

The Dorothy Heathcote Archive: Origin. Location. Challenges—Interview with Sandra Hesten

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DOROTHY HEATHCOTE ARCHIVE

ABSTRACT

The interview with Dr Sandra Hesten took place during my attendance at the international conference, "Dorothy Heathcote Now," held in Manchester from 6 to 9 November 2025. This event was organised by Midland Actors Theatre in partnership with Manchester Metropolitan University (MMU), which houses the Dorothy Heathcote Archive. As a previous user of the archive, and deeply invested in its accessibility for students, teachers, and researchers, I viewed the conference as a unique opportunity to converse with the archive's 'founder', Dr Sandra Hesten, about its origins, history, and present situation.

BACKGROUND

The urgency of this discussion was brought to the fore in what Sandra later described as ‘the red alert’—an email I sent to her on 24/08/2020, upon discovering the archive was no longer accessible as before. Sandra responded quickly, raising the issue with Manchester Metropolitan University (MMU) on 26/08/2020. Our conversation revealed that the archive is now available only by appointment and in a restricted manner. In my view, greater visibility and accessibility for the Heathcote Archive would be invaluable to the field, and MMU, with its modern facilities, has the potential to realise this through technological advancement and wider dissemination. The institution hosting the Dorothy Heathcote Archive, in effect, holds a treasure trove waiting to be shared.

The Dorothy Heathcote Archive featured prominently in the conference programme: “We are delighted that this year’s conference will be held at MMU—home of the Dorothy Heathcote Archive. There will be opportunities to view materials from the Archive.” The call for papers posed pertinent questions: “What knowledge should we preserve and how do we process it?” and addressed the theme, “Reimagining Heathcote: In what ways can we draw on Dorothy Heathcote’s legacy?” Our interview explored the challenges of accessing archive materials in Manchester, the need for funding and cataloguing, and provided guidance for ongoing and future scholarship concerning additional archival resources.

The discussion illustrates how the archive was born out of a desire to safeguard Heathcote’s pioneering approach to drama in education for future generations. The process of systematising complex academic concepts and securing a permanent repository for the material is described. Heathcote’s active involvement and her vision for the method to remain dynamic rather than fixed are highlighted. The need for digitisation and international funding is emphasised as essential for making this educational legacy accessible worldwide.

On reviewing the interview, I realised that the many references to people and studies of Heathcote’s theory and practice could usefully be compiled into a bibliography, enriching the archive further. Despite a solid background in Heathcote’s work, many of Hesten’s references

were new and valuable to me, which I hope will be the case for other readers as well. While many other names and sources could have been included, the references provided offer useful entry points for those seeking further information.

Now, in 2026, a century has passed since Dorothy Heathcote's birth. Her innovative ideas and methods in drama/theatre and education remain lively and relevant. It is vital—and fascinating—to recognise the close relationship between 'legacy' and 'archive'.

STIG A. ERIKSSON. INTERVIEW WITH SANDRA HESTEN

November 5th, 2025

SAE: Please tell me about the important steps that led to your setting up of the Dorothy Heathcote archive. You are the inventor of the archive, aren't you?

SH: Yes, but with Dorothy's and my family's help. It came about by coincidence. Mainly, because I'd done her diploma course, 1972-3, at the University of Newcastle upon Tyne, and then kept in contact with her. My sister Marlene also did one, 1977-8. Perceived differences between our courses inspired my MA dissertation (1983). Dorothy was delighted at this idea and invited me to stay for several weeks. I was then able to interview all students on that final diploma course, 1982-3 e.g. Pam Bowell and Brian Heap (2013). Then, my tutor Keith Sturgess at Lancaster University, 1983, said "in your MA dissertation you've studied how different her methodology appeared in 10 years. I'm sure this could develop nicely into a PhD". So, I interviewed students from her final full time MEd course, 1983-4 and her last ever course—a two-year part-time MEd for local teachers, 1984-6. All those interviews provided me with a unique set of circumstances; key 'moments' in understanding how her methodology evolved. In 1986, DH officially retired and I helped pack files, dissertations etc into 'humble' apple boxes. I wondered what was going to happen to them. I described the scene to Keith and he said "why don't we have them here—create her archive—link it to your PhD? And so I said "I'll ask her". When I did pluck up courage, DH had that glint in her eye and said, in blunt Yorkshire, "It'll gather dust. What's more, there'll be none of them references—so beloved of academics." So I said, "Well it could be a

different kind of archive, you know". She began to warm to the idea—became very enthusiastic—and then actively involved in its creation. I organised a five day international conference at Lancaster University—*The Life, Work and Influence of Dorothy Heathcote*, 1993 where we tested the validity and usefulness of the archive on delegates—most of them specially selected by DH from all corners of the globe. I think this is the only conference where Dorothy 'sat back' with her family whilst others took the lead in celebrating both her, and her huge contribution to DIE. The final step was the completion of my PhD (Hesten, 1994) and searchable Keyword Index Database—the archive's handbook.

SAE: In which way did Heathcote involve herself in the setting up of the archive?

SH: Dorothy left all that to me initially. I said to her, "I want the archive to be authentic. The process needs to reflect you and your way of working." Dorothy didn't want to store the archival material. So, I had to find a temporary home for it—in my friend Peter Hill's cellar. He lived close by which meant I could work on it constantly. Next, I said to Dorothy "could I bring a box every week so you can tell me why such a thing was put in etc? She responded, "you must come as often as it takes." And I did. In one sense, it all seemed new to her. " Oh Stig, those archival tutorials were an incredible experience—listening and watching her—re-invent, re-form, re-jiggle, re-think and re-imagine. And as Dorothy said, "I'll always be here for you—just ask." That's how she involved herself. The fruits of our working together can be seen in my PhD, the archive and Keyword Index.

SAE: To your knowledge, has the archive been useful?

SH: I think it has. There are many acknowledgements in books and PhDs on DH's methodology. In the early 2000s, Dorothy accompanied Luke Abbott (a DH MEd student) and Tim Taylor to the archive. They wanted to digitise her material for their website (www.mantleoftheexpert.com). Currently, David Allen often visits and does likewise (www.facebook.com/groups/commissionmodel). People from Australia took away ideas from the archive like Sue Davies (2016) e.g. on mantle and rolling role. PhD students like Alison Ramsay (2025) and Ruth Sayers (2013) spent many hours in the archive. My

own students were influenced by DH's work and archive, both directly and indirectly. One of them, Gail Skelly worked as a Creative Director for Ordsall Community Arts, Salford for many years. When discussing drama in the community with me, DH once said "proper academic study needs rooting in proper community work". Gail did just that, she based her PhD (2025) at MMU on one of her 'real' community projects. Dorothy often recommended people visit the archive e.g. Tai-Chiung Cheng from Taiwan, emailed: "it's like 'treasure land' and your PhD opened my eyes so much." Facebook friends contacted me e.g. Ihsan Metinnam and Zeki Özen saying, "your work is greatly respected by the drama community in Turkey". A Palestinian, a poet and educator in his one right, Wasim Al Kurdi suggested, "your PhD and contribution to the archive capture DH's profound philosophy combining life experience with learning". A drama therapist, Ulises Morena Serena, from Mexico said, "your PhD gives people who don't have the privilege of knowing Dorothy, a glimpse into the beauty of her work and her wisdom". And there are many more emails and messages from people all over the world. Possibly, people are given 'a taste' of the archive from the PhD itself—because on each page I inserted her quotes and provided footnotes e.g. archival references for key concepts. It's as if Dorothy, her methodology and the archive are woven into the PhD. But of course, it also needs the whole archive online to make it more accessible and useful.

SAE: Can you say a little bit more about the coding system? How did that come about?

SH: Well, it grew organically. Dorothy suggested people to interview—those she respected e.g. John Fines (1974)—I spent a week with him. With his historical perspective, he was a great help. And she said, "There's Stig – using my methods. He's made them into his own." She also mentioned your creative partnership with Kari Mjaaland Heggstad (2011). Then, there's your PhD comparison of her work with Brecht's (Eriksson, 2009). It's a model for her middle period which I labelled Brechtian in my M.A. When Oliver Fiala (1977) first met DH in 1972-3, I noticed, at first hand, the chemistry between them. Oliver was also the first to observe an artistic affinity between BB and DH. Both Dorothy and I agreed that the methodology evolved. However, I still think there

are three periods within it, although boundaries are blurred.¹ She also suggested her colleague at Newcastle: “Roger Barnes knows what I’m about—he’ll help”. I went to see him. And he said, “find six key concepts and go from there”. So that was one key. And then there’s John Carroll from Australia—the only student to have done three courses under her tutelage. He responded, “she’s got one concept—role. It’s like an umbrella—everything else shelters beneath”. That image of sheltering reminds me of ‘Albert the derelict’—an early example of person in role (Lawrence, 1982). And of course, there’s John’s later one—‘Dr Lister’—which includes multiple forms of role conventions within the role itself (Carroll, 1980). Norah Morgan and Juliana Saxton also described role as DH’s ‘umbrella concept’ when they spoke at Lancaster in 1993, and in their book (1987), they provide useful examples of a teacher-in-role register. At the time, I imagined there would be just a few concepts. But Dorothy had other ideas—sometimes contradictory. She seemed fascinated with introducing new ones like ‘frame’. But often she’d say, “oh, that’s not a proper concept” or “it’s not a key concept.” So, it was about locating those concepts then working and coding from them. I had this idea of having a key concept like role with lots of secondary ones under it; then when crossing over to ritual, they would be slightly different and when they were put under symbol, slightly different again etc. These key concepts, acting as clues, were inspired by DH’s detective model of teaching. Following on from this, I created a thesaurus of keywords from the Keyword Index Database; plus pilot ones on role, ritual and symbol from key student dissertations. This was the sort of cross webbing we envisaged. We wanted to create a dictionary of terms; a new language for DIE which reflected her existential usage. Dorothy’s approach was often family orientated. She once suggested that archival record cards could be like Christmas cards—“who did design? Who sent it? Where was it posted? Did it have any news on it?” Eventually, there were seven ‘fields’ on the computer records starting with a reference number to the archive. We hoped funding for digitisation would follow this coding process.

SAE: So we're talking about what time now?

¹ For a discussion of DH’s “periods”, see fx. Eriksson (2023, p. 18).

SH: I knew her for forty years. But I'd say 1984-1994 were the most productive in creating the archive. In the earlier years—archival seeds were sown and during the final ones—before her death—the archive grew exponentially. It was first set up in Lancaster after the DH conference in 1993. Yet, Dorothy wanted it to be Newcastle. And I did ask, I think Prof Tony Edwards. No interest was shown. It wasn't a surprise because when I requested the raw footage of her videos from their audio visual department, I discovered they'd been put on a skip. I was horrified. When I reported back to Dorothy, she commented, with black humour, "well then, they can put me on there as well when I pop mi clogs". So I wasn't altogether taken back that my request for what seemed to be the most logical place for the archive—Newcastle—was declined. Dorothy put it like this: "I'm the thorn in the academic side". And she took her knitting to academic meetings which some interpreted as a sign of disapproval. Whether all that got up the noses of people there, I don't know.

SAE: Why was it moved from Lancaster University to Manchester Metro University?

SH: I did my MA and PhD on Dorothy at Lancaster. Keith Sturges and Margaret Eddershaw wanted the archive there. She was very interested in it because of Dorothy's work with The Learning Disabled. Margaret had started to work with them and discovered a rich and rewarding field. She was particularly interested in Jane Sallis, an occupational therapist (who founded the Portway Centre and Firebird Theatre). Her work with the learning disabled was so outstanding that Dorothy secured long term funding for her; thus, Jane's work forms part of DH's legacy. When Margaret and Keith retired, Baz Kershaw took over as HOD in 1995. Earlier, he was interested in the idea that, if we were to digitise DH's archive, there would be room for other archives such as Welfare State International's. But when we couldn't secure funding, Baz seemed to lose interest. And the archive remained in a 'cupboard'. I couldn't see it 'escaping'—a feeling of *deja vue* came over me. "Could it all be thrown onto a skip"? I went to the IDEA world conference in Brisbane, 1995, with the idea of re location. John Rainer immediately expressed an interest. I reported back to Dorothy and said "if it goes to the Didsbury campus—then part of Manchester Polytechnic—it'll be for teachers using drama in education". And her

face lit up. In one sense, she wanted it for teacher training. In another, she wanted it for everybody—policemen, hospital and social workers, artists, prisoners, National Trust visitors—because she believed ‘school is everywhere’. She reiterated, “I trust you with the archive” and therefore, agreed to write a letter to Lancaster requesting its release. Hence, in 1997, it was re housed at Didsbury and John Rainer became archive steward for over 20 years.

SAE: I used John Rainer and the archive in my research. But after John retired, it seemed like the archive became more invisible and I discovered that it wasn't accessible. So what has happened lately with the question of the archive?

SH: Just to backtrack a little, John said, “we need your PhD and the keyword index database, online”. Their IT team then made a very professional job of digitising them. I think it established some interest particularly abroad. But as you pointed out to me in that email (from August 2020, the ‘red alert’, as we call it) my PhD and the searchable keyword index database had disappeared. And it seemed like interest in the archive was waning. So after contacting John Rainer and David Allen, we established the DH archive group where we discussed re location and digitisation. On the latter, Dorothy wanted “an unadulterated” format. I once asked her “but what’s the difference between an edit and a fragment?” She replied “a fragment contains the whole”. On our 1972-3 course, we sat through hours of unedited video and were dizzy by the end of it. DH believed “editing em makes it too easy ... it ain’t ... proper education takes ages ... contains lots of chaos ... when looked at from th’outside.” (She used *Three Looms Waiting* (1971) as an example.) I said, “well, Dorothy, not everybody wants that.” After talking it through, we thought there could be different levels of users. There’d be one level for those who wanted ‘the lot’ unedited—the full meal; a mid-level, where people could be offered a more targeted approach—a snack; and for those who only wanted a tiny fraction—a taste. Currently, the archive remains open at MMU but access is limited to advanced booking.

SAE: So now we are at the end of 2025. What can we do, in your mind, to get it up and going again and make it as accessible as the dream was when it was first started?

SH: We need a team of people who can make it happen. Most of all, we need funding, a safe place for the physical archive and an archivist who can shepherd the entire process. Without all of that, we can't digitise Dorothy's 'electronic book', worldwide. I have this idea of each country having a DH group—people with enthusiasm, passion and energy, who would be able to obtain funding for digitising a small amount. Then, we need an international creative, technical and legal team to link them digitally—so we'd have John Carroll's vision of "the whole lot online, not just on my desk (in Bathurst, Australia) but also, on everybody else's—wherever they are in the world".

SAE: Most likely, there are many "DH-archives" placed in different countries, partly in universities and partly in private hands.

SH: Yes, she worked in every state in the US (Northwestern University has some of her work) and with a big following—as in other parts of the world e.g. Canada, Australia, New Zealand, Scandinavia and Eastern Europe e.g. Halina Machulska's work particularly with ASSITEJ ensured DH's legacy continues in Poland. Also, DH worked with TIE groups here in the UK. I was there when DH worked with Warwick Dobson and, The Lancaster Duke's TIE team at Helmsore Textile Mill museum (late 1980s). During those site-specific 'happenings'—new role conventions were invented by DH. And she worked with the Cockpit team in London. There was that interview with Tony Goode—Heathcote at the National—and what a wonderful title—*Dancing with a Whirl Wind* (1982). All the TIE material might be in the SCYPT archive at Leeds University. There's the David Davis archive in Birmingham University. DH worked with him and their partnership was very fruitful. One of his students, Carmel O' Sullivan has a collection of videos at Trinity College Dublin. Then, there'll be something on DH's final workshops e.g. that intriguing one at Spetses (2008) where Ancient Greek Theatre and Process Drama 'meet' as Dorothy declaims, "I represent the Muse of Context. It is context which carries the learning". Maria Zannetou-Papacosta (2002) was a facilitator and Anna Kalincheva, a participant.



Figure 6: Dorothy dancing with Anna Kalincheva (with permission).

Both NATD and ND have published many of Dorothy's articles in their journals. Maggie Hulson provided an overview for those in NATD (Winter 2021). When Dorothy wrote a letter requesting archival material, many didn't want to let go of their collections. But recently, Kathy White Webster sent me a box on the Commission Model. It was the very first—*The Hexham Garden Commission*—and with Dorothy leading it. Iona Towler-Evans included some of Kathy's notes in a book she co-authored—with another DH MEd student—Brian Edmiston (2022). Patrice Baldwin (2012) sent correspondence between DH and herself to the archive. A few months ago, Jennifer Fell Hayes (1994) sent her letters.

SAE: I have letters as well from her.

SH: I know. Many people do. Recently, John O'Toole (2016) from Australia sent me edited and unedited letters between John Carroll and DH. Keith Sturgess suggested that her 1993 celebratory conference should mark the end of contributions to the archive. But Dorothy had other ideas. I think John Rainer might have thought he'd been handed—a 'poisoned chalice'—with all those boxes she continued to send from 1997 to 2011.

SAE: 2026 is the centenary year of Heathcote's birth. Education policies all over the world have changed dramatically. Many of us would say not for the better. So I'm wondering, are we just reminiscing about a great name in our field having done a great service to education? Is the Dorothy Heathcote legacy really more of an historic happening, or does her philosophy, methodology, thinking still have a future?

SH: I think it's both. It is of value to see the historical context—what she was thinking at various stages of her life. Even when she couldn't speak on the day she died, Dorothy squeezed my hand twice when I mentioned our archival dream. Nevertheless, she had stressed "I don't want lots of little Dorothy's parroting on". Hence that symbolic moment at the Lancaster conference, 1993, where Dorothy gave everyone an archival seed to plant in their own country; she then said "now, grow it yourself." Some people think it was actually a seed but I read it as symbolic. Bernadette Mosala from South Africa—a keynote speaker—described the 'seeds' as "Pieces of Dorothy" (1993). After your 'red alert', her archive might have gone to John Rylands in Manchester—a beautiful library. However, they only wanted to take part of it and like Mother Courage "we haggled too long." Peter Slade's archive is there—just imagine—"Father Drama" with "Mother Drama" (as Erkki Laakso, from Finland, calls them). Nonetheless, to secure the archive's future, we need the loving care and attention of an archivist—and professional international digitisation—in an unedited form—so it remains open to interpretation. More than ever, in these daunting times we do need her legacy as a guiding light.

SAE: You know, after Brecht died, people said "The Berliner Ensemble became a little bit museum-like", didn't they? Is there a danger of Dorothy's methodology becoming like that?

SH: I agree that we should be careful not to put it within Medusa's gaze. From what I have read about your own and Kari's work, as well as that of Tor-Helge Allern (2008), it seems that Dorothy's legacy in Norway is most inspired by exploring socio-political tensions and situations involving human dilemmas, and a strengthened attention to form. Others seems more inspired by mantle, e.g. Tim Taylor and Viv Aitken (2023). I used it when I wanted to reflect the methodology in the way the archive was created. "Dorothy", I said, "I've no idea how to do all this computer stuff"—"Oh, you will—think mantle—hobnob with experts like yer own husband—and then you'll become one." Whilst we were in Germany working with Audi Volkswagen middle managers, 1991, she introduced the "Off Guard" concept—mantle for managers—another variation. Manager Norman Morrison arranged our visit (Dorothy worked with him on numerous occasions). Roger Burgess (a BBC producer) and I made a video of the three week course (1992). The title is the metaphor DH used when she said to those managers, "yer fictional Tarpaulin Company is just "a thin screen" away—from yer 'real' one". Later in Northumberland, these same managers worked alongside learning disabled people on 'real' tasks (e.g. constructing a clay tennis court). DH reflected that these projects helped inspire her transition from concept to model; from mantle to commission; from fictional to real. The earliest definition of mantle was written on a blackboard by DH for my course. It reads like a declaration where the person, adopting it promises, "to uphold its lifestyle and standards". She said, "if you want to see it as spiritual that's up to you". On another occasion, DH instructed, "you carry that mantle on yer back". In a later interpretation she said, "teachers and kids working as colleagues run a fictional business designed to solve their curriculum needs". Her BBC-series *Teacher* is a classic example (1981). However, David Davis (2014) believes in re establishing educational drama as an art form. In his book, he implies that Dorothy took "a wrong turn" by developing this 'business orientated' model. He sees it as shifting focus toward task-oriented structures rather than deep experiential engagement. Some even feared it would encourage children to become "good little minions" whereas DH insisted she wanted "good people to come out t'other end". Dorothy responded, 'business' became 'enterprise'. When the archive was finished, DH envisaged users becoming 'archival experts'.

SAE: Another of her concepts, rolling role, also became popular. How did that come about?

SH: Dorothy said “mantle’s for primary; rolling role’s for secondary”. She wanted to make sense of fractured secondary school timetables by “freeing teachers and children from tyranny of short lessons”. She said, “rolling role does that job—look for a point of change—with three aspects—involving past, present and future circumstances that’ll threaten ‘trouble’, change in’t community”. During rolling role, according to DH, each class “picks up a thread”—takes ownership—develops it—then passes it on to the next group. A further cycle is then created. Dorothy once suggested that children themselves “write message on’t blackboard for next class—but some teachers’ll pull their faces at that – it’s like giving power away”. Probably, the first example of rolling role was developed by Dorothy and three students—Norman Berwick, Ida Cochrane, and Malcolm Davidson from her final part time MEd Course (1984-6). In their theses,² they created one ‘rolling role’ based in three Newcastle secondary schools. In an associated handout for Swedish teachers (1988), they used the example of “a ‘big’ family home about to be converted into a hotel in an ‘old’ village with a rare fresco in its church”. I became accustomed to Dorothy’s re imaginings, so it was no surprise when she envisaged a rolling role archive “you could research one piece of work—see how it rolls—then leave it until next picks up thread”. By ‘rolling along’, in this way, the archive would develop its own impetus—and without DH to interpret—echoing her desire to become “shadowy quite quickly.”

SAE: Yes. But say, if we would manage to get it up and going again, do you think your original keywords and systems would need an update?

SH: Currently, the online Keyword Index Database at MMU appears lost in cyber space. And the only version left there now, is a spreadsheet. Unfortunately compared to the original, it has limited searching power. So, it definitely needs an updated database. I did the

² Sandra actually says ‘dissertations’ here. She says in an email comment that “Dorothy always used dissertation in ref. to her MEd students. Thus, that’s how they are labelled in the archive.” (29.01.2026).

best I could at the time. And DH's methods and philosophy are woven into the archival process. Dorothy considered her students as part of an extended family. So when she couldn't help; one of them stepped in. I used to pop in to see Derek Stevens on my way back from Newcastle. As a classicist, he discussed the origins of key concepts and words. His thesis on 'moment of awe' (1986) is a model for that concept. In preparation for the pilot thesaurus on ritual, I spent a weekend with Eileen Pennington discussing her insightful thesis (1986). I did an 'in depth' interview with Chris Waters about his thesis (1983); a model for working with people with learning difficulties. The title is a quote from a Marianne Moore poem (1919). I met Lance Edynbry several times about the possibility of creating a thesaurus from his thesis on internal coherence (1984). My own family helped—my husband did the computer work with me. And my daughter had to put up with Dorothy, Dorothy, Dorothy. My mother 'kept house' when I was dashing here, there and everywhere. My sister was brilliant at shorthand—transcribing tapes etc. —being a bookworm, she helped keyword Dorothy's library during an extended stay with her. But of course, were it all to be put online, it may have to be reconfigured. Yet, I think the keyword index—simple and effective—particularly if the whole archive is digitised with AI incorporated. It would then enable the user to insert a keyword, locate a full text or paragraph, or sentence, or another word. It might also trigger a combination like a montage—fragments of text, video—moving and still image, audio etc.—an immersive three dimensional experience. DH and I were both excited about such possibilities; particularly as it would "suit person using it". Liam Harris's muscular image conveys what Dorothy's approach might be now—"Let's roll up our sleeves—get stuck into the meat ... tear it apart ... put it back together again ... make sense of it for young people today" (Hesten, 2021). I could have included her images, poetic phrases and homely sayings as well as keywords. So it's bound to need updating, just as her concepts and models do. They must evolve or, in Dorothy's words, "become moribund".

SAE: And now you are brewing on a book. Can we finish by telling me a little bit about your book idea?

SH: It was such a unique experience being with her so often (Dorothy called it "Sitting-with-Nellie"). She'd link her reinvention of the archive

contents and methodology to whoever she was in contact with—whatever was on her radio—whatever she was reading—whatever was on her mind—whatever was happening in the world. Then, I'd follow her all over the place; observing lesson after lesson, tutorial after tutorial. In 1995, she suggested I write a book about it. A couple of months before her death, she said "Do it now afore it's too late". Poignantly, it was our last telephone call. Since then, I've written her obituary in the *Guardian* (17 Nov., 2011) with extended versions (2013), across continents. Then, there's that joint article for NATD and ND (2021, 2022) about our extraordinary archival journey. Recently, I've posted on Facebook—*Dorothy, the Archive and Me*. Several people, like Susan Battye (2007) from New Zealand, messaged saying the posts encapsulate both DH and her methodology. Susan presented Dorothy with the New Zealand archive at the Lancaster conference (1993). And so I thought, well, why not write that book—make it the archival journey? The book is chatty, homespun—with lots of memories, recollections and reflections—not an academic treatise like my PhD. I still have images of us in conversation whilst sitting at her dining room table, or taking scones out of the Aga, or washing up, or folding sheets, or finding inspiration from the garden etc. That's the backdrop of the book. At the same time, I want the quotes to be authentic. So I am re looking through diaries at my 'scribbles'; interviews, MA theses and PhD dissertations. I'm re reading books on her—particularly authors I knew, interviewed and listened into during tutorials e.g. Betty Wagner and that seminal book (1976). Dorothy loved it and of course, they were great friends. She referred to her as BJ. Cecily O'Neill has agreed to write an introduction for my book; although I haven't contacted a publisher yet. Cecily edited Dorothy's articles (1982 and 2014) and is a legend in her own right. Oh and of course I mustn't forget Sister Marie Paula Hardy (1972) and Jennie St Claire's (1991). Their PhDs are inspirational and, online. Before publishing *Dorothy's Story* (2003), Gavin Bolton sent me 'chapter and verse' to review—so I'm re reading those notes. Yes, it's still a passion woven into the different threads of knowing Dorothy. There's nothing like knowing somebody over a long period of time is there, Stig? And what about that magic she weaved—"such stuff as dreams are made on"?

SAE: Sandra, thank you so much. And let's keep that theme of passion

in our minds.

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Stig A. Eriksson is Professor Emeritus of Drama Education and Applied Theatre at the Institute of Arts, Western Norway University of Applied Sciences, Bergen, Norway. With an extensive career as a drama teacher, educator and researcher, his scholarly interests focus on drama and theatre education. He has a particular passion for the pioneering work of Dorothy Heathcote and Bertolt Brecht, and the aesthetic-pedagogical concepts of distancing (Verfremdung/estrangement) in process drama and applied theatre. He is the author of *Distancing at Close Range: Investigating the Significance of Distancing in Drama Education* (2009). Eriksson has engaged in major collaborative research projects such as the EU-funded "DICE": Drama Improves Lisbon Key Competencies in Education (2008-2010) and the national "Drama, Teater og Demokrati", (2014-17) exploring how drama/theatre can support competencies, democracy and learning in diverse settings. His work is widely published in both national and international journals. He has been a presenter and workshop leader at all the Dorothy Heathcote Now-conferences (2021-2026).