

19/T
10 reel-to-reel tapes, including PS talking at Keele University.

20/F
‘Steps of the Ballet’ film (9" reel).

21/F
‘Introducing Shakespeare’ film (6" reel).

22/F
3 untitled ‘Tri-X Reversal’ (unopened) 16mm films, one dated November 1964 and two dated January 1965 (2½" reels).

23/S
Large box of EDA publications, miscellaneous ‘scrapbook’ items, cuttings etc.

24/P
Box of photographs, miscellaneous.

25/M
Large box containing MS of Child Drama and miscellaneous clippings, articles, letters, reports.

26/O
Large box containing proofs of Natural Dance and Introduction to Child Drama; variety of articles and MSS (Drama and the Adolescent, etc.); selection of letters and reports; copies of various pamphlets and books; copy of Canadian thesis (relating to PS’s work); report on ‘History of Drama Advisers’; copies of Introduction to Child Drama, A Chance for Everyone (by PS and J. Hudson), Child Drama and Spanish edition of Child Drama (Expression dramatica infantil).

27/O
Box containing miscellaneous typescripts (on Dance etc.); conference reports; photographs from Natural Dance; ‘Personality’ Course; various productions; secondary children; Children’s Theatre.

28/C
Box file of correspondence etc. with various colleges and with Leeds University; and regarding work with maladjusted children.

29/C
Box file of correspondence etc. with universities.

30/B
Large box of books by PS: Child Drama (2 copies); Introduction to Child Drama; Natural Dance; Borne Drama (Danish edition of Child Drama); Experience of Spontaneity; Expression...
sion dramatica infantil (Spanish edition of Child Drama); O Jogo dramatico infantil (Brazilian edition of Child Drama).

31/M
Large box containing typed outlines of sessions at Rea Street; folder marked 'producers training scheme'; MSS on Therapy and Dance.

32/O
Large box containing proofs of Experience of Spontaneity; correspondence and reports on hospitals/Central Advisory Council for Education; folders on Child Drama (publication and responses, BCTA); miscellaneous documents including one on Rea Street Centre; brochures, journals: Theatre in Education (1948), Dramatherapy as an Aid to Becoming a Person (1958), etc.

33/S
Large scrapbook: 'The Educational Drama Association, incorporating the Children's Theatre Players', November 1943–November 1951. Includes minutes of meetings, press cuttings, programmes of plays for children, conferences, exhibitions, etc., examples of children's writing and pictures about performances seen, sample copies of EDA journals (Creative Drama, etc.).

34/S

35/S
'EDA at work': large green folder containing typescripts and cuttings, including notes on open-stage, arena and horseshoe productions by PS, 1923–52; reports on activities and productions with children in 1950s.

36/O
Envelope of autobiographical notes, typescripts and cuttings etc.

37/M
Envelope of notes on Rea Street Drama Centre, undated.

38/M
'Dramatherapy Course', 1975: typescripts of 1st and 2nd evening addresses.

39/M
Envelope of notes on the Children's Theatre Players (EDA), 1943–46 (originally with item PS33/S).

40/R
'Ministry of Education Theatre Working Party': typescript of draft report, questionnaires sent to Drama Schools, etc. (1949) – Includes notes by PS.

41/O
Folder entitled 'Courses & Conferences': EDA minutes, course leaflets, reports, press cuttings, photographs, 1952–59.

42/O
'The Story of a Playground, told in pictures: Reaside County Primary School, Birmingham 5.' Photographs and captions.

43/C
Box of letters regarding problems of Drama Advising (especially working for a variety of paymasters: Carnegie Trust, National Council for Social Services, Youth Service and LEAs).

44/C
Box of letters to PS from 'Leaders in their field' (including notes by PS).

45/O
Box of notes on planned Drama Centre for Birmingham (typescripts and plans).

46/O
Folder on 'Trust Funds, etc.': papers and correspondence on work for the Cheshires on drama for the handicapped, etc., and on funding (including notes by PS).

47/P
Envelope of production photographs, Birmingham.

48/O
Folder of papers on National Council for Social Services, developing drama work in the Youth Service. mainly 1946 on.
<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>49/M</td>
<td>'Spontaneous Experiences': folder containing MS and typescript of <em>Experience of Spontaneity</em>.</td>
</tr>
<tr>
<td>50/S</td>
<td>Box of scrapbook material, 1967-71.</td>
</tr>
<tr>
<td>51/O</td>
<td>Box of programmes and press cuttings regarding 'Personality Courses' for industry, c.1963.</td>
</tr>
<tr>
<td>52/O</td>
<td>Box of 'Pear Tree Players' prospectuses.</td>
</tr>
<tr>
<td>53/S</td>
<td>Envelope containing programmes and scrapbook, pre-/early war years, Staffordshire/Youth Extension Theatre.</td>
</tr>
<tr>
<td>54/R</td>
<td>Folder containing EDA newsletters and committee reports, 1979-81, and early committee/AGM reports from 1963.</td>
</tr>
<tr>
<td>55/R</td>
<td>Folder on the Joint Committee for Drama (including notes by PS): regarding adult work done in Staffordshire and the report of the 1944 sub-committee to review Amateur Drama and devise a new policy.</td>
</tr>
<tr>
<td>56/O</td>
<td>Box of papers on period 1936-40: Drama League, early drama advising.</td>
</tr>
<tr>
<td>57/O</td>
<td>Box of papers on Midland theatre groups, 1943-47.</td>
</tr>
<tr>
<td>58/R</td>
<td>Box of papers on Andrew Campbell and the Theatre News Service, etc.</td>
</tr>
<tr>
<td>59/O</td>
<td>Folders of scripts typed for EDA courses.</td>
</tr>
<tr>
<td>60/C</td>
<td>Folder on the Central Council of Physical Recreation: letters (mainly invitations to speak, run courses); also brochures and annual report, 1945-46.</td>
</tr>
<tr>
<td>61/M</td>
<td>Folder containing MS and typescript of <em>Natural Dance</em>.</td>
</tr>
<tr>
<td>62/J</td>
<td>Complete run of <em>Creative Drama</em>, 1948-79.</td>
</tr>
<tr>
<td>63/V</td>
<td>Unedited video-cassette of 'An Interview with Peter Slade' (MUTV, Manchester, 1988).</td>
</tr>
</tbody>
</table>