Risk Assessment for AHDS Performing Arts Collections: A Response to the Withdrawal of Core Funding

3 authors:

Daisy Abbott
Glasgow School of Art
27 PUBLICATIONS   **51** CITATIONS

Sarah Jones
University of Glasgow
38 PUBLICATIONS   **128** CITATIONS

Seamus Ross
University of Toronto
166 PUBLICATIONS   **841** CITATIONS

Some of the authors of this publication are also working on these related projects:

European Commission: Cultural Heritage View project

StoryStorm View project

Risk Assessment
for AHDS Performing Arts Collections: A Response to the Withdrawal of Core Funding
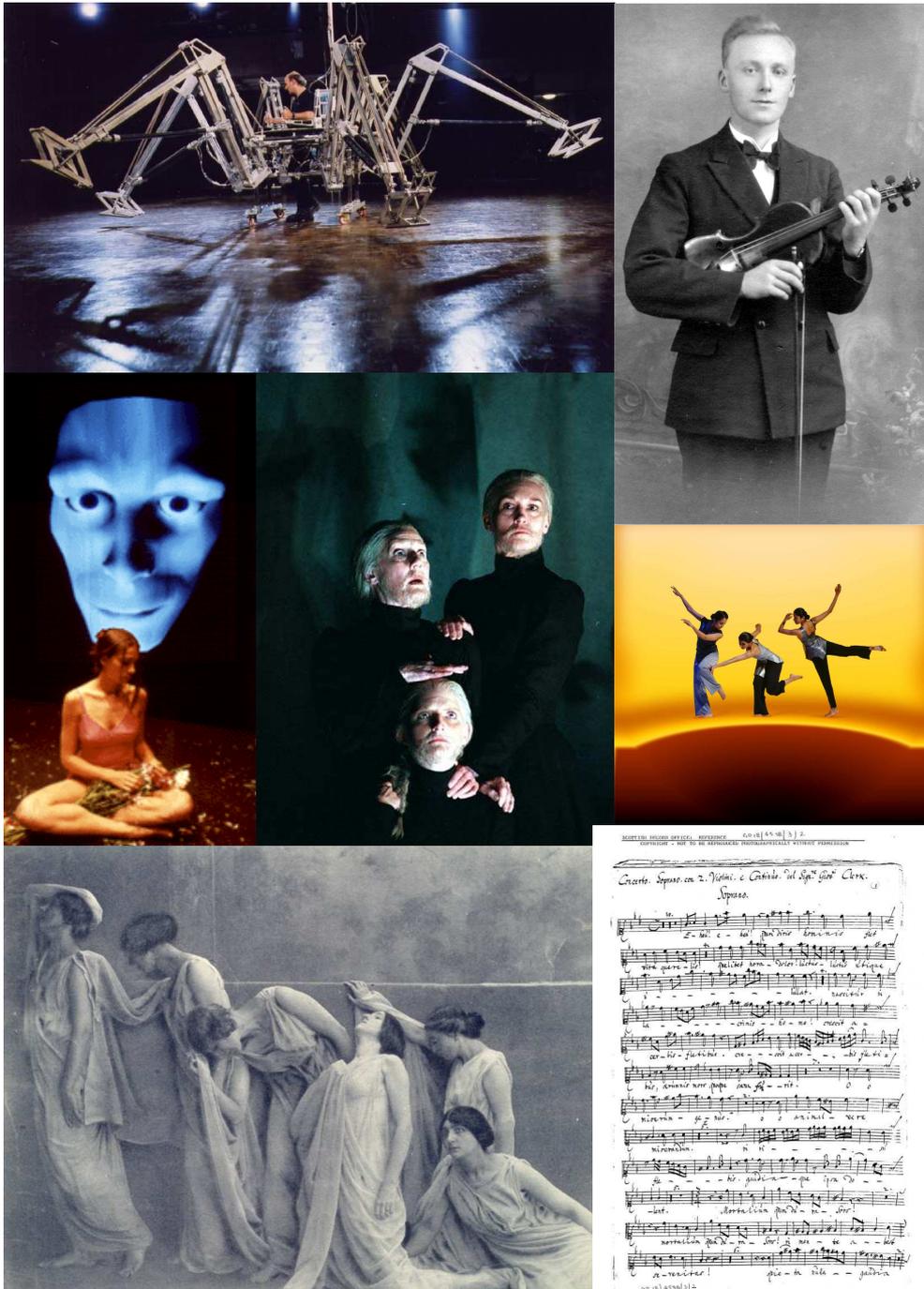
Images from AHDS Collections: Anatomical Exoskeleton, Scottish Traditional Dance Trust, SALIDAA, Five Centuries of Scottish Music, Adolphe Appia at Hellerau, Digital Performance Archive, Designing Shakespeare

AHDS Performing Arts

Catalogue Entry

Title	Risk Assessment for AHDS Performing Arts Collections: A Response to the Withdrawal of Core Funding
Creator	Arts and Humanities Data Service for Performing Arts, based in HATII at the University of Glasgow
Subject	Performance, Risk; Digital Preservation; Digital Records; Science and the Humanities.
Description	Through its risk assessment this report demonstrates that few institutions have the necessary infrastructure and expertise to curate the complex research outputs being created in the performing arts. The decision to cease funding for the AHDS, in general, and the AHDS Performing Arts in specific severely threatens the development of arts and humanities digital research and represents a loss from which it will take many years to recover.
Publisher	AHDS Performing Arts, HATII at the University of Glasgow
Contributor	Sarah Jones
Contributor	Daisy Abbott
Contributor	Seamus Ross
Date	2007.12.6
ISBN	978-1-906242-21-3
Type	Text
Format	Adobe Portable Document Format v.1.3
Language	English
Rights	© Arts and Humanities Data Service, Performing Arts

Citation Guidelines

Jones, S., Abbott, D., and Ross, S., *Risk Assessment for AHDS Performing Arts Collections: A Response to the Withdrawal of Core Funding*, (Glasgow, AHDS-Performing Arts, December 2007).
http://www.hatii.arts.gla.ac.uk/ahdspa_collection_risk_assessment.pdf

Copyright Notices

TABLE OF CONTENTS

Executive Summary

The AHDS Centre for the Performing Arts (AHDS-PA) is one of the five arts and humanities data centres that constitute the AHDS. The AHDS, which was founded in 1996, has supported the creation, curation (including preservation), and reuse of digital materials for the UK Arts and Humanities research and teaching community. AHDS Performing Arts based at Glasgow University has been the centre responsible for the drama, dance, theatre, film and television, as well as other disciplines with a focus on participation, performance, and interactivity. During 2007 the Arts and Humanities Research Council (AHRC) for the UK and the Joint Information Systems Committee (JISC) which had been acting as co-funders of the AHDS took the decision to withdraw their funding. This has left the AHDS without core financial support for its activities as a result its future and that of the collections in its care remains uncertain. This report examines the risks that are faced by the AHDS Performing Arts Collections. We have reached five main conclusions:

1. Performing arts researchers often create rich audiovisual resources that are complex to preserve from both a technical and intellectual point of view.

2. Just over one third of UK Higher Education establishments have an institutional repository, however the majority of these focus curation efforts on textual data in formats such as pdf.

3. Sustained investment is needed to secure an adequate network of repositories so all digital research outputs have a place of deposit regardless of format, data type, scale or domain.

4. Simply preserving data is not sufficient to meet needs. Subject specific expertise is crucial to understanding depositors' requests and assisting users to interpret collections.

5. Research projects should engage with issues of sustainability from the outset, taking a realistic view of the challenges associated with keeping material accessible in the long-term and planning for them in advance.

Introduction

Since refocusing the subject centre in autumn 2005, AHDS Performing Arts has developed strong relationships with research and teaching communities. *Getting to Know Our Audience*, a detailed scoping study investigating user needs and expectations, was central to forging these links.[1] The results from this Study have guided the Centre's vision, leading to substantial growth in collections, increased reuse of the collections, and an extremely successful summer school on representations of performance.[2] The withdrawal of core funding from the AHRC and JISC comes as a severe blow and has left our user community dismayed. Their calls for support have inspired plans to continue the service and to drive forward the research agenda. The team at AHDS-PA has been working to define business models that will make continuation and expansion of the advisory, preservation and dissemination functions of the Centre possible. In the process a Beyond Text network bid is being developed to continue the research strands from the summer school.

Since the publication of the Centre's collections development strategy in November 2006 the growth in holdings has been remarkable. A review conducted in May 2007 showed there had been a 43% increase over the first six months.[3] Despite the AHRC's decision holdings have continued to grow, with a further eight collections depositing since the announcement in May. Only three researchers have decided not to deposit, as preparing the data would require a significant investment of time and this investment would not necessarily help to secure the collections for the future.[4] None of the depositors has yet requested their material be transferred to an alternative repository.

The decision of the AHRC and the JISC to cease funding undoubtedly places collections at risk. AHDS will attempt to stabilise the repository infrastructure so the collections remain accessible for as long as possible without intervention,[5] however this is not a long-term solution.

This report demonstrates that very few institutions have the necessary infrastructure and expertise to curate the complex research outputs being created in the performing arts. The decision to cease funding severely threatens the development of arts and humanities digital research and represents a loss of service, support, and collaborative action from which it will take many years to recover.

---

[1] D. Abbott, and E. Beer, *Getting to Know Our Audience: AHDS Performing Arts Scoping Study*, (2005), available at: www.ahds.ac.uk/performingarts/pubs/summerschool07/summer-school-report.pdf

[2] The vision statement and collections development strategy for 2006-07 can be seen at: www.ahds.ac.uk/performingarts/about/reports.htm and a report for the summer school is available at: www.ahds.ac.uk/performingarts/pubs/summerschool07/summer-school-07.htm

[3] S. Jones, D. Abbott, and S. Ross, *Review of current Performing Arts holdings and expected future deposits*, (May 2007), available at: www.ahds.ac.uk/performingarts/about/collection_review2007.pdf

[4] The three researchers are: Prof. Mark Everist from the University of Southampton who was preparing several music databases for deposit, Dr Martin Clayton from the Open University who planned to deposit the outputs of his BA and AHRC research projects on north Indian classical music and Dr Joram Ten Brink from the University of Westminster who was preparing to deposit the AHRC-funded Artists of Film database and digital archive.

[5] S. Anderson, *AHDS Legacy Plan: Securing the Value of the AHDS for the Future,* (2007), p8

Methodology

This risk assessment was completed in three stages. Initially a template was created to assess the sixty-one deposited collections currently held by AHDS Performing Arts. The collections were assessed on nine criteria and awarded a score out of five for each, resulting in an overall risk rating mark out of a total possible mark of forty-five. The criteria were: project dates; principal investigator; institution; project scale; collection size; material type; accessibility; usage; and funding. The score increased relative to the perceived level of risk, with a score of five in any single category representing the highest risk. A detailed explanation of how the scores were assigned is available with the template in Appendix A. Each individual risk assessment is accompanied by a summary explaining the scores awarded.

The second and third stages of the assessment addressed collections that have yet to be deposited, initially considering the forty-four expected collections that already have a formal agreement of deposit, and twenty potential deposits which are still under negotiation. The assessments for the expected collections are available in Appendix C and those for the potential collections are available in Appendix D. As fewer details are available for these projects they have only been assessed on three criteria (the project dates, the institution and the material type) resulting in an overall score out of a total possible score of fifteen.

As with any qualitative evaluation it was at times difficult to obtain accurate and comparable information; as a result the assessments do not allow for precise comparisons. The main challenge arose from the difficulty of obtaining accurate usage figures. The associated biases are explained in detail in Appendix A.

Findings

Overall risk assessment

In order to facilitate the comparison of assessments the overall risk was categorised as low, medium, relatively high, and high. As the deposited collections were awarded a grade out of forty-five and the expected and potential deposits were marked out of fifteen, these categorisations were calculated as a percentage to make the assessments comparable across the different scoring methods. Table 1 presents the banding of the risk scores.

Table 1: Risk Bands by Collection

	Deposited collections (scored out of 45)	Expected and potential deposits (scored out of 15)
Low risk: under 40%	17 and under	5 and under
Medium risk: 40-50%	18-22	6-7
Relatively high risk: 50-60%	23-27	8-9
High risk: over 60%	28 and over	10 and over

Overall risk rating

| | Low risk: under 40% | Medium risk: 40-50% |
| | Relatively high risk: 50-60% | High risk: over 60% |
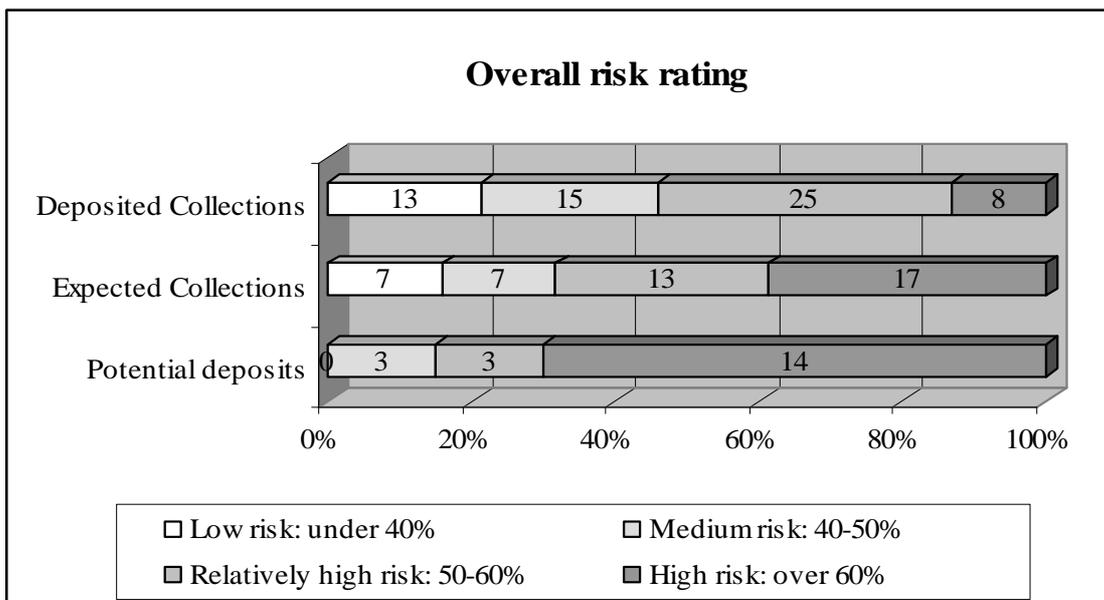
Figure 1: Distribution of Collections by Risk Band

Most collections face significant risk of loss as a consequence of the decision to withdraw AHDS funding that supported preservation and curation services on which their long term availability depended. The situation is worst for collections which do not yet have a deposit agreement with the AHDS: 70% of these have a high risk of becoming inaccessible. This is largely due to the fact that many of these projects were completed several years ago and the Principal Investigator has moved on so no resources are left to fund preservation and critical knowledge needed to create the documentation necessary to secure the collections is not easily available. Without the encouragement and support of a preservation service, which is free at point of deposit and point of access, it is questionable whether these projects will be in a position to secure their holdings for the future.

Patterns emerge when we compare the low and high risk collections. Generally speaking collections at low risk are robust, well-developed research projects that engage several project partners and plan for sustainability from the outset. By involving several partners they optimise their chances of sustainability, having a far greater pool of resources and expertise on which to draw. Those at high risk in contrast are finite, small scale projects, often run by a lone academic based at an institution without the necessary infrastructure to support the preservation of complex digital resources. The key challenge to emerge from these assessments is finding alternative repositories that can support the type of resources being created from both a technical and intellectual point of view.

Key risks

Institution

The network of institutional repositories in the UK is not yet adequate to take on the task of preserving complex research data on behalf of performing arts researchers and content creators. Just over a third of UK universities currently have an institutional repository;[6] most of these have a very narrow focus, work predominantly with textual records and rarely have the expertise or staff time to curate the type of complex digital resources being created by performing arts communities. The initial findings of the ongoing Digital Repositories and Archives Inventory (DRAI) indicate that a very small proportion of the existing institutional repositories work with data formats other than pdf.[7] The technical expertise available at the institutions where research projects are taking place is therefore central to their future preservation prospects.
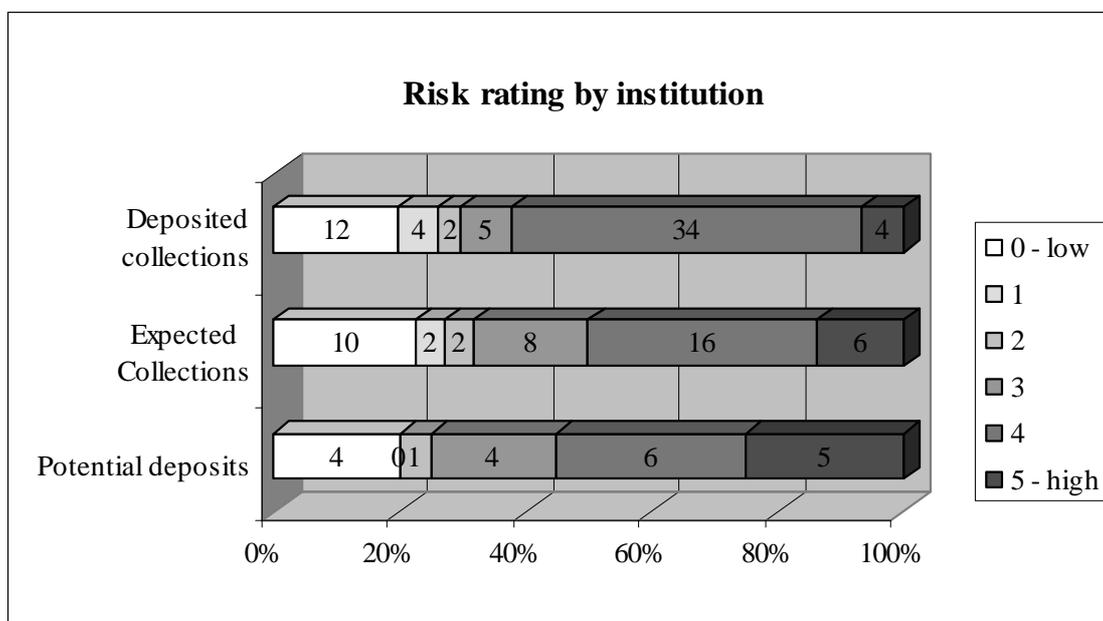

Figure 2: Collection Risk by Institution

---

[6] Figures taken from www.opendoar.org/countrylist.php?cContinent=Europe#United%20Kingdom and www.universitiesuk.ac.uk/faqs/showFaq.asp?ID=2
[7] http://www.jisc.ac.uk/whatwedo/programmes/digitalrepositories2007/project_inventory.aspx, Final report forthcoming.

There are a handful of collections in each category that are at low risk (around 18-24%). Occasionally this is due to the institutional repository having been optimised for the particular material type or having undergone particular changes to make it possible for them to handle the resources.[8] Generally though the low risk rating reflects the fact that the project had been run by or in partnership with an institution that has significant digital preservation expertise. There were five such institutions that came to the fore in the analysis: King's College London, The British Library, BUFVC, University of Oxford, and the University of London Computer Centre.[9] In addition, many of the collections at low risk had planned for sustainability from the outset by embedding their research in the user community and setting up contingencies for dissemination and preservation.[10]

While a few collections can rely on their institution, overall the prospects are bleak with around three-quarters of projects having a risk rating of between three and five. A rating of three has been given where there is some chance of finding an alternative home, for example if the institution is setting up a repository to meet the needs of its local community.[11] The majority of collections have a rating of four (56% of deposited collections, 36% of expected collections and 30% of potential deposits), representing those institutions where a repository is in place but not yet able to support the particular class of resources the project in question created. This is a huge concern in the case of collections that are seen as indispensible by user communities such as *Designing Shakespeare*, a rich audiovisual collection which is the most used of all AHDS resources. This resource was created by a team at Royal Holloway, an institution with an e-Prints repository that at present focuses on collecting documentary materials.[12] A few collections in each category have a high risk rating of five. These represent collections which do not have any form of supporting infrastructure such as institutions without an institutional repository,[13] independent artists without formal connections to repositories, and small organisations like the Scottish Traditions of Dance Trust that have limited resources and are unlikely to be able to manage their digital assets without external support.

Other research we have conducted indicates that the presumption the UK network of institutional repositories is sufficiently developed to continue the work of AHDS was premature.[14] The decision to cease funding therefore places the majority of collections at imminent risk of loss. As many projects have already completed or are

---

[8] Examples of this are *Film as the New Shakespeare,* a journal article and *Off the Page: A Historical Collection of Live Poetry Recordings*, a database an audio collection held by AHDS and the University of Southampton's e-Prints repository at: http://poetry.eprints.org/

[9] For King's College Centre for e-Research see: www.kcl.ac.uk/iss/ccampus/cerch/ British Library see: www.bl.uk/ British Universities Film and Video Council see: www.bufvc.ac.uk/ Oxford University Hierarchical File Server see: www.oucs.ox.ac.uk/hfs/ and ULCC see: www.ulcc.ac.uk/

[10] For example the *Independent Local Radio Collection,* which is preserved by BUFVC and the British Library, and *DIAMM* which is held by AHDS and the Oxford University Hierarchical File Server: www.diamm.ac.uk/content/description/archiving.html

[11] See for example ZKM in Karlsruhe, Germany where Trevor Wishart deposited works before being approached by AHDS: http://on1.zkm.de/zkm/e/ and Nottingham Trent University's proposed repository: www.jisc.ac.uk/whatwedo/programmes/programme_rep_pres/repositories_sue/ir_nott_trent.aspx

[12] See the deposit guide at: www.rhul.ac.uk/information-services/library/eprints/deposit-guide.html

[13] Examples are the Universities of Kent, Hull, Ulster, Reading and Oxford Brookes

[14] http://www.jisc.ac.uk/whatwedo/programmes/digitalrepositories2007/project_inventory.aspx

set to finish shortly after funding for the AHDS ceases, the likelihood of institutions having the necessary support in place in time to take on the responsibility of care for the collections is very low. It is crucial therefore that steps are taken to mitigate these risks, by maintaining the curation and preservation expertise that has been built up within the Arts and Humanities community and developing a sustainable network of repositories to ensure valuable resources are not lost.

Material type

Very few collections have a low risk rating for material type as performing arts resources are not usually simple, text-based records. In the cases where text documents are submitted it is generally part of a larger collection of diverse file and data types. Collections are mostly split between a score of two and four, with those receiving a two generally being databases, those receiving a three largely being audio and those scoring a four predominantly video. A few collections have a risk rating of five; these are generally collections that incorporate software, such as *PARIP Explorer*, or other complex materials such as Virtual Reality Models, used for example in *The body and the mask in ancient theatre space*.[15]
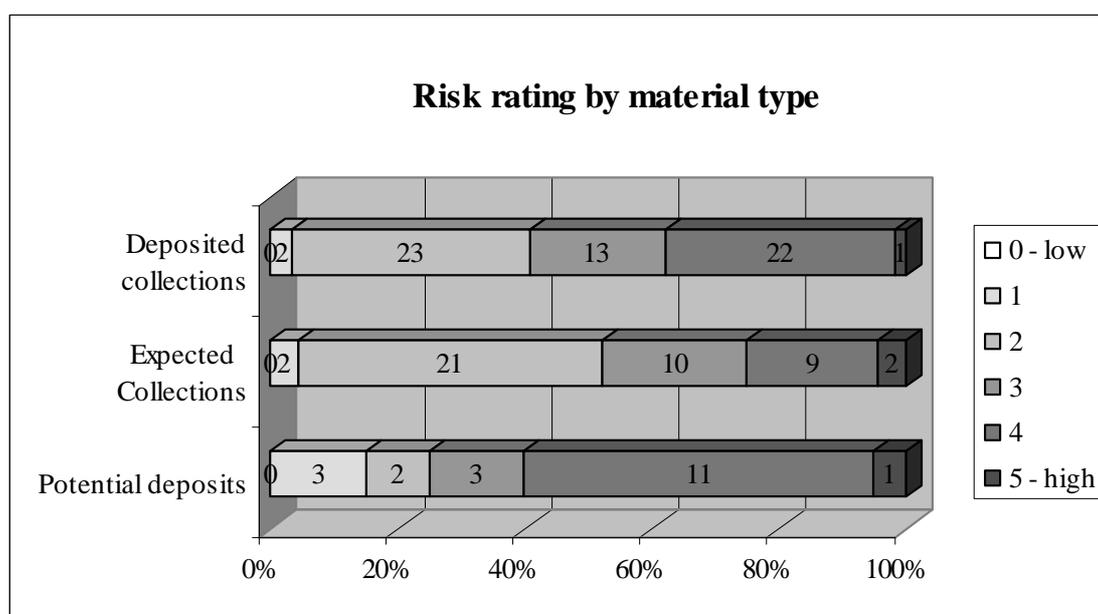
Figure 3: Risk Score by Material Type

Users demand rich audiovisual resources and as a consequence there is a growing trend for researchers, practitioners and commercial companies to create them.[16] The current network of institutional repositories is not equipped to deal with this type of material, so without a specialist service, such as AHDS-PA, resources will be placed at risk. Moreover the growing emphasis on complex file types will increase the size of collections, potentially making them too much of a burden on individual repositories. As a result repositories with an eye on the costs will increasingly refuse to accession collections of this kind unless they also bring a dowry to fund these

---

[15] Details of the projects are available at: http://parip.ilrt.org/ & www.kvl.cch.kcl.ac.uk/masks.html

[16] The desire for rich audiovisual resources was identified in the scoping study: Abbott & Beer, *Getting to Know Our Audience,* p31 and the move towards creating these resources was identified in S. Jones, et al, *Review of current Performing Arts holdings and expected future deposits*

additional charges. Sustained investment is needed to secure an adequate network of repositories to enable the digital resources created by projects to realise a future beyond the end of the third year following their completion.

Performing arts researchers are dynamic and experimental, and they often create interactive records. Accommodating complex material types is not the only challenge facing institutional repositories. Repositories lack the expertise needed to support depositors' needs for guidance in the reuse of these collections. The AHDS preservation team for example is currently investigating how to recreate digitally an installation that was displayed over several screens in a way that respects the original artistic intention.[17] If institutional repositories are to be able to meet user expectations, they will require a considerable amount of support to ensure that requisite levels of expertise are available.

Other risks

Project scale and funding
The scale of the project in terms of the number of collaborating institutions has significant implications on future sustainability. 79% of deposited collections have a rating of three or four, demonstrating that most were small scale research projects involving few partner institutions. This limits preservation options as there are fewer partners to fall back on for support. The recent AHRC push for cross-domain and cross-institution partnerships may eliminate project scale posing such a risk in the future, however for those currently curated by the AHDS and in need of an alternative preservation solution, most only have a single institution to turn to for assistance. The earlier section on institutions suggests many will, as a consequence, face difficulties.
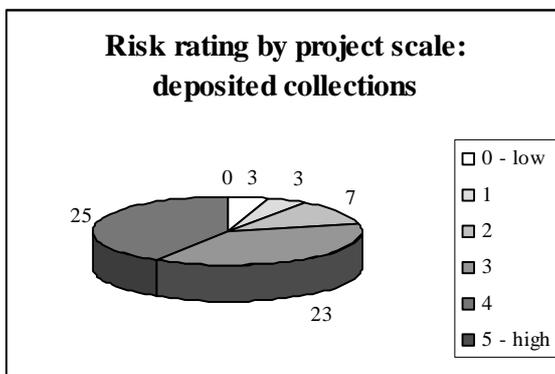
Figure 4a: Risk Rating Deposited Collections by Project Scale
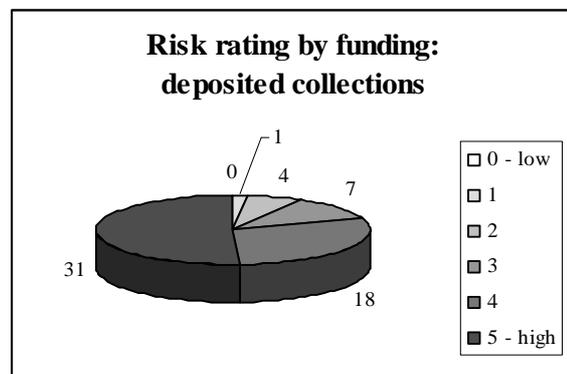
Figure 4b: Risk Rating Deposited Collections by Project Funding

51% of collections have the highest risk rating of five for funding as it is unlikely they could secure additional support to guarantee sustainability. A very small number of collections have a low risk rating; those collections were either created solely through the commitment and time investment of the lead academic,[18] or by a large scale project with multiple stages of funding from a range of international

---

[17] For details see *Expanded Cinema and Screen Media (ExCiSM): interactive aesthetics for a multi-screen platform*

[18] For example in the case of *Alfred J West - 'Our Navy'* and *Bach Bibliography Database*

organisations.[19] Engaging several partners and approaching work in stages tends to make projects more robust in terms of sustainability.

Accessibility and use
In terms of accessibility around half (48%) of the collections have a low rating of zero or one as they are hosted externally, and just under half (41%) are at risk with a rating of four or five being solely available through AHDS or held as preservation only. Many of the resources held by AHDS as 'preservation only' (i.e. they are preserved but no access is provided) are DVDs, which is worrying given the trend of creating audiovisual resources. Access restrictions will make it difficult to secure investment for preservation, and since audiovisual resources are very large in size and complex to preserve they are likely to be in most need of financial support. Managing rights issues and securing investment for preservation will continue to be major challenges.
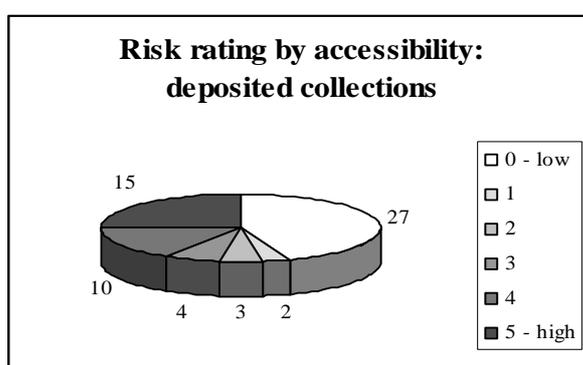
Figure 5a: Risk Rating for Deposited Collections by Accessibility
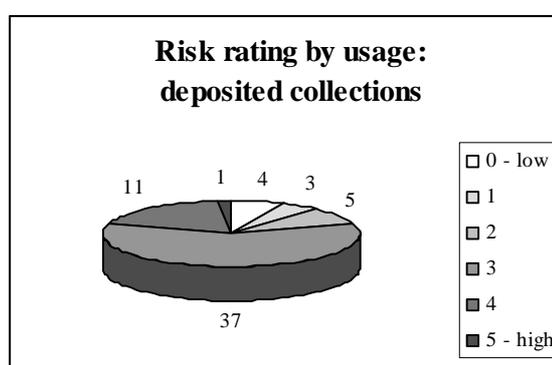
Figure 5b: Risk Rating for Deposited Collections by Usage

If collections are to secure additional support they will need either to demonstrate that they are widely used or, where they are used in limited ways, that their use has a 'significant' impact on research, practice, or teaching. In general the usage figures are quite low.[20] Several resources obtain high numbers of 'more info' page hits, suggesting there is a high level of interest, however they have very low figures for collection page views. There are a handful of collections that have very good usage figures, for example *Designing Shakespeare, Live Art Archive,* and *Five Centuries of Scottish Music.*[21] Although these collections are at greater risk as they are currently only accessible through AHDS, they are in the enviable position of being able to demonstrate consistently high user numbers which should help secure support to keep the material accessible.

Project dates and Principal Investigator
The project dates and the principal investigator have not turned out to be major risk factors, possibly due to the fact that nearly half of the deposited collections were

---

[19] For example *DIAMM, Cecilia,* and the *James Madison Carpenter collection*
[20] Information on how the usage figures were obtained and calculated is available in Appendix A. Note that it was difficult to obtain accurate figures for nearly half of the collections as they are hosted externally, so the statistics provided here are not the most representative.
[21] Average hits to the highest viewed collection page are: *Designing Shakespeare* – 4178, *Live Art Archive* – 3211, and *Five Centuries of Scottish Music* – 389

received within the last year, even in cases when the research was completed several years ago. Moreover several older collections are regularly updated, again indicating that the project team is still actively engaged with the research. The main concern relates to potential deposits. As mentioned in the opening assessment of the overall risk, many of these projects finished several years ago so there are no resources left to fund preservation, hence the high risk rating for project date in this category - the problems have been exacerbated by the delay between project completion and deposit. Although these factors do not generally pose a significant risk, this will develop as time elapses and researchers move on, placing more collections in the position of the potential deposits. It is crucial therefore that documentation is kept up-to-date and that collections are deposited with curation agencies as soon as possible after their completion.
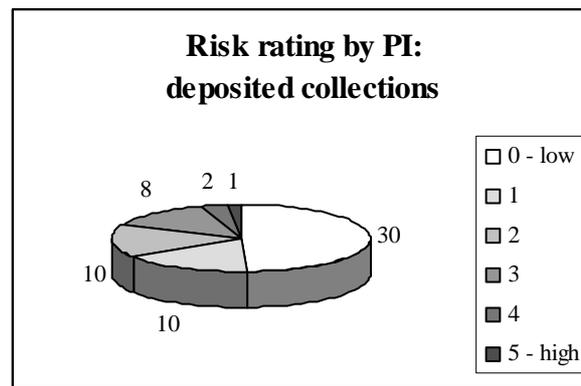
Figure 6: Risk Rating for Deposited Collections by Principal Investigator
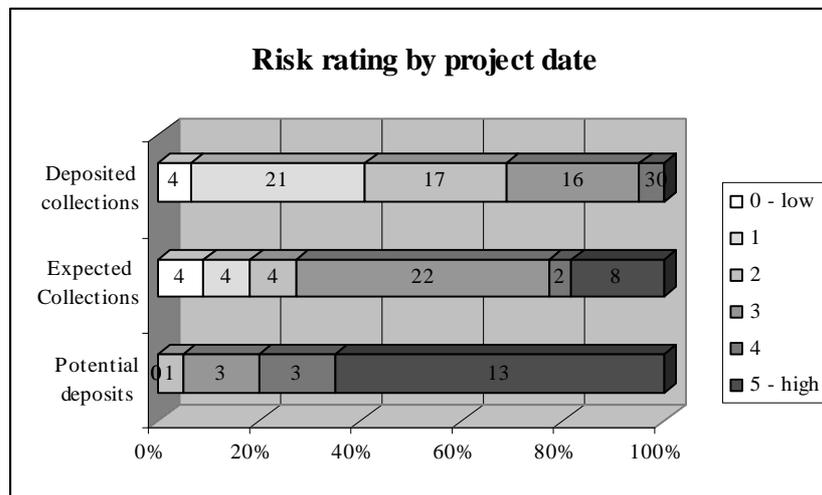
Figure 7: Risk Rating by Project Date

A sustainable model

If we consider two of the collections with the lowest overall risk ratings a model for sustainability begins to emerge. Both Cecilia,[22] a searchable online guide to music collections held within the UK, and *DIAMM*,[23] the Digital Image Archive of Medieval Music, have a substantial project remit requiring the assistance of curators across the UK and Europe. The process of engaging so many collaborators in each of these projects has embedded the research projects in their respective user communities, ensuring researchers are aware of the resources and have a vested interest in their adoption, maintenance, and use. Developing a strong user base in this way was central to their sustainability.

Both projects were run by a team of researchers from several institutions and secured funding from a range of research councils. The methods of ensuring continuity are significant. *DIAMM* was initially funded in 1998 through AHRC grants[24] but has since received assistance from the Andrew W. Mellon Foundation.[25] The team continues to demonstrate the value of the research by collaborating with and integrating related projects, such as *The Motet Database* and *Die Musik des Trecento*.[26] *Cecilia* meanwhile was developed through a grant awarded in 2000 but remained open to updates to ensure the information provided continued to be accurate and relevant. In doing so it has secured its place as the trusted resource on UK music collections.

The projects are well prepared in terms of preservation with contingencies already in place or the possibility for curating the resources elsewhere having been included in forward planning. *Cecilia* was led by the British Library so is able to draw on internal expertise. *DIAMM* meanwhile has had extremely robust preservation plans in place since the outset. The images were captured as TIFF files, the optimum format for preservation, and a complete set of the data is held by AHDS and the University of Oxford on its Hierarchical File Server, one of the longest-established and most experienced data archives in the UK. The success of *DIAMM* demonstrates the value of receiving technical advice at the planning stages. Finding out how best to create digital resources so they are easy to use and to maintain will help ensure sustainability. Digital preservation should not be an afterthought.

The success of these projects and their low risk ratings reflects their commitment to developing sustainable resources. Risk has been minimised throughout by engaging several project partners, developing the projects over several years with the support of various funders, preparing for preservation from the outset, and most significantly by developing a loyal user community.

---

[22] See: http://www.cecilia-uk.org/
[23] See: http://www.diamm.ac.uk/
[24] In 1998 the Humanities Research Board and subsequently Arts and Humanities Research Board.
[25] See http://www.mellon.org/
[26] See http://www.arts.ufl.edu/motet/ and http://www.trecento.uni-hamburg.de/

Conclusion

Losing a centralised preservation service places digital arts and humanities research outputs at risk and has an impact on the future outcomes of research. The UK institutional repository network is not significantly developed to continue the work of the AHDS and that the withdrawal of funding has not been phased to allow this expertise to be adequately transferred or developed. Immediate action must therefore be taken to mitigate the risks to research data for performing arts.

The most pressing concern is the development of the repository infrastructure to ensure all digital research outputs have a place of deposit regardless of format, data type, scale, or domain. If performing arts communities are to be supported, it is crucial a network of repositories is developed that can curate diverse and complex material types. The necessary infrastructure will take years to develop so an intermediate solution is required. The Depot, part of JISC's RepositoryNet programme, has been proposed as a possible 'repository safety-net'.[27] The service allows researchers to benefit from making their material openly accessible while institutions build internal preservation expertise and establish repositories. Although some information on the Depot suggests it supports 'papers and other outputs'[28] advice on the FAQ's page suggests the focus is limited to published work,[29] meaning additional support is still required for non-documentary materials (e.g. video data sets with a significant degree of inter-relatedness). Institutions and individual researchers need a domain-focused and technologically rich repository; without this the products of ten-thousands of pounds worth of research will be lost, and where the research could not be repeated in the future irrevocably so.

Simply preserving data is not sufficient to meet user needs. Subject specific expertise is crucial if users are to understand, interpret, and reuse collections. The AHDS-PA researchers want a single point of access to resources and advice, and a powerful body to lobby for their specific needs and to drive forward the research agenda. AHDS Performing Arts encapsulated these facets and had a clear vision to ensure it delivered on the community needs cited in the Scoping Study. While significant expertise is held within academies, subject centres and institutions, the loss of a centralised advisory service will leave researchers without such support. Cross-institutional collaborations should be fostered to researchers some level of basic support.

The risk assessment has indicated some steps that might be taken to secure long-term accessibility of digital materials created within the performing arts. What is evident here, was evident when the HATII team reviewed digital representation projects in the course of preparing the NINCH Guide to Good Practice in Digitisation: research projects need to engage with issues of sustainability from the outset.[30] Moreover project managers, repositories, and researchers must take a realistic view of the risks associated with the long term availability of collections. Until recently appropriate

---

[27] See: www.jisc.ac.uk/whatwedo/programmes/programme_rep_pres/project_depot.aspx

[28] See for example the overview at: www.jisc.ac.uk/publications/publications/repositorynet.aspx

[29] See the question what can I put in the Depot? at: http://depot.edina.ac.uk/FAQ/#what

[30] Humanities Advanced Technology and Information Institute (HATII), *The NINCH Guide to Good Practice in the Digital Representation and Management of Cultural Heritage Materials*, (October, 2002), available at: http://www.nyu.edu/its/humanities/ninchguide/

tools to support such risk analysis and management were not available to our community. The DRAMBORA (Digital Repository Audit Method Based on Risk Assessment) toolkit is an example of a methodology that can be applied to enable projects and repositories to measure their risks and would have enabled AHDS to identify its vulnerability and develop contingencies to better respond to the withdrawal of core funding.[31]

First class research has been produced over the past ten years in the digital arts and humanities. Performing Arts academics have been at the cutting edge, often leading research projects that exploit new and innovative technologies. The digital resources that have been created are central to future research, especially since several projects have developed earlier work. The virtual reality theatre models produced for *Adolphe Appia* for example are now being been imported into Second Life to provide users with greater functionality and easier access. There is great value in our digital assets; failure to preserve them will hinder ongoing research.

The UK has an outstanding worldwide reputation in the digital arts and humanities field. While the cessation of funding undermines this standing, a positive response is called for. By prioritising our strengths and developing sustainable models to safeguard these for the future we can continue to lead the way.

---

[31] For more information on DRAMBORA see: http://www.repositoryaudit.eu/

References

- Abbott, Daisy, Jones, Sarah and Ross, Seamus, *Digital Representations of Performing Arts,* (July 2007), available at: www.ahds.ac.uk/performingarts/pubs/summerschool07/summer-school-report.pdf

- Abbott, Daisy, Jones, Sarah and Ross, Seamus, *AHDS Performing Arts Vision Statement,* (Nov. 2006), available at: www.ahds.ac.uk/performingarts/pubs/AHDS-PA-Vision.pdf

- Abbott, Daisy and Beer, Emma, *Getting to Know Our Audience: AHDS Performing Arts Scoping Study*, (2005), available at: www.ahds.ac.uk/performingarts/pubs/scoping-study-2006.pdf

- Anderson, Sheila, *AHDS Legacy Plan: Securing the Value of the AHDS for the Future,* (Sept. 2007)

- Humanities Advanced Technology and Information Institute (HATII), *The NINCH Guide to Good Practice in the Digital Representation and Management of Cultural Heritage Materials*, (October, 2002), available at: http://www.nyu.edu/its/humanities/ninchguide/

- Jones, Sarah, Abbott, Daisy, and Ross, Seamus, *Review of current Performing Arts holdings and expected future deposits*, (May 2007), available at: www.ahds.ac.uk/performingarts/about/collection_review2007.pdf

- Jones, Sarah, Abbott, Daisy and Ross, Seamus, *AHDS Performing Arts Collections Development Strategy,* (Nov. 2006), available at: www.ahds.ac.uk/performingarts/pubs/AHDS-PA-Collection-Strategy.pdf

Appendices

Appendix A: Risk Assessment Template

The template below was used to assess the 61 collections currently held by AHDS Performing Arts.   The collections were given a grade between 0-5 (with 0 representing the lowest risk) for each of the nine criteria, resulting in an overall risk rating out of 45.   The completed assessments for all deposited collections are available in Appendix B.

Risk criteria	Rating(low risk 0 – 5 high risk)
Project dates	0-1: Ongoing; completed in past 2 years; related projects funded 2-3: c.2000-2005 or older with sporadic updates 4-5: over 7 years old; no updates since original deposit
Principal Investigator	0-1: Where PI still in post; institution proactively involved 2-3: PIs moved institution but still involved; freelance 4-5: Little continuity; project team dispersed
Institution	0-1: Good IR or links with preservation service; in-house expertise 2-3: Possibility of institutional support; repository adapting to needs 4-5: Non-HE; limited or no repository provision;
Scale of project	0-1: Several collaborators and options for support 2-3: Medium scale projects involving a few institutions 4-5: Small discrete projects
Collection size	0-1: Under 1 GB 2-3: Several GB 4-5: Several hundred GB+
Material type	0-1: Simple text files, good mark-up; preservation formats 2-3: Databases, images and sound; acceptable formats 4-5: Video, software; formats not suited to preservation
Accessibility	0-1: Deposited / hosted elsewhere so access will continue 2-3: Potential that access will continue – facilities available 4-5: Solely accessible through AHDS / held as preservation only
Usage	0-1: 200+ more info / 300+ main collection page 2-3: 50-150 more info / c.150 main collection page 4-5: c.50 more info / c.50 main collections page
Funding	0-1: Consecutive funding secured; self-funded – high engagement 2-3: A few collaborating funders; potential for additional support 4-5: Funding for finite timeframe; completed several years ago;
Overall Ranking	A score of 45 representing the highest risk

Less detail was available for the expected and potential deposits so they were only assessed on three criteria: project dates; institution; and material type. This led to an overall risk rating out of fifteen. The assessments for the forty-four expected collections are available in Appendix C and the assessments of the twenty potential deposits are available in Appendix D.

At times it was a challenge to find enough information to make a fair assessment, especially for the older projects for which less documentation has been kept. The two key areas where the assessment was problematic were collection size and usage.

Collection Size
In retrospect, the risk rating for collection size may not be representative. The decision of how to split the scores was made in light of the fact that more and more performing arts collections are several GB in size, for example DVD collections such as *Mnemosyne Dreams*, *Split Britches* and *Le Pas d'Acier*. The bar was also set quite high as very large scale collections are expected in the coming years.[32] Arguably, having only assigned higher risk ratings to collections over a few GB does not reflect the challenges that the 'smaller' collections could pose, nor does it attain significant weight to the large unwieldy collections. Moreover these rankings may prevent the results from being comparable with other centres if smaller file sizes are the norm.

Usage
Nearly half of the deposited collections are hosted externally, making it difficult to obtain comparable usage figures. For externally hosted collections, statistics for the 'more info' page hits were provided as a suggestion of interest. Most of these pages receive an average of 50 hits per month so it has been difficult to draw any firm conclusions. It is impossible to tell whether the initial interest shown leads to use, so most collections were given the benefit of the doubt and awarded a three, which has skewed the results.

For collections made available through AHDS, statistics for the number of hits on the highest viewed collection page and the 'more info' page were provided. Not all collections are made accessible in the same way so the statistics are not universally comparable. The statistics can also be misleading as navigation varies between collections with some requiring you return back to the search / browse page artificially inflating the figures.

In general the mean number of hits was calculated over a six month period (April-September 2007) but where collections have only recently been made available a shorter period was used. It should also be noted that these statistics do not give a detailed indication of use as they do not represent how long the user remained on the page, how much of the information was explored, or whether the user returned.

---

[32] For example the digitised video collection from *Capturing the past, preserving the future: digitisation of the national review live art video collection,* which is estimated to be 9TB in total.

Appendix B: Risk Assessments for Deposited Collections

Below is an overview of deposited collections and their risk rating. The individual assessments follow in alphabetic order. They are colour coded by level of risk as follows:

Low risk: under 40% (17 and under)	13
Medium risk: 40-50% (18-22)	15
Relatively high risk: 50-60% (23-27)	25
High risk: over 60% (28+)	8

Collection Title	Risk Rating
Adolphe Appia at Hellerau	22
Anatomical Exoskeleton Website	23
Bach Bibliography Database	13
Bate Collection of Musical Instruments Annotated Catalogue	18
Bill Douglas Centre for the History of Cinema and Popular Culture	20
Birmingham Repertory Theatre Archive Database	27
British Artists Film and Video Database	14
Carmen Filmography Database	27
Cecilia	10
Centre for Cultural Policy Research	23
CESAR – online repository of French theatre resources	20
CESAR images	19
Cheap Flight Show: Site-Specific Work, Devising ... And Being a European	24
Citywide: interactive experiences in the city	26
Daiwa international Butoh Festival Archive	28
Decentering the Dancing Text	23
Designing Shakespeare	24
Digital Image Archive of Medieval Music (DIAMM)	13
Digital Arts Curation and Practice	26
Double Happiness	31
Digital Performance Archive	26
ECOLM – Electronic Corpus of Lute Music	13
Embodying Ambiguities	20
Fabulous Paris	23
FESTE Database - Royal Shakespeare Company Archives	26
Film as the New Shakespeare	15
Five Centuries of Scottish Music	26
Harry Greatorex Music Hall Database	24
Human Avatars	23
Imago	24
Imago lecture notes and sound examples	25
Independent Local Radio Catalogue	16
James Madison Carpenter Collection	12
From Jayaprana to the Abduction of Sita	22
justfornow	29

King Lear Performance Photographs	22
Le Pas d'Acier	27
Live Art Archive	24
Mnemosyne Dreams	32
Moving History	19
National Review of Live Arts Database	31
North African Film and Filmmakers Dictionary	29
Off the Page: A Historical Collection of Live Poetry Recordings	14
Alfred West - 'Our Navy' website	17
PARIP explorer	24
Performing Konarak Performing Hirapur	25
Performing Words DVD	27
Pitt Rivers Museum Catalogue of Musical Instruments	23
Radio 4 Analysis Database	23
RISM – Repertoire International des Sources Musicales	12
Sci-Art Website - Digital Research Unit	30
Scottish Music Information Centre (SMIC) catalogue	20
Scottish Screen Archive Catalogue	17
Screen Search	21
Split Britches DVD	27
Scottish Traditions of Dance Trust: catalogue and oral history recordings	29
Stravinsky the global dancer	18
Techniques for the Analysis of Expressive Gesture in Musical Performance	22
This Week Database	15
TV Times Database	20
Women's Writing for Performance Website	22

Adolphe Appia at Hellerau		
Risk criteria		**Rating (0-5)**
Project dates	October 2002 – June 2004	2
Principal Investigator	Professor Richard Beacham	0
Institution	Warwick / King's College London	0
Scale of project	Medium	2
Collection size	2.2GB (2202MB)	2
Material type	230 images and several VRML models, held for preservation and dissemination	4
Accessibility	Made accessible through AHDS	4
Usage	51 more info page hits per month and an average of 94 hits to the highest viewed page since the collection has come online	3
Funding	AHRC	5
	Overall Rating	**22**

Adolphe Appia, the Swiss theatrical practitioner who died in 1928, revolutionised attitudes to theatrical production and developed ideas that have been vital to the evolution of modern stage practice. This collection of images and virtual reality models provides vivid and varied demonstrations of his work and is a key resource to researchers and students working in this area. Although the project was completed a few years ago, it has only recently finished being processed by AHDS. Professor Beacham has moved institution but is still actively involved in research in this field and has been in regular contact concerning the project. As he has moved to KCL there is a good chance of institutional support for preservation, given that the new Centre for e-Research will incorporate existing expertise and capacity built at the AHDS Executive. The complexity of the material and the fact it was created as part of an AHRC-funded project pose risks, however the level of institutional support and commitment of the researchers involved is likely to outweigh this.

Anatomical Exoskeleton Website		
Risk criteria		**Rating (0-5)**
Project dates	January 2002 – June 2003	2
Principal Investigator	Professor Barry Smith	2
Institution	Nottingham Trent University / University of Bristol	4
Scale of project	Large	1
Collection size	0.1GB (98MB)	0
Material type	HTML mark-up, JPEG images, WMV files, held for preservation and dissemination	4
Accessibility	Through AHDS	5
Usage	145 more info page hits a month and around 108 hits to the highest viewed collection page	2

Funding	AHRC, Wellcome Trust	3
	Overall Rating	**23**

Anatomical Exoskeleton was a continuation of the Sci-Art: Bio-robotic choreography project supported by The Wellcome Trust. The project worked in collaboration with the School of Cognitive and Computer Sciences at The University of Sussex to explore the interfaces between the robot and sensor technologies. Although the project completed a few years ago, it has only recently been deposited and made available. Professor Smith has moved from NTU to Bristol University and is committed to keeping his research available to the scholarly community, so it is likely he will strive to find an alternative preservation solution. This may be a challenge however, given that Bristol's institutional repository appears to want payment for preserving complex digital objects and that NTU are still in the process of setting up an institutional repository. One of the key risks is that the material is currently only accessible through AHDS – hence the high overall risk rating. The good usage figures however will help build a strong case for support.

Bach Bibliography Database		
Risk criteria		**Rating (0-5)**
Project dates	1997-2003	1
Principal Investigator	Dr Yo Tomita	1
Institution	Queen's University Belfast	4
Scale of project	Medium	2
Collection size	0.03GB (33MB)	0
Material type	SQL database of 19,177 records, held for preservation only, hosted by QUB	2
Accessibility	Accessed through Queen's and several mirror sites	0
Usage	It receives and average of 56 more info hits a month and a visitors total on the QUB website suggests the database receives around 5000 users a month.	1
Funding	Unclear – it appears it's been done by favours and investment of Dr Tomita's own time	2
	Overall Rating	**13**

This project set out to create and maintain the most up-to-date bibliographic information on Johann Sebastian Bach. Conceived and run by Dr Yo Tomita at Queen's University Belfast, the project has created a database of nearly 20,000 records. Although the main work appears to have been completed around 2000, the site is constantly updated and Dr Tomita seems very proactively involved in continuing the research. The main risk associated with the collection is finding a place where it can continue to be preserved. QUB have a politics subject repository but do not appear to have a generic institutional repository that would accept data sets such as this. Given the small size of the data set and the range of collaborating institutions acknowledged on the website it is likely that Dr Tomita would be able to find some support, especially as the database is in a good format for preservation. Continued accessibility is highly likely given the number of mirror sites Dr Tomita has established and the high usage stats. The fact that the database seems to have been created without any significant external funding demonstrates

commitment and suggests that it users and contributors would be resourceful enough to ensure it was preserved and remained accessible.

Bate Collection of Musical Instruments Annotated Catalogue		
Risk criteria		**Rating (0-5)**
Project dates	c.2001	3
Principal Investigator	Dr Helene La Rue	1
Institution	Bate Collection, University of Oxford	1
Scale of project	Small	3
Collection size	0.004GB (4MB)	0
Material type	Database of 1,547 records, preserved by AHDS and hosted by Oxford	2
Accessibility	Available online through the Bate Collection, Oxford University	0
Usage	53 more info page hits a month	4
Funding	Unknown	4
	Overall Rating	**18**

The Bate Collection celebrates the history and development of musical instruments of the Western Classical tradition from the medieval period until the present day. The electronic catalogue documents the extensive collection of European orchestral woodwind instruments given to the University of Oxford by Philip Bate since 1963. While the catalogue was created several years ago, the principal investigator has been actively involved with the collection and the catalogue is made available through the institutional website, so it is likely an alternative preservation solution would be sought. Given that the Bate Collection is held at the University of Oxford and that the catalogue is so small, it is very unlikely there would be any difficulty transferring the responsibility for preservation over to the University, resulting in a low risk rating.

Bill Douglas Centre for the History of Cinema and Popular Culture		
Risk criteria		**Rating (0-5)**
Project dates	1999-2003	2
Principal Investigator	Alasdair Paterson	3
Institution	Bill Douglas Centre, University of Exeter	1
Scale of project	Small	3
Collection size	0.05GB (54MB)	0
Material type	MS Access database of 52,906 items, held for preservation only	3
Accessibility	Hosted by University of Exeter	0
Usage	49 more info hits per month	3
Funding	AHRC	5
	Overall Rating	**20**

Founded in 1994, the Bill Douglas Centre contains both a public museum and an academic research centre. A database was created documenting the remarkable collections of books, prints, artefacts and ephemera relating to the history and prehistory of cinema held by the Centre. The database was deposited with AHDS in 2000 for preservation and is made accessible through the University of Exeter's website. Although the original principal investigator has now retired, the centre promote their catalogue and have continued to develop it by creating virtual exhibitions, so it is likely they will find means to continue preservation. The University repository handles digital research outputs and data sets so it could be preserved there, and given its small size it is unlikely there would be too great a cost involved.

Birmingham Repertory Theatre Archive Database		
Risk criteria		**Rating (0-5)**
Project dates	c.2001	4
Principal Investigator	Martin Flynn, Birmingham City Council Library	3
Institution	Birmingham City Council Libraries	4
Scale of project	Small	4
Collection size	0.02GB (21MB)	0
Material type	SQL database with 1,302 records, held for preservation and access	2
Accessibility	Only through AHDS	5
Usage	An average of 192 more info hits per month and 286 accesses to the highest viewed collection page	1
Funding	Unknown	4
	Overall Rating	**27**

The Birmingham Repertory Theatre Archive Database covers productions up to and including 1971. It was created by Birmingham City Council Libraries and deposited with AHDS for preservation and dissemination in 2001. The project finished some time ago, and although the principal investigator is no longer in post, the city libraries do link through to the database from their source guide on the Birmingham Repertory Theatre and keep the page updated so are likely to try to find a way to keep the collection accessible, especially given the high usage figures. It's unclear whether the Council have a repository or any provision for digital preservation and the University of Birmingham only have an e-prints repository that accepts publications and images so it is unlikely they could assist. These issues coupled with the fact that it may be challenging to get extra funding for preservation lead to a fairly high risk rating.

British Artists Film and Video Database		
Risk criteria		**Rating (0-5)**
Project dates	c. 2001	2
Principal Investigator	Professor Malcolm Le Grice	1
Institution	University of London	0
Scale of project	Medium	2

Collection size	0.2GB (153MB)	1
Material type	MS Access database of 957 records held for preservation	2
Accessibility	Hosted by University of London – St Martin's College	0
Usage	It receives 51 more info page hits a month	3
Funding	Arts Council England / AHRC	3
	Overall Rating	**14**

This online database has grown out of a personal research tool listing British works gleaned from cinema and gallery programmes. Although it completed some time ago, the collection is periodically updated and continues to be hosted by the University of London. It is difficult to get a true figure for usage, but it receives an average number of more info page hits. The collection is a fair size in comparison with others currently held by AHDS but as the University of London Computer Centre have significant digital preservation expertise this should not pose a problem. Professor Malcolm Le Grice is still working at the University of London and given that related projects have been completed, that several partners have been involved, and that a few funding councils have supported the ongoing research, the prospects for gaining more support and finding a preservation solution are good.

Carmen Filmography Database		
Risk criteria		**Rating (0-5)**
Project dates	1999-2002	3
Principal Investigator	Dr Ann Davies	1
Institution	University of Newcastle	3
Scale of project	Small	4
Collection size	0.02GB (17MB)	0
Material type	SQL database of 2146 records held for preservation and access	2
Accessibility	Through AHDS, not hosted elsewhere	5
Usage	It receives 176 more info page hits a month and 34 collection page views a month	4
Funding	AHRC	5
	Overall Rating	**27**

This online database documents film versions of the Carmen story. The Centre for Research into Film & Media at the University of Newcastle set up the Carmen Project to rationalise existing archive material, uncover new material, and provide critical analysis of the myth, with an emphasis on theorising European film. The project was funded by the AHRC and run by Dr Ann Davies, completing in 2001-02. Dr Davies is still working at the School of Modern Languages at Newcastle so there is a point of contact for any efforts made to sustain the project. The prospects for continuation are not the best however, despite the small size and preservation format of the dataset. The University only has an e-Print repository so it is unclear whether they could offer preservation support. Moreover the project was funded by the AHRC, has low usage figures and is only made available through AHDS, meaning it could be challenging to find a preservation solution.

Cecilia		
Risk criteria		**Rating (0-5)**
Project dates	c.2003	2
Principal Investigator	Administered by IAML	1
Institution	British Library	0
Scale of project	Large	0
Collection size	0.008GB (8MB)	0
Material type	Database of 1616 records, held for preservation and access	2
Accessibility	Made accessible through AHDS and also hosted externally	0
Usage	128 more info page hits a month and 15 hits to the main page a month	3
Funding	The British Library Cooperation and Partnership Programme; The Council for Museums Archives and Libraries; Research Support Libraries Programme; Music Libraries Trust	2
	Overall Rating	**10**

Cecilia is a searchable online database across many different types of institution. The project harvests information about the collections of music materials they contain and makes it available through one portal. The project finished a few years back but is open to updates. It was funded by several partners so the opportunities for obtaining additional support for continued preservation are better than most. Moreover the British Library is the copyright holder and a lead partner so their preservation expertise could be exploited, especially since the collection is only a minimal size and not in a very complex format. Although the collection is made accessible through AHDS, it is also hosted externally. The highest risk to the collection is the low user figures, however these are not necessarily representative as the collection is also hosted externally so not all users would access the collection through AHDS.

Centre for Cultural Policy Research		
Risk criteria		**Rating (0-5)**
Project dates	c.2001	3
Principal Investigator	Christine Hamilton	3
Institution	University of Glasgow	4
Scale of project	Small	4
Collection size	0.01GB (12MB)	0
Material type	Database of 578 records held for preservation by AHDS and disseminated by Glasgow	2
Accessibility	Hosted by Glasgow University	0
Usage	46 more info page hits a month	3

Funding	Unclear – possibly Scottish Executive	4
	Overall Rating	**23**

This online database provides a detailed account of documents supporting the remit and aims of The Centre for Cultural Policy Research, a research capability in cultural policy in Scotland. The database was created under the direction of Christine Hamilton, who worked at CCPR until 2007. Although she has recently left the organisation, the Centre would still have a vested interest in the database so would be likely to assume responsibility for its preservation. Although the resource is small, the University of Glasgow institutional repository, enlighten, does not appear to accept datasets, and it's unclear whether the funders (who appear to be the Scottish Executive) have alternative arrangements in place.

CESAR – A comprehensive online repository of French theatre resources in the 17th and 18th century		
Risk criteria		**Rating (0-5)**
Project dates	2000-2004	1
Principal Investigator	Professor Barry Russell / Professor Mark Bannister	2
Institution	Oxford Brookes University	5
Scale of project	Medium	3
Collection size	0.084GB (84MB)	0
Material type	Database of 19108 records, held as preservation only	2
Accessibility	Hosted externally	0
Usage	45 more info page hits a month	3
Funding	AHRC	4
	Overall Rating	**20**

The aim of CESAR is to provide a single, coherent listing of all known theatre and related performances in France between 1600 and 1800. This freely available online database is searchable by date, title (including keyword), location (theatre and or city), genre and by the names of the people involved. Although the AHRC funding for this project finished a few years ago and the original principal investigator passed away, there has been a subsequent award to expand on the work and Professor Mark Banister taken over as PI to provide continuity. The project continues to be hosted by Oxford Brookes and it seems likely accessibility will be maintained. The main challenge is in terms of preservation. Although the database is a small size it does not seem Oxford Brookes have an institutional repository so it is not clear what options are available.

CESAR images		
Risk criteria		**Rating (0-5)**
Project dates	2004-2006	1
Principal Investigator	Professor Mark Bannister	0
Institution	Oxford Brookes University	5
Scale of project	Medium	3

Collection size	0.032GB (32MB)	0
Material type	Images	3
Accessibility	Hosted externally	0
Usage	45 more info page hits a month	3
Funding	AHRC	4
	Overall Rating	**19**

The aim of CESAR is to provide a single, coherent listing of all known theatre and related performances in France between 1600 and 1800. The image collection was added as a subsequent project, led by Professor Mark Bannister who had completed the initial CESAR project when Professor Russell passed away. The project continues to be hosted by Oxford Brookes and it seems likely accessibility will be maintained. The main challenge is in terms of preservation. Although the image collection is a small size it does not seem Oxford Brookes have an institutional repository so it is not clear what options are available.

Cheap Flight Show: Site-Specific Work, Devising ... And Being a European		
Risk criteria		**Rating (0-5)**
Project dates	2005	2
Principal Investigator	Adam Ledger	0
Institution	University of Hull	4
Scale of project	Medium	3
Collection size	1.5GB (1460MB)	2
Material type	PDFs, WMV moving images and JPEG images, held for preservation and dissemination	4
Accessibility	Through AHDS and in a published journal	3
Usage	Only just become available	3
Funding	Unclear	3
	Overall Rating	**24**

This project was part of the TWISFER (Theatre Work in Social Fields) Congress in September 2005, held in Graz, Austria, and Sentilj, Slovenia. A site-specific piece was made, which drew inspiration from the work environment and questions about our collective nature as Europeans. The e-book demonstrates some of the practice included in this workshop on devising, improvisation and site-specific performance at Karl Franzens Universitat. Adam Ledger is still based at Hull and has prepared the deposit in the last few months. The paper and associated disc are available through the journal in which they were published as well as through the AHDS. It may be difficult to secure long-term preservation options though as it does not appear Hull has an institutional repository and the material is complex in nature.

Citywide: interactive experiences in the city using mobile mixed reality technologies		
Risk criteria		**Rating (0-5)**
Project dates	2001-2005 (deposited 2007)	1

Principal Investigator	Professor Steve Benford / Martin Flintham	0
Institution	Nottingham University	4
Scale of project	Medium	3
Collection size	3.2GB (3236MB)	2
Material type	MPEG moving images, PDFs, MP3 audio, held as preservation and dissemination	4
Accessibility	Available through AHDS	5
Usage	90 more info page hits a month. Unable to obtain usage stats as it's a download	2
Funding	AHRC	5
	Overall Rating	**26**

The Citywide performance project explores new kinds of artistic performance that take place on the streets of a city and simultaneously online. These performances take the form of games in which street players and online players compete and collaborate in order to try to establish an understanding of one another's environment and experience. The resource consists of a number of publications that describe the construction and deployment of a number of mobile mixed-reality experiences, and subsequent analysis and revisions. This is accompanied by video documentation of the experiences, and an application that allows a spectator to review a 3D recording of one of the experiences. The project is recent and was only deposited earlier this year. Both Martin Flintham and Professor Steve Benford are still working at Nottingham so they would be able to seek alternative preservation arrangements. It may be difficult for Nottingham to do this work themselves as they only have an e-Prints repository and the material is fairly large and complex. There is significant interest in the collection, which may help with any bid to secure funding for preservation, however since the original funders were AHRC the prospects are not entirely optimistic.

Daiwa international Butoh Festival Archive		
Risk criteria		**Rating (0-5)**
Project dates	2005-2006	1
Principal Investigator	Frances Barbe	0
Institution	University of Kent	5
Scale of project	Medium	3
Collection size	25GB (25318MB)	3
Material type	MPEG moving images and TIFF images held for preservation only	4
Accessibility	DVD available to purchase for Kent Uni	4
Usage	73 more info page hits a month	3
Funding	AHRC	5
	Overall Rating	**28**

'Dancing in Murky Water' is a series of five DVDs archiving the workshops and performances of the Daiwa International Butoh Festival at the Jacksons Lane Theatre in London in 2005, as well as a symposium involving both Japanese Butoh artists and western actors who had worked with Butoh in some way in their work as actors in

western theatre. The project finished last year and was deposited by Frances Barbe, who is still in post at the University of Kent. There are several risks facing the collection, hence the overall high risk rating. Rights issues means the material can not be made freely accessible – DVDs need to be purchased. Although the formats are good for preservation, they material type is complex and the nature of the records means the collection is very large, so could pose a strain on institutional resources. Moreover, the University of Kent does not appear to have any kind of institutional repository so it is questionable how long-term preservation will be achieved.

Decentering the Dancing Text		
Risk criteria		**Rating (0-5)**
Project dates	April 2002 – May 2003	3
Principal Investigator	Professor Janet Lansdale	0
Institution	University of Surrey	4
Scale of project	Small	4
Collection size	0.034GB (34MB)	0
Material type	Flash website, held for preservation – dissemination through Surrey	4
Accessibility	Hosted externally	0
Usage	49 more info page hits a month	3
Funding	AHRC	5
	Overall Rating	**23**

Decentering the Dancing Text set out to investigate the potential of using a hypertext system to analyse dance pieces according to methods suggested by theories of intertextuality. The project was completed in May 2003 and has since continued to be made accessible by the University of Surrey. The principal investigator, Professor Janet Lansdale, is still based at the institution. The fact that the collection continues to be supported by Surrey and of a small size is in its favour. There are risks to be faced too though: namely that it was a finite project funded by the AHRC; that it is in a difficult file format to preserve and that the University of Surrey only have a journal repository - Surrey Scholarship Online.

Designing Shakespeare		
Risk criteria		**Rating (0-5)**
Project dates	September 2000 – December 2002	2
Principal Investigator	Dr Christie Carson	0
Institution	Royal Holloway, University of London	4
Scale of project	Medium	3
Collection size	1.1GB (1136MB)	2
Material type	SQL database covering 1116 productions, 3878 JPEG images, 7 QuickTime audio interviews, 6 QuickTime video interviews & 10 Theatre Virtual Reality Models. All held for preservation and dissemination.	4

Accessibility	Made accessible through AHDS, otherwise content is just accessible in analogue form in university / private collections	4
Usage	620 more info page hits per month and 4178 hits to the highest viewed page	0
Funding	AHRC	5
	Overall Rating	**24**

Designing Shakespeare was developed to help students and scholars gain a greater understanding of the work of theatre designers working in Britain between 1960-2000. The collection comprises: a text database of production details and excerpts from reviews; an image database of production photographs; a collection of video interviews; and a collection of VRML models of the key theatres spaces in Stratford and London where Shakespeare has been performed. The project created resources of multiple formats and ranging complexity – the VRML models and the audiovisual recordings, for example, are challenging to preserve and beyond the expertise of most institutional repositories. Indeed Royal Holloway only has an e-Prints repository so it's questionable whether they'd be able to preserve the collection. Although Designing Shakespeare was completed several years ago, Dr Christie Carson is still in post and continues to be actively involved with the project, having contributed to several case studies and continued research in the field. The fact that Designing Shakespeare is only made available through AHDS puts it at risk, especially as it was an AHRC funded project. However it is by far the most used of all the AHDS collections so the prospect of finding external support to continue accessibility is quite good.

Digital Image Archive of Medieval Music (DIAMM)		
Risk criteria		**Rating (0-5)**
Project dates	1998 - continuing	1
Principal Investigator	Professor Andrew Wathey, Royal Holloway, Dr Margaret Bent FBA, All Souls College, Oxford	0
Institution	University of Oxford and Royal Holloway, University of London	0
Scale of project	Large	1
Collection size	737 GB (736913MB)	5
Material type	Images (TIFF), 1,207 documents for preservation only, hosted externally	2
Accessibility	Through AHDS, Oxford Hierarchical File Server and hosted externally	0
Usage	The collection is hosted externally but there are an average of 54 hits to the more info page each month	3
Funding	Arts and Humanities Research Board & Andrew W Mellon Foundation	1
	Overall Rating	**13**

The purpose of the Digital Image Archive of Medieval Music (DIAMM) is to obtain and archive digital images of European sources of medieval polyphonic music, captured directly from the original document. The website includes detailed information for all the known sources of European polyphonic music and high-quality colour images where

rights have been granted. The project began in 1998 and has received several large grants from the Arts and Humanities Research Council and the Andrew W Mellon Foundation. Additions to the dataset are continually being made and several other projects plan to add to it, for example *The Motet Database* and *Die Musik des Trecento*. The project is run jointly by the University of Oxford and Royal Holloway and the original principal investigators are still actively involved. The scale of the project is very large. The team already collaborate with academics at University of Wales, the British Library and the Centre for Computing in the Humanities, King's College London, among others. A vast amount of data has been created due to the large file size of high resolution TIFF images. The project staff, however, are clearly aware of preservation requirements and have already put measures in place to ensure the material is sustained. They have opted to use open formats and have arranged for the images to be archived with the Oxford Hierarchical File Server as well as with the AHDS. The robust nature of the preservation plans is reflected in a very low risk assessment ranking.

Digital Arts Curation and Practice		
Risk criteria		**Rating (0-5)**
Project dates	2000 - 2002	3
Principal Investigator	Professor Suzette Worden / Dr Dew Harrison	3
Institution	University of the West of England	4
Scale of project	Small	4
Collection size	0.035GB (35MB)	0
Material type	PDFs and JPEG images held for preservation and dissemination	3
Accessibility	Available through AHDS and papers can be downloaded individually on a number of disparate websites	2
Usage	119 more info page hits a month	2
Funding	AHRC	5
	Overall Rating	**26**

The two year Digital Art Curation & Practice project set out to examine, through case studies, 'transitional' activities where galleries are expanding their events to include digital media. The project questioned existing definitions surrounding exhibit, event and performance in order to understand the potential for the future development of digital arts exhibition spaces. The project finished some time ago and Professor Worden has since moved to Australia. Dr Harrison, a collaborator on the project, was able to arrange depositing last year so there is some continuity. The project seems to have been quite small in scale and the lead institution doesn't appear to have any institutional repository provision so it's difficult to see where they could turn for preservation support, especially since the funders were AHRC so are unlikely to provide extra financial support. The main thing in favour of the project is that the articles are available on other websites, although they're not collated into a bundle as they appear through AHDS.

Double Happiness		Rating (0-5)
Risk criteria		
Project dates	2001-2006	2
Principal Investigator	Professor Baz Kershaw	3
Institution	University of Bristol	4
Scale of project	Medium	2
Collection size	4.2GB (4230MB)	2
Material type	1 DVD, held as preservation only	4
Accessibility	Held as preservation only	5
Usage	46 more info page hits a month	4
Funding	AHRC	5
	Overall Rating	**31**

Double Happiness, a project investigating the documentation of performance research work, formed part of the larger AHRC-funded PARIP project (Practice as Research in Performance). This collection consists of a DVD and supporting documentation, attempting to devise a multi-viewpoint video presentation of the performance 'Double Happiness' by the companies *Bodies in Flight* and *Spell #7*. Although Professor Kershaw is no longer at Bristol, other key researchers involved in PARIP are still in post. The main challenges the collection faces are that rights issues prevent it from being openly accessible, leading to low usage figures, and that it is of a fair size and a complex material type to preserve. Since Bristol only run an e-Prints service it's questionable whether this output can be preserved there in the long-term.

Digital Performance Archive *(Digital Resources in Performance Digital Resources on Performance - DRiP DRoP)*		Rating (0-5)
Risk criteria		
Project dates	1999-2001	3
Principal Investigator	Professor Barry Smith, University of Bristol Professor Steve Dixon, Brunel University	3
Institution	Nottingham Trent University and University of Salford	4
Scale of project	Medium	3
Collection size	0.6 GB (578MB)	0
Material type	MySQL database and JPEG images, 452 records in total meant for preservation and dissemination	3
Accessibility	Available through AHDS and the physical version of the collection (on video tape) is held at the University of Bristol Theatre Collection and the University libraries at Nottingham Trent and Salford.	4
Usage	The more info page gets an average of 92 hits per month and the most viewed page of the collection gets an average of 525 hits per month.	1

Funding	Arts and Humanities Research Board	5
	Overall Rating	**26**

The Digital Performance Archive set out to archive and critically analyse significant new interdisciplinary developments in performance which draw upon, (or exist within) digital media in its varied forms. To this end, The Digital Performance Archive undertook a comprehensive study and recording of the development of 'digital performance' in the last decade of the twentieth century. Although the project ended some time ago, it was deposited with the AHDS in 2006, demonstrating that the principal investigators are still actively involved in this work. Although both Professor Dixon and Professor Smith have moved institution since the project completed they have demonstrated their commitment to digital preservation and would undoubtedly attempt to sustain the resource. Moreover the collection statistics suggest the material is well used. The physical tapes are held by three University libraries but digital access and preservation is only provided through AHDS. Both Bristol University and Brunel have Institutional Repositories, Bristol running an e-Prints service and Brunel running a University Research Archive (BURA). Barry Smith has been in touch with the Bristol University's Institutional Repository regarding another project and was told he would have to pay for preservation. BURA state in their publicity that they accept data sets and images, though given that the research was undertaken at another institution they may also not take the data without a charge. Since the project was fully funded by the AHRC it may prove difficult to find funding for preservation should it be necessary. Due to all these factors, the Digital Performance Archive has a relatively high risk assessment rating.

ECOLM – Electronic Corpus of Lute Music		
Risk criteria		**Rating (0-5)**
Project dates	1999-2002 (then 2003-2006)	1
Principal Investigator	Tim Crawford / Professor Geraint Wiggins	0
Institution	King's College London / Goldsmiths College, University of London	0
Scale of project	Medium	3
Collection size	0.036GB (36MB)	0
Material type	XML mark-up and PDF texts, held for preservation – externally hosted	1
Accessibility	Hosted by Goldsmiths	0
Usage	53 more info page hits a month	3
Funding	AHRC	5
	Overall Rating	**13**

ECOLM is a web-accessible digital resource centred on the musicology of the lute. Searches can be made using words or music as queries on the database comprising over 2000 pieces of lute music, and results can be retrieved, viewed in tablature and (given a suitable computer) played back, without the need to understand specialist computer code. The original project completed in 2002, however a subsequent award was made for the period 2002-2006. Professor Geraint Wiggins has taken over as principal investigator, however Tim Crawford is still involved with the project. The potential for

the collection to be preserved elsewhere is good: KCL is setting up a new e-Research centre and the University of London Computer Centre have an excellent track record in digital preservation. The material is also of a small size and in good formats so there shouldn't be too much difficulty securing its long-term preservation.

Embodying Ambiguities		Rating (0-5)
Risk criteria		
Project dates	2001-2004 (deposited 2006)	1
Principal Investigator	Dr Valerie Briginshaw	0
Institution	University College Chichester & University of Surrey	4
Scale of project	Medium	3
Collection size	0.05GB (51MB)	0
Material type	HTML mark-up, Shockwave, JPEG images, Flash moving images, PDFs, held for preservation – hosted externally	4
Accessibility	Hosted externally	0
Usage	49 more info page hits	3
Funding	AHRC	5
	Overall Rating	**20**

Embodying Ambiguities explored the relationship between choreographing performance and writing texts, as two forms of practice based research running in parallel with one another. This website draws together the processes and products that have provided the ongoing stimulus for the research including video excerpts from the performances; programme notes; film; written papers; workshop scores and studio processes. The research is fairly recent and the Dr Briginshaw is still in post and involved with the project, having arranged deposit last year. Accessibility seems fairly assured as the site is hosted externally. There are risks to the continued preservation of the material: some of the file formats are unsuitable; the project was funded by AHRC; and neither partner institutions have a repository that could manage material of this complexity.

Fabulous Paris		Rating (0-5)
Risk criteria		
Project dates	1998-2006	1
Principal Investigator	Trevor Wishart	2
Institution	Freelance / Durham University	2
Scale of project	Medium	2
Collection size	1.4GB (1387MB)	2
Material type	MP3 audio files held for preservation and limited dissemination	2
Accessibility	Clips available through AHDS and CD available to purchase	4
Usage	80 more info page hits a month – usage stats	3

	unobtainable due to collection being made available as download	
Funding	AHRC	5
	Overall Rating	**23**

'Fabulous Paris: a virtual oratorio' was composed by Trevor Wishart. The project explored the human voice using new signal processing techniques to create a large-scale vocal work from recorded and transformed voices. The music is in three movements: The Division of Labour; Angel; and Fabulous Paris. It was created, in part, with the support of an AHRC Creative Fellowship. Trevor Wishart is currently based at Durham University but it is unlikely they could support preservation of audio material, so he may need to use his links with ZKM in Karlsruhe, Germany, instead. There's a good level of interest in the collection which would support any approach he made to alternative preservation service providers.

FESTE Database - Royal Shakespeare Company Archives		
Risk criteria		**Rating (0-5)**
Project dates	c.2000	3
Principal Investigator	Dr Susan Brock	3
Institution	Shakespeare Birthplace Trust	2
Scale of project	Small	4
Collection size	0.05GB (50MB)	0
Material type	Database documenting 3066 productions	2
Accessibility	Held as preservation only	5
Usage	The collection receives 53 more info page hits per month but is hosted externally so it's not possible to say how much usage	3
Funding	Unknown	4
	Overall Rating	**26**

As custodians of the official archive of the RSC, the Shakespeare Birthplace Trust is the prime source of information on the history of this major theatre company. They created the FESTE database, a detailed record of all performances of the RSC and its predecessors in Stratford from 1879 to the present, including full cast lists and bibliographic data relating to contemporary reviews for productions up to 1990. The database was deposited with AHDS in 2001 for preservation. As it is held for preservation only it stands at a greater risk of not being sustained. It is unclear who funded the creation of the database but since updates have come in since it was originally deposited, it is possible the Shakespeare Birthplace Trust would be able to garner support to continue preserving the resource. The original principal investigator has left the institution but since the resource would be of use to the Trust it is likely they would want to try to sustain it.

Film as the New Shakespeare		
Risk criteria		**Rating (0-5)**
Project dates	2006	0

Principal Investigator	Dr Deborah Cartmell	0
Institution	De Montfort University	0
Scale of project	Small	4
Collection size	0.2GB (152MB)	0
Material type	PDF	1
Accessibility	Through AHDS and the journal	3
Usage	80 more info page hits a month	3
Funding	British Academy	4
	Overall Rating	**15**

This article is an offshoot of a larger project, a monograph entitled Literature on Screen: An Overview, published by Palgrave. This article considers the ultimately successful quest for film to be regarded not a mere imitator of literature, but the 'new literature', or as Allardyce Nicoll intimates in 1936, 'the new Shakespeare'. Deborah Cartmell has recently finished her research and deposited the article with AHDS. The fact that it is a single articled, in PDF format makes the options for preservation good, especially since De Montfort University have a publications repository. There also appears to be a significant level of interest in the work.

Five Centuries of Scottish Music		
Risk criteria		**Rating (0-5)**
Project dates	1999-2000	4
Principal Investigator	Dr Stephen Arnold	5
Institution	Scottish Music Centre (formerly SMIC) and the University of Glasgow	4
Scale of project	Medium	3
Collection size	0.4GB (352MB)	1
Material type	Images and sound files, 1500 items for preservation and dissemination	3
Accessibility	Through AHDS but content stems from work done for scran so accessible through this site too	2
Usage	The collection is well used with an average 257 more info page hits a month and 389 main collection page hits	0
Funding	Funded by HLF through the SCRAN project	4
	Overall Rating	**26**

Five Centuries of Scottish Music was a collaborative project undertaken jointly by the University of Glasgow and the Scottish Music Information Centre, digitising images and audio material that represented the work of ten Scottish composers. This small project lasted a year and was completed in 2000. Since then the material has been made available for researchers through the AHDS Performing Arts website, where it attracts a significant number of users. The material is also available through SCRAN, hence the low risk rating for accessibility. It should be noted however that SCRAN is a subscription service. The principal investigator left Glasgow University in 2000 so it may be difficult to find someone to accept responsibility for the collection. The

University of Glasgow has two institutional repositories, a DSpace and an e-Prints one, however neither appears to curate image and audio files yet. These factors have led to a relatively high risk rating.

Harry Greatorex Music Hall Database		
Risk criteria		**Rating (0-5)**
Project dates	c.2003	3
Principal Investigator	Paul Woodward	0
Institution	Birmingham City Libraries	4
Scale of project	Small	4
Collection size	0.016GB (16MB)	0
Material type	MS Access database with 9471 records	2
Accessibility	Held as preservation only – it appears you can access the database in Birmingham City Libraries though	4
Usage	54 more info page hits a month	3
Funding	Unclear	4
	Overall Rating	**24**

This music hall database lists performers who appeared and events which took place in the Derby Music Halls and taverns from the 19th Century until mid-20th Century. It was compiled by Harry Greatorex, who was known as "Mr Entertainment" and was responsible for the Ripley entertainment industry in the 1970's. The project finished a few years ago and although Paul Woodward seems to still be employed by the Library service, no further updates have been made. The project funding is unclear. It is most likely that the database creation was funded internally as a finite project. While the collection is quite small, it doesn't appear the Council has a repository or any provision for digital preservation. Moreover the University of Birmingham only have an e-Prints repository that accepts publications and images so it is questionable whether they could assist. The database is not made available online but it does appear that it can be accessed in the library so the Council may fund preservation to maintain this resource.

Human Avatars		
Risk criteria		**Rating (0-5)**
Project dates	2002-2005	2
Principal Investigator	Andrea Zapp	0
Institution	Manchester Metropolitan University	4
Scale of project	Small	4
Collection size	3.2GB (3230MB)	2
Material type	QuickTime and MPEG files held for preservation, hosted externally	4
Accessibility	Hosted externally	0
Usage	81 more info page hits a month	2

Funding	AHRC	5
	Overall Rating	**23**

Human Avatars is a media art installation that creates a visual dialogue between real and virtual participants on two networked stages: visitors in the exhibition space discover a wooden hut, which they are invited to enter. Music is softly playing in the background. The participants sit down at a table, surrounded by the personal objects and props of an inhabited space. A live video of the visitor is shot by a hidden camera and sent to a remote model version of the hut. The installation was created by Andrea Zapp, now lecturer at Manchester Metropolitan University, as part of an AHRC Creative Fellowship. The project was quite small in scale but produced a substantial amount of complex digital objects. While these are accessible through Zapp's website, which presumably receives high usage figures if the more info page hits are indicative of demand, continued preservation may be a challenge: the project no longer has any funding and there are questions about MMU's ability to preserve this kind of material as their institutional repository seems to focus on textual records.

Imago		
Risk criteria		**Rating (0-5)**
Project dates	2002 (deposited 2006 with Fabulous Paris)	2
Principal Investigator	Trevor Wishart	2
Institution	Freelance – currently on fellowship at Durham University	3
Scale of project	Small	4
Collection size	0.7GB (682MB)	1
Material type	Audio MP3 files held for preservation and limited dissemination	2
Accessibility	A clip is made available for download through AHDS and the full recording can be purchased on CD	4
Usage	76 more info page hits a month – can't get usage stats for downloaded collections	3
Funding	Unclear	3
	Overall Rating	**24**

Imago is a music composition created by Trevor Wishart in 2002. It was deposited along with Fabulous Paris and Imago lecture notes and sound examples in 2006, demonstrating that Trevor Wishart is still actively involved with his research and looks for ways to manage his digital assets. There is a risk attached to being freelance, however he has found a German institution (ZKM in Karlsruhe) that is happy to preserve his material. This may continue to be of help as Durham University only have an e-Prints repository. AHDS currently provide the only online access to the material, though it will continue to be available to purchase. Unfortunately it's not possible to obtain usage stats, but there is a good level of interest showing in the more info page that could help any application for preservation support.

Imago lecture notes and sound examples		
Risk criteria		**Rating (0-5)**
Project dates	2003-2006	1
Principal Investigator	Trevor Wishart	2
Institution	Freelance – currently on fellowship at Durham University	3
Scale of project	Small	4
Collection size	0.7GB (683MB)	1
Material type	38 MP3 files held for preservation and full dissemination	3
Accessibility	Through AHDS	5
Usage	73 more info page hits a month – unable to obtain usage stats as collection is a download	3
Funding	Unclear – possibly self-funded	3
	Overall Rating	**25**

This documentation describes the compositional techniques, especially signal processing techniques for sound transformation, used in the composition of Imago. The lecture notes were created between 2003 and 2006. The funding is unclear, but it is probable that Trevor Wishart gave his own time to create a teaching resource from his earlier composition of Imago. Again, as the collection is only accessible through AHDS there is a risk the scholarly community will lose all access. Durham do not appear to have the expertise to preserve the collection, however Wishart's links with ZKM in Karlsruhe could secure future sustainability. It's not possible to obtain accurate usage stats, however the more info page hits suggest there is a good level of interest.

Independent Local Radio Catalogue		
Risk criteria		**Rating (0-5)**
Project dates	April 2001 – May 2002	3
Principal Investigator	Professor Sean Street	0
Institution	Bournemouth University / BUFVC / British Library	0
Scale of project	Medium	3
Collection size	0.014GB (14MB)	0
Material type	Database of 1,123 records held as preservation only	2
Accessibility	Not online yet but will be through BUFVC as of December 2007. Also available at the British Library	0
Usage	48 more info page hits a month	3
Funding	AHRC	5
	Overall Rating	**16**

The independent local radio catalogue documents the content of 1,123 sound files which are digitised versions of the original Programme Sharing Archive. The collection also contains the Programme Sharing Information Sheets, detailing information and personnel featured in the making of the programmes as well as interviewees, cast members etc.,

theme, title, summary of content and the producing station. The value of this archive to Radio Studies/Radio Research is that it represents evidence of a style of commercial broadcasting which no longer exists in Britain. Although this project finished in 2002, Professor Street is still in post at Bournemouth and has received a subsequent AHRC award focusing on Central and Southern England's Independent Local Radio. Although Bournemouth only have an e-prints repository, the University collaborated with the British Library National Sound Archive when digitising the audio recordings and the BL and BUFVC preserve and provide on-site access to the collection. It's unlikely both of these preservation and access services will fail, hence the low risk rating.

James Madison Carpenter Collection		
Risk criteria		**Rating (0-5)**
Project dates	2001-2002	1
Principal Investigator	Dr Julia Bishop	0
Institution	University of Aberdeen / University of Sheffield / American Folklife Centre	4
Scale of project	Large	0
Collection size	0.012GB (12MB)	0
Material type	Database and mark-up, 14000 pages in total, held for preservation – accessed externally	2
Accessibility	Hosted by hriOnline – an electronic publishing house of the Humanities Research Institute at the University of Sheffield	0
Usage	49 more info page hits a month	3
Funding	AHRC, British Academy, National Centre for English Cultural Tradition, University of Sheffield	2
	Overall Rating	**12**

The James Madison Carpenter Collection is a major resource of traditional song and drama, plus some items of traditional instrumental music, dance, custom, narrative and children's folklore, from England, Scotland, Wales, Ireland and the USA, documented in the period 1927-55. The online catalogue (first edition, 2003) is published by hriOnline and forms part of its Humanities Databases Online series. Although the initial stage of the project finished some time ago, a second version of the catalogue was released in 2006 and several related awards have been received both in the UK and in the USA. The UK side of the project is just one part of a much larger-scale undertaking so it's very likely support can be found to assist with the continued preservation, especially as several funders have and continue to support the work. The collection will undoubtedly continue to remain accessible as it is published electronically through the HRI at Sheffield. Dr Bishop also continues to be actively involved, as do research partners at several other collaborating institutions, so there is likely to be a good lobby to garner support. Both the University of Aberdeen and Sheffield have institutional repositories, however neither seems to support databases. It's likely the project will need to find an external provider to support preservation, but with their range of contacts prospects are optimistic.

From Jayaprana to the Abduction of Sita		
Risk criteria		**Rating (0-5)**
Project dates	2004-2007	0
Principal Investigator	Dr Alessandra Lopez y Royo	0
Institution	Roehampton University	4
Scale of project	Medium	2
Collection size	3.7GB (3731MB)	2
Material type	PNG images, ASCII text and AVI-XVID moving images. Held as preservation and dissemination	4
Accessibility	Through AHDS but DVD can be purchased	3
Usage	Only just become available	3
Funding	British Academy	4
	Overall Rating	**22**

This is a documentary film on DVD which presents an example of intercultural performance, shown through the collaboration of a group of Balinese dancers and musicians and a bharatanatyam performer, with Carnatic musicians, as part of a larger project run by the AHRC Research Centre for Cross-cultural Music and Dance Performance on Indonesian dance and music heritage. The film shows the work done in London, as part of a joint residency, by Balinese and Indian performers. It shows the performers interacting with music and dance students and the work they did throughout the autumn of 2004, in the studio, leading up to a final performance in Michaelis Theatre, Roehampton University. The work was funded by the British Academy and has just recently finished. Dr Lopez y Royo is still working for Roehampton so should be able to pursue the options for securing preservation there. There are challenges to be faced: Roehampton only has an e-Prints repository and while the material created by the project is in good preservation formats, it is complex to preserve so may be beyond the expertise of the institutional repository.

justfornow		
Risk criteria		**Rating (0-5)**
Project dates	2001-2004	3
Principal Investigator	Monica Ross	4
Institution	University of Newcastle	4
Scale of project	Small	4
Collection size	0.015GB (15MB)	0
Material type	GIF and JPEG images, MPEGs, PDFs and mark-up, held for preservation – hosted externally	4
Accessibility	Externally hosted	1
Usage	43 more info page hits a month	4
Funding	AHRC	5
	Overall Rating	**29**

In *justfornow*, Monica Ross presents two new works - 'transcription' and 'Bykermorning. The works were created as part of an AHRC Creative Fellowship based at Newcastle. It's unclear if Monica Ross is currently working freelance or within an institution as up-to-date contact details are difficult to find. Although the outputs are small in terms of the storage capacity required, Newcastle only have an e-Prints repository and it's unclear whether they would take responsibility for the collection, especially as it does not appear to be hosted by them. The collection seems to be at quite high risk of loss.

King Lear Performance Photographs		
Risk criteria		**Rating (0-5)**
Project dates	2000-2004	2
Principal Investigator	Dr Christie Carson	0
Institution	Royal Holloway, University of London	4
Scale of project	Medium	3
Collection size	0.005GB (5MB)	0
Material type	22 JPEG images and a text file held for preservation and dissemination	3
Accessibility	Accessible through Designing Shakespeare, so solely through AHDS	5
Usage	It is not possible to separate usage stats as the collection forms part of the Designing Shakespeare collection which is very well used	0
Funding	AHRC	5
	Overall Rating	**22**

Created during a project led by Dr Christie Carson of Royal Holloway University, the King Lear performance photographs form part of the wider Designing Shakespeare collection. Although the project completed some time ago, Dr Carson is very proactively involved in the work so it is very likely she would work to find alternative preservation arrangements. There are a number of positive factors that lower the risk rating, for example the fact that the overall collection is very well used and of a small size. There are major risks to be faced though too: Royal Holloway only has an e-Prints repository so it's questionable whether they'd be able to preserve images, the project was funded by AHRC so obtaining a grant for preservation is unlikely, and the collection is only accessible through AHDS so if user demand is to be met a new hosting service will need to be found immediately.

Le Pas d'Acier		
Risk criteria		**Rating (0-5)**
Project dates	2004-2006	1
Principal Investigator	Dr Lesley-Anne Sayers	0
Institution	Roehampton University / Princeton University	4
Scale of project	Medium	3

Collection size	8.2GB (8238MB)	2
Material type	MPEG moving images, TIFF images and PDFs held as preservation only	4
Accessibility	Preservation only though DVD can be purchased	4
Usage	47 more info page hits a month	4
Funding	AHRC	5
	Overall Rating	**27**

Le Pas d'Acier 1925 presents Princeton University's source based recreation of Sergei Prokofiev and Georgi Yakoulov's 'Soviet' machine age ballet, originally produced by Diaghilev's Ballets Russes in 1927. This 2-DVD set includes the ballet in performance with synopsis in English and Russian, a documentary on its sources and re-discovery and additional short presentations on re-sourcing the choreography. The project finished last year and the principal investigator is still based at Roehampton. Despite this there are several preservation challenges to be overcome. Accessibility is a key challenge. Rights issues mean the material can not be made freely available so it may be difficult to find someone willing to invest in preservation, especially since funding has come to an end. The complexity of the material and its relatively large size exacerbate these difficulties. Finally, the fact Roehampton only appears to have a repository for research papers makes the prospect for ensuring long-term preservation rather poor. The best chance is probably to exploit the links with Princeton University.

Live Art Archive		
Risk criteria		**Rating (0-5)**
Project dates	1994-2000 (deposited 2006)	2
Principal Investigator	Professor Barry Smith	2
Institution	Nottingham Trent University / Bristol University	4
Scale of project	Small	4
Collection size	0.8GB (836MB)	1
Material type	Database of 15972 records and various JPEG images, held as preservation and dissemination	3
Accessibility	Through AHDS but a physical version of the collection is held at Bristol	4
Usage	86 more info page hits a month and 3211 hits to the most viewed page	0
Funding	Arts Council England	4
	Overall Rating	**24**

The Live Art Archive holds information about existing Live Art and Performance Art materials, records and publications primarily in England and the UK. The audit commenced in 1994 with the support of the Arts Council of England and has subsequently been developed as a research resource at The Nottingham Trent University. Although the project completed several years ago, it has only recently been deposited and made available. Professor Barry Smith has moved from NTU to Bristol University and is committed to keeping his research available to the scholarly community, so it is likely he will strive to find an alternative preservation solution. This may be a challenge however, given that Bristol's institutional repository appears to want payment for preserving more

complex digital objects and that NTU are still in the process of setting up an institutional repository. One of the key risks is that the material is currently only accessible through AHDS – hence the high overall risk rating. The excellent usage figures however provide a strong case for support.

Mnemosyne Dreams		
Risk criteria		**Rating (0-5)**
Project dates	2002-2004 (deposited 2006)	2
Principal Investigator	Professor Baz Kershaw	3
Institution	University of Bristol	4
Scale of project	Medium	2
Collection size	7.8GB (7806MB)	2
Material type	MPEG moving images and TIFF images held for preservation only	4
Accessibility	Preservation only	5
Usage	32 more info page hits a week	5
Funding	AHRC	5
	Overall Rating	**32**

Mnemosyne Dreams was a practice-as-research site-specific performance that took place on the Victorian heritage ship SS Great Britain in Bristol Docks, on 4-7April 2002. The resulting DVD is an interactive performance document and investigative research resource designed to explore the four main research areas. It is based on a daily two-hour, four-camera video shoot during the four days of presentation, plus over 60 hours audio recordings of audience feedback. Mnemosyne Dreams forms part of the larger PARIP project. Professor Kershaw has now left Bristol, however other researchers are still in post and could accept responsibility for the collection. There are several challenges that pose a risk to finding alternative preservation services. The material is complex and of a significant size. It cannot be made freely available and the more info page hits suggest low levels of interest – though this may be largely due to the fact that the material is not accessible. Through Professor Barry Smith's discussions with Bristol it seems likely they will charge for preserving complex digital objects, so for those that are already completed, it's questionable where this extra money could be found.

Moving History		
Risk criteria		**Rating (0-5)**
Project dates	c.2004	2
Principal Investigator	Frank Gray	0
Institution	University of Brighton / Screen Archive South East	3
Scale of project	Large	1
Collection size	10GB (10455MB)	3
Material type	100 video clips held for preservation – dissemination controlled externally by University of Brighton	4
Accessibility	Website hosted and managed externally – regular	0

	updates	
Usage	47 more info page hits a month	3
Funding	AHRC, HLF	3
	Overall Rating	**19**

The Moving History collection is an online guide to the United Kingdom's twelve public sector moving image archives, presenting detailed information on these valuable collections, and illustrated with over 100 selected film and television clips from them. The project was funded by the AHRC and the Heritage Lottery Fund, and though the South East Screen Archive took the lead, it involved collaboration from several partner institutions. The University of Brighton only have an e-Prints repository but as the Moving History project provides access to the holdings of all UK regional film archives, there is potential for a national body such as the BFI to step in and provide preservation support. The amount of content created is quite large, and since video files are complex to preserve this would be the best option for securing long-term preservation and sustainable access.

National Review of Live Arts Database		
Risk criteria		**Rating (0-5)**
Project dates	c.2000	3
Principal Investigator	Greg Giesekam	4
Institution	University of Glasgow	4
Scale of project	Small	4
Collection size	0.04GB (36MB)	0
Material type	Database documenting 221 performances and gif images, held for preservation and dissemination	3
Accessibility	Only through AHDS	5
Usage	It receives an average of 199 more info page hits a month but only 56 hits to the highest viewed collection page	4
Funding	Unclear	4
	Overall Rating	**31**

The NRLA owes its origins to a one-day event called the Performance Platform, which was held in 1979. Subsequent annual week long events followed, developing into the biennial review that now takes place. This collection consists of an online database of Live Art Performances which can be searched by performance type, artist, title, year or country of origin. The NRLA database, which documents 221 live art performances, was created by Greg Giesekam and deposited with AHDS for preservation and dissemination in 2000. As the principal investigator is no longer working at Glasgow University another point of contact would need to be found. This may be complicated by the fact that the live art collection was being temporarily held at Glasgow while the research was conducted, but has since moved back to Nottingham Trent University and has subsequently moved to Bristol. Although the collection is relatively small, Glasgow University's institutional repository doesn't appear to accept datasets, instead focusing on textual records. Moreover the resource is only made available through AHDS so a new

host would need to be found and given that the usage figures are not particularly good this may be a challenge.

North African Film and Filmmakers Dictionary		
Risk criteria		**Rating (0-5)**
Project dates	c.2001	4
Principal Investigator	Professor Roy Armes	1
Institution	University of Middlesex	3
Scale of project	Small	4
Collection size	0.02GB (15MB)	0
Material type	MySQL database, JPEG images, html	3
Accessibility	Only available through AHDS	5
Usage	The collection receives an average of 136 more info page hits per month and the highest collection page access average at 56.	4
Funding	AHRC	5
	Overall Rating	**29**

The North African Film and Filmmakers database is designed to inform users about films produced since independence in North Africa (the Maghreb), as well as films made by film makers working in Europe who were born in the Maghreb or are of North African descent. The database was created by Professor Roy Armes of the University of Middlesex and deposited with the AHDS in 2001 for preservation and dissemination. Although Professor Armes is still working at Middlesex, the institutional repository appears to only deal with textual documents, such as conference papers and pre-prints so it is questionable what level of support could be provided. The project appears to have been undertaken by Professor Armes alone without major involvement from other institutions so there is a risk of being solely reliant on Middlesex's resources. However, the collection is very small at only 15MB so would not be too much of a drain on resources. The database is MySQL so suitable for preservation but the images are JPEGs. Since the collection was funded by AHRC and does not have particularly high usage statistics it is questionable whether extra funding could be found to carry on the preservation and dissemination work.

Off the Page: A Historical Collection of Live Poetry Recordings		
Risk criteria		**Rating (0-5)**
Project dates	2004-2007	0
Principal Investigator	Professor Peter Middleton	0
Institution	Southampton University	0
Scale of project	Small	4
Collection size	0.3GB (279MB)	0
Material type	Database and audio recordings held for preservation – dissemination through Southampton's repository	3
Accessibility	Through Southampton	0

Usage	Unclear – only just become available	3
Funding	British Academy	4
	Overall Rating	**14**

The main aim of the research project was to study the development of poetry performance in the United Kingdom over the past fifty years, as poetry readings performed by the author have become increasingly popular since the 1960s. The production of an online database of live poetry readings from the 1960s to the present day has enabled researchers to trace changes in the format and style of the poetry reading over time, as well as between different poetry communities. This project has recently completed and been deposited with AHDS. Its prospects for sustainable access are very good. Southampton's e-Print repository has ingested the material and is already making it available. It is unclear whether they are preserving the material too, but if they are willing to accept complex data the prospects are good.

Alfred West - 'Our Navy' website		
Risk criteria		**Rating (0-5)**
Project dates	1999-2007	0
Principal Investigator	David Clover	0
Institution	Open University	4
Scale of project	Small	4
Collection size	0.3GB (271MB)	0
Material type	HTML mark-up, JPEG images, PDFs AVI Real and QuickTime moving images, PowerPoint. All held for preservation, dissemination managed externally.	4
Accessibility	Hosted externally	0
Usage	75 more info page hits a month	3
Funding	Personally funded	2
	Overall Rating	**17**

'Our Navy' presents the history and background in still and moving pictures of Alfred John West (1857 - 1937), the pioneer cinematographer of Portsmouth, Hants, England between 1880 and 1913. The website has been created by David Clover through personal investment of time, money and expertise. The commitment level is therefore very high, so it is likely a new option for preservation would be found. It's unfortunate that the Open University only has an e-Prints repository and currently focuses on text, as this audiovisual collection is complex, however interest levels seem high which will help any applications for assistance.

PARIP explorer		
Risk criteria		**Rating (0-5)**
Project dates	2000-2005	2
Principal Investigator	Professor Baz Kershaw	2
Institution	University of Bristol	4

Scale of project	Medium	3
Collection size	0.001GB (1MB)	0
Material type	Software in perl script, gif images, shockwave moving images, XML mark-up	5
Accessibility	Hosted by Bristol	0
Usage	69 more info page hits a month	3
Funding	AHRC	5
	Overall Rating	**24**

PARIP Explorer is a Semantic Web database of mixed-mode research practices in drama, dance, film and TV. In PARIP Explorer people, places and activities are not discrete, bounded entities with static categories describing them, rather they are given meaning through the flow of relationships implicated in complex networks of collaborative activities. As part of the larger PARIP project, PARIP explorer benefits from having only recently completed. Although Professor Kershaw has moved to Warwick, other project researchers are still in post at Bristol. The main challenge the collection faces is that it is not suitable for preservation as it is software. Bristol only has the capability to preserve textual items, though they may preserve complex digital objects for a charge. If this was the case the project would face the difficulty of raising the capital to keep the collection accessible in the future.

Performing Konarak Performing Hirapur: documenting the odissi of Guru Surendranath Jena		
Risk criteria		**Rating (0-5)**
Project dates	2005-2006	1
Principal Investigator	Dr Alessandra Lopez y Royo	0
Institution	Roehampton University	4
Scale of project	Small	4
Collection size	3.5GB (3562MB)	2
Material type	PNG images, ASCII text and AVI-XVID moving image, held for preservation and dissemination	4
Accessibility	Through AHDS but DVD can be purchased	3
Usage	Only just become available	3
Funding	British Academy	4
	Overall Rating	**25**

This DVD documents the work of Odissi Surendranath Jena in particular his choreographic work inspired by the temple sites of Konarak and Hirapur, in Orissa (Eastern India). The work was funded by the British Academy and finished last year. Alessandra is still working for Roehampton so should be able to pursue the options for securing preservation there. There are challenges to be faced: Roehampton only has an e-prints repository and while the material created by the project is in good preservation formats, it is complex to preserve so may be beyond the expertise of the IR.

Performing Words DVD		
Risk criteria		**Rating (0-5)**
Project dates	2003-2006	1
Principal Investigator	Professor Elaine Aston and Professor Geraldine Harris	0
Institution	University of Lancaster and Lancaster institute for Contemporary Arts	4
Scale of project	Medium	3
Collection size	2.5GB (2514MB)	2
Material type	MPEG moving images	4
Accessibility	Held for preservation only	5
Usage	64 more info page hits a month	3
Funding	AHRC	5
	Overall Rating	**27**

The Performing Words DVD is a film of the workshop at Lancaster University in 2004 which explored the connection between the language of the body and spoken language in drama. The film follows the participants' progress as they move through the various stages of the workshop: warming up; introducing the framework; characters and physical scores; finding a voice; writing characters; structured improvisations; presentations. Although the project has only recently completed and both Professor Aston and Professor Harris are still in post, there are a number of challenges to ensuring long-term preservation. One of the key challenges is the accessibility restrictions due to rights issues. Lancaster only has an e-Prints repository that does not appear to support complex digital objects and the collection is fairly substantial so would pose a burden of the preservation service, meaning charges may be levied which could be hard to meet since the original funder was AHRC.

Pitt Rivers Museum Catalogue of Musical Instruments		
Risk criteria		**Rating (0-5)**
Project dates	c.2001	3
Principal Investigator	Unknown	2
Institution	Pitt Rivers Museum, University of Oxford	1
Scale of project	Small	3
Collection size	0.06GB (55MB)	0
Material type	Database of 6,458 records, held as preservation only	2
Accessibility	Held as preservation only	4
Usage	50 more info page hits a month	4
Funding	Unknown	4
	Overall Rating	**23**

The Pitt Rivers Museum at University of Oxford holds a collection of musical instruments, for which an electronic catalogue was created in 2001. The database was deposited with AHDS for preservation. Since the project finished some time ago it is at greater risk in terms of long-term sustainability. It is unclear whether the original creators are still in post, but it is likely the Pitt Rivers Museum would take responsibility

for the database, and since they are based at the University of Oxford it is likely they would be able to draw on internal preservation expertise, especially as the database is so small and unlikely to be costly to preserve. Although there are several risks for the collection, the opportunities afforded by its relationship with Oxford University lower the overall rating.

BBC Radio 4 Analysis Database		
Risk criteria		**Rating (0-5)**
Project dates	1999-2001	3
Principal Investigator	Matt Holland	1
Institution	University of Bournemouth	4
Scale of project	Small	4
Collection size	0.03GB (27MB)	0
Material type	SQL database covering 576 programmes, held for preservation and dissemination	2
Accessibility	Through AHDS and Bournemouth University	0
Usage	216 more info page hits a month and 25 hits to the highest view collection page	4
Funding	AHRC	5
	Overall Rating	**23**

This online database documents the BBC Radio 4 Analysis documentary series from 1970 to 1990. Although the project finished several years ago, Matt Holland is still based at Bournemouth University and has since supported several other radio and TV projects. The project was run mainly by Bournemouth University with many external collaborators so any continued preservation activities would fall to the single institution. Unfortunately Bournemouth University only runs an e-Prints repository for publications so it seems unlikely they would be able to support database preservation. The fact that it is little used and was funded by AHRC exacerbates the preservation risk faced.

RISM – Repertoire International des Sources Musicales		
Risk criteria		**Rating (0-5)**
Project dates	1999-2004	1
Principal Investigator	Dr Sandra Tuppen, Professor Tim Carter and Professor David Charlton	1
Institution	British Library, IAML, Royal Holloway and various others	0
Scale of project	Large	0
Collection size	0.033GB (33MB)	0
Material type	Database of over 412000 records, held for preservation – externally hosted	2
Accessibility	Hosted externally and regularly updated	0
Usage	50 more info page hits a month	3
Funding	AHRC	5
	Overall Rating	**12**

The Répertoire International des Sources Musicales (RISM) was established in 1949 by the International Musicological Society and International Association of Music Libraries. Its aim is to locate and document all surviving musical sources dating from the earliest times to about 1800. RISM's publications cover printed and manuscript music, works of music theory and libretti, and have become central research tools, used worldwide by academics, students, performers and others to trace and identify source material. UK research for RISM is just part of the ongoing international research project. Grants have been awarded for several stages of research and this work continues to the present day. There are several leading institutions involved so the prospect of securing continued preservation support is good. Some of the original PIs have moved institution but there is continuity within the overall framework which is very robust. Despite the fact several stages of the project have been funded by AHRC, the international dimension and ongoing nature of the research place it at quite low risk.

Sci-Art Website - Digital Research Unit		
Risk criteria		**Rating (0-5)**
Project dates	2001	3
Principal Investigator	Professor Barry Smith	2
Institution	Nottingham Trent University / University of Sussex / now at Bristol University	4
Scale of project	Medium	3
Collection size	0.6GB (578MB)	1
Material type	HTML mark-up, JPEG images, Shockwave, MPEGs, held as preservation and dissemination	4
Accessibility	Through AHDS	5
Usage	104 more info page hits a month and 55 hits to the highest viewed page	4
Funding	Wellcome Trust	4
	Overall Rating	**30**

Sci-Art: Bio-Robotic Choreography was a project conducted in 2001 to develop an insect-like robot and explore the issues associated with human/machine interaction. The robot served as an extension to the human body, enabling the participant to experiment with alternative kinds of choreography. The robot's mode of locomotion, its direction and speed were controlled by the shifting of the human participant's weight or torso movement. The project completed several years ago, however Barry Smith is still actively involved and deposited the material together with several other projects late 2006. Although Barry has moved from NTU to Bristol, he is still conducting research in this area and commitment to securing a way of keeping the collections accessible. One of the key challenges is that access is only provided through AHDS. Moreover, none of the institutions involved has an institutional repository that could manage research data of this complexity. It may be a challenge, therefore, to secure a new home for the collection.

Scottish Music Information Centre (SMIC) catalogue		
Risk criteria		**Rating (0-5)**
Project dates	c.1999	3
Principal Investigator	Dr Alasdair Pettinger, SMIC	1
Institution	Scottish Music Information Centre	4
Scale of project	Small	4
Collection size	0.14GB (137MB)	0
Material type	Database with 7500 records, held for preservation only	2
Accessibility	Available online through the SMIC website	0
Usage	The collection is hosted externally but there are an average of 51 hits to the more info page each month	3
Funding	Unclear	3
	Overall Rating	**20**

The Scottish Music Centre, formerly the Scottish Music Information Centre, was founded in 1969 by Professor Frederick Rimmer. Its collections have grown steadily and now comprise approximately 17,000 separate items with a broad spectrum of appeal, including early and traditional forms and some jazz and popular music. The electronic catalogue was created in 1999 and has since been preserved by AHDS Performing Arts. Although the project was completed some time ago, the principal investigator is still involved with the Centre and the catalogue is being maintained and kept accessible. As the database is of a relatively small size it would not pose a strain on resources, however as the Centre is not affiliated to a university and there is no UK subject specific repository for performing arts, it's questionable where the data could be preserved. It is unclear who funded the original creation of the catalogue, but external funding would most likely need to be sought if the catalogue needed extensive work to remain accessible. While these points pose preservation risks, overall the collection is in a relatively good position as it is small, hosted externally and maintained by a stable institution.

Scottish Screen Archive Catalogue		
Risk criteria		**Rating (0-5)**
Project dates	2000-2002	2
Principal Investigator	Scottish Screen Archive	1
Institution	Scottish Screen Archive – now part of National Library of Scotland	1
Scale of project	Small	4
Collection size	0.06GB (61MB)	0
Material type	Database with 5706 records, held for preservation only	2
Accessibility	Available online - hosted by Scottish Screen	0
Usage	The collection is hosted externally but there are an average of 47 more info page hits a month.	3
Funding	Heritage Lottery Fund	4
	Overall Rating	**17**

The Scottish Screen Archive, formerly the Scottish Film and Television Archive, was established in 1976. The collections include a wide range of written and photographic materials relating to the development of cinema and film production in Scotland as well as documentary, newsreel, shorts, educational, advertising and promotional films. The creation of an online catalogue was funded by the Heritage Lottery Fund to open up access. The project ran from 2000 to 2002, but it is still open to further updates and the archive is continually adding new descriptions. Although it does not seem the original creators of the catalogue are still working in the Archive, the organisation is stable and the catalogue is well maintained. The Scottish Screen Archive is now part of the National Library of Scotland so there is internal expertise to support preservation of the database and since it is a negligible size it won't strain resources. The catalogue continues to be accessible through Scottish Screen's main website and while we cannot provide statistics on collection usage, the fact that there are an average of 47 more info page hits per month suggests there is interest in the collection. These factors suggest the prospects for continued preservation are good, resulting in a low risk rating.

Screen Search		
Risk criteria		**Rating (0-5)**
Project dates	2003-2006	1
Principal Investigator	Frank Gray	0
Institution	Screen Archive South East	4
Scale of project	Small	4
Collection size	0.2GB (190MB)	0
Material type	Filemaker pro database, XML mark-up, MPEG moving images, TIFF images, held for preservation	4
Accessibility	Hosted by Screen Archive South East	0
Usage	50 more info page hits a month	3
Funding	AHRC	5
	Overall Rating	**21**

Screen Search is an enhanced catalogue of selected films from the collection of the Screen Archive South East along with contextual information and references to associated resources that relate to the history of each film. Screen Search also provides stills and video clips and is organised by themes and key collections. The project recently completed and deposited with AHDS, however it continues to be hosted by the Archive itself so it's likely access will be maintained. The main risks to the collection are the nature of its funding, the fact the material is of a complex nature – despite suitable preservation file format being used – and that the archive, like STDT, does not have the necessary internal resources to preserve the material. The recent nature of the project and continuity the staff provide lower the risk rating.

Split Britches DVD		
Risk criteria		**Rating (0-5)**
Project dates	2003-2006	1
Principal	Professor Elaine Aston and Professor Geraldine Harris	0

Investigator		
Institution	University of Lancaster and Lancaster institute for Contemporary Arts	4
Scale of project	Medium	3
Collection size	3.6GB (3575MB)	2
Material type	MPEG moving images	4
Accessibility	Held as preservation only	5
Usage	58 more info page hits a month	3
Funding	AHRC	5
	Overall Rating	**27**

The Split Britches DVD documents a four-day workshop with Lois Weaver and Peggy Shaw that took place at Lancaster University. Lois and Peggy led the participants through exercises and processes that they use in making work. The DVD also includes interviews with Peggy Shaw and Lois Weaver about their experiences as female practitioners and their work together as Split Britches, a Lesbian Feminist Theatre Company. This DVD forms part of the large Women's Writing for Performance Project that was run at Lancaster University between 2003 and 2006. Although the project has only recently completed and both principal investigators are still in post, there are a number of challenges to ensuring long-term preservation. One of the key challenges is the accessibility restrictions due to rights issues. Lancaster only has an e-Prints repository that does not seem to support complex digital objects and the collection is fairly substantial so would pose a burden on the preservation service.

Scottish Traditions of Dance Trust: catalogue and oral history recordings		
Risk criteria		**Rating (0-5)**
Project dates	2005-2006	1
Principal Investigator	Jenny Duffy	2
Institution	Scottish Traditions of Dance Trust (STDT)	5
Scale of project	Small	4
Collection size	48GB (48464MB)	3
Material type	MS Access database, JPEG images, MP3 and WAV audio files	3
Accessibility	Through AHDS	5
Usage	75 more info page hits a month and 72 hits to the highest viewed collection page	3
Funding	Heritage Lottery Fund and Scottish Arts Council	4
	Overall Rating	**30**

STDT has a considerable collection of archive material accumulated from its various dance development projects from the last 10 years. The appointment of Jennifer Duffy as project archivist has allowed this material to be sorted and catalogued. Moreover she has digitised the oral history collection which was deposited along with the overall catalogue so that AHDS could make both available online. Although the collection has only recently completed it faces many preservation challenges. Jenny's contract was only for a year, and although other staff could take responsibility for the collection, they do not have in-house preservation or curation expertise. The oral history recordings are in a

good format for preservation, however the material type is complex and file sizes quite unwieldy. The work was also completed on a project basis so it may be difficult to get additional support. Small memory institutions that do not have the resources to manage the preservation and access of their collection themselves are being put at high risk by the AHRC decision.

Stravinsky the global dancer		
Risk criteria		**Rating (0-5)**
Project dates	2000-2002 (deposit completed 2007)	2
Principal Investigator	Professor Stephanie Jordan	0
Institution	Roehampton University	4
Scale of project	Medium	3
Collection size	0.05GB (51MB)	0
Material type	Database with records on 1,218 dances, held for preservation and hosted externally	2
Accessibility	Hosted by Roehampton	0
Usage	88 more info page hits a month	2
Funding	AHRC	5
	Overall Rating	**18**

The aim of this research project was to produce a chronological, annotated listing of dances/ballets set to Stravinsky's music in order to obtain a more complete, up-to-date picture of the role played by his music in dance. The database currently contains entries on 1,218 dances, by 682 choreographers, set to 99 compositions by Stravinsky. Dances are grouped under choreographer, score, company and country. Entries also cover partial usage of scores and uses of Stravinsky composition within collage musical constructions. Although this AHRC-funded research project completed some time ago, the deposit was only recently finalised, demonstrating that professor Stephanie Jordan and the other project researchers are still actively involved in this area. Although Roehampton only has an e-Prints repository, meaning they may struggle to preserve a database, the project benefits from having created a resource that is not too large or complex. Moreover the collection receives a fair number of more info page hits a month suggesting there is significant interest which would help the case for support.

Techniques for the Analysis of Expressive Gesture in Musical Performance		
Risk criteria		**Rating (0-5)**
Project dates	2001-2003	3
Principal Investigator	Professor Daniel Leech-Wilkinson	0
Institution	King's College London	0
Scale of project	Small	4
Collection size	2.3GB (2301MB)	2
Material type	AIFF and MP3 audio files, JPEG and GIF images, html and MS Word files, all documenting 65 pieces of music. Held for preservation – dissemination through	3

	KCL	
Accessibility	Through KCL – not entirely clear if all sound files are available or just a sample	1
Usage	40 more info page hits a month	4
Funding	AHRC	5
	Overall Rating	**22**

There are some risks associated this collection: namely that it was a small scale project, funded by the AHRC that finished a few years back. While it comprises a number of file types they are generally in good formats for preservation. The usage figures appear low, however this may be misleading as access to the files is provided externally. King's College London is one of the few institutions that have a high level of preservation expertise available internally. The newly established KCL Centre for e-Research will draw on former AHDS expertise to ensure the institution can preserve the range of data being produced in the course of scholarly research. It seems likely, therefore, that a solution to ensure preservation and continued sustainability of this collection will be found.

Database and catalogued archive relating to the ITV current affairs programme This Week		
Risk criteria		**Rating (0-5)**
Project dates	2004-2006	1
Principal Investigator	Patricia Holland	0
Institution	Bournemouth University / BUFVC	0
Scale of project	Small	4
Collection size	0.01GB (9MB)	0
Material type	Database held for preservation – hosted by BUFVC	2
Accessibility	Through BUFVC	0
Usage	50 more info page hits a month	3
Funding	AHRC	5
	Overall Rating	**15**

This catalogue contains records of This Week broadcast between 1956 and 1992, an independent television current affairs and documentary programme. The database is enhanced by the contributions of expert researchers and information shared with the project by Fremantle Media. The project recently finished and deposited its resources with AHDS for preservation. Patricia Holland is still based at Bournemouth and continuing research in this field and it seems she has established multiple options for preservation. The BUFVC are also maintaining the collection and providing access to it as well as the AHDS so there should not be the same sustainability issue that several other collections face.

TV Times Database		
Risk criteria		**Rating (0-5)**
Project dates	c.2003	1

Principal Investigator	Professor John Ellis & Matt Holland	0
Institution	Royal Holloway and Bournemouth University / BUFVC	0
Scale of project	Medium	3
Collection size	159GB (159293MB)	4
Material type	92,962 tiff images and 1,594 pdfs held for preservation only	2
Accessibility	Available via BUFVC with an Athens login	2
Usage	58 more info page hits a month	3
Funding	AHRC	5
	Overall Rating	**20**

The TV Times project set out to create a database into which data about programmes referred to in the publication could be inserted and combined with genre classification. The TV Times Schedule Database aimed to complement TRILT (Television and Radio Index for Learning and Teaching) by making historic schedule information available for scholarly research. Although the project finished in 2003, it is open to updates and both of the principal investigators are still in post and continuing with research in related areas. While Royal Holloway and Bournemouth Universities only have e-Prints repositories, the material is currently made accessible through BUFVC, so it is possible their preservation services could also be used. The images are TIFFs and the text files PDFs so the formats are suitable for preservation. However the collection is very large so there may need to be some negotiation to ensure it was accepted for preservation. The fact that the project was AHRC funded heightens the potential for problems developing.

Women's Writing for Performance Website		
Risk criteria		**Rating (0-5)**
Project dates	2003-2006	1
Principal Investigator	Professor Elaine Aston and Professor Geraldine Harris	0
Institution	University of Lancaster and Lancaster institute for Contemporary Arts	4
Scale of project	Medium	3
Collection size	2.7GB (2708MB)	2
Material type	JPEG images, PDF texts, moving images, html mark-up	4
Accessibility	Hosted by Lancaster	0
Usage	64 more info page hits a month	3
Funding	AHRC	5
	Overall Rating	**22**

This website is an output of the Women's Writing for Performance Project, a three year research programme funded by the AHRC. The project sought to understand what strategies are employed by women in their writing practices and to analyse such strategies for their contestation of gender representation, through regularly convened practice-research events, undertaken in conjunction with international visits of the project leaders to archives and to practitioners. Although the project has only recently completed and the

lead researchers are still in post, there are a few challenges to ensuring long-term preservation. Lancaster only has an e-Prints repository that does not seem to yet support complex digital objects and the collection is fairly substantial so would pose a burden of the preservation service. The fact that the website is still hosted by Lancaster though is in it favour as it should remain accessible in the foreseeable future.

Appendix C: Risk Assessments for Expected Collections

Low risk: under 40% (5 and under)	7
Medium risk: 40-50% (6-7)	7
Relatively high risk: 50-60% (8-9)	13
High risk: over 60% (10+)	17

Title	End date		Institution		Material Type		Overall risk rating
(A World Without) Pity	Dec 2002	5	Southampton University	4	30 min movie and JPEG images	4	13
Activated Space: the transformation of internal spaces to become audible and interactive	Mar 2005	5	University of Newcastle upon Tyne	4	Website with video	4	13
Anglia Television at the East Anglian Film Archive: A Catalogue of the Collection	Nov 2007	3	University of East Anglia	4	Database	2	9
BBC North West regional news and documentary film 1966-1985: preservation and research access	Mar 2008	3	Manchester Metropolitan University	4	Database	2	9
Body and the mask in ancient theatre space	Feb 2009	2	King's College London	0	Moving images and virtual reality models	5	7
British Cinema History Research Project	May 2004	5	University of East Anglia	4	Database and text files	2	11
British Contribution to RISM Series A/II: Phase III – cathedral and private collections	Jul 2007	3	British Library, IAML, Royal Holloway etc	0	Database	2	5
British Grotowski project - a re-evaluation	Oct 2009	0	University of Kent	5	Moving images, images, website	4	9
Cambridge Edition of the Works of Ben Jonson: performance images	Aug 2004	5	University of Leeds	3	Images	3	11

Capturing the past, preserving the future: digitisation of the national review live art video collection	Dec 2008	2	University of Bristol	4	Moving images	4	10
Central Southern England Independent Local Radio 1975-1986 Digitisation	Jun 2008	3	University of Bournemouth / BUFVC	0	Audio	3	6
Chopin's first editions online	Aug 2007	3	Royal Holloway / CCH at King's College	0	Database and images	3	6
Citation and Allusion in the Ars nova French Chanson and Motet	Jan 2010	0	University of Exeter	0	Text	1	1
City in Film: Liverpool's urban landscape and the moving image	May 2008	4	University of Liverpool	4	Database	2	10
Concert Life in 19th-Century London Database	Jan 2009	2	University of Leeds	3	Database	2	7
Concert programmes database for the UK and Ireland (phase 1)	Nov 2007	3	Cardiff University	4	Database	2	9
Creative Work in the Cultural Industries	Jan 2008	3	Open University	4	Audio and text	3	10
Dance Data Online	Mar 2005	5	University of Surrey	4	Database	2	11
Demographic predictors of music style preferences	2007	3	University of Leeds	3	Dataset	2	8
Developing a web-based thematic catalogue: the music of Benjamin Britten	May 2009	1	University of East Anglia	4	Database	2	7
Development of an intelligent software controlled system for the diffusion of electroacoustic music on large arrays of mixed loudspeakers	Oct 2008	3	University of Birmingham	4	Software	5	12
Digitisation of Philip Henslowe-Edward Alleyn manuscript archive	Mar 2007	3	University of Reading	5	Images	3	11
Electro Acoustic Resource Site	Aug 2007	3	De Montfort University	4	Database	2	9
Electronic edition of the works of the Caroline dramatist, Richard Brome	Oct 2009	0	Royal Holloway	1	Text	1	2
Ellen Terry and Edith Craig	Nov 2008	2	University of Hull	5	Database	2	9
Everyman Theatre electronic catalogue	Mar 2007	3	Liverpool John Moores	0	Database	2	5

Female Musicians and Performance Practice at the Courts of Parma and Ferrara, 1565-1589	Dec 2001	5	University of Southampton	4	Digital scores in Sibelius	4	13
French Piano Repertoire from 1850-1920: Faure, Debussy, Ravel and Chabrier	Aug 2003	5	Royal College of Music	5	Audio files	3	13
Gavrik Losey and British film production from the mid 1960s and to the mid 1970s	Jan 2008	3	University of Exeter	1	Database	2	6
German-speaking émigrés in British Cinema	Sep 2007	3	Southampton University	4	Unclear – probably database	3	10
History of Performances of Greek and Roman Drama	Jan 2010	0	University of Oxford	0	Database	2	2
Hofmeister XIX	Sept 2007	3	Royal Holloway / CCH at King's College	0	Database	2	5
Ian Breakwell, Vocals	2002	5	Loughborough University	0	Audio files	3	8
In Place of War: a research project on performance and war	Dec 2007	3	University of Manchester	3	Database	2	8
International Database of Shakespeare on Film, Television and Radio	Aug 2008	3	BUFVC	0	Database	2	5
Mapping performance culture: Nottingham 1857-1867	Mar 2009	1	University of Nottingham	4	Database and interactive map	3	8
North African music	Jul 2007	3	University of Ulster	5	Audio recordings	3	11
Performing presence: from the live to the simulated	Sep 2009	1	University of Exeter	3	Moving images, images, website	4	8
Performance as a medium of learning in museums and at heritage sites - an investigation	Sep 2008	3	University of Manchester	3	Database	2	8
Projecting Performance: Interrelationships between performance and technology, dancer and operator	Dec 2007	3	University of Leeds	3	Moving images and images	4	10
Repertoire international de litterature musicale (UK): phase 2	Apr 2008	4	University of Nottingham / RILM	2	Database	2	8

			international				
Siobhan Davies Dance Online	Jun 2009	1	University of Coventry	2	Database, images and moving images	4	7
The reach of Hollywood films in the English-speaking world during the 1930s	Oct 2007	3	London Metropolitan University	5	Database	2	10
Working with inigo jones early modern theatre in a digital age	Jan 2008	3	University of Bristol	3	Moving images	4	10

Appendix D: Risk Assessments for Potential Deposits

Low risk: under 40% (5 and under)	0
Medium risk: 40-50% (6-7)	3
Relatively high risk: 50-60% (8-9)	3
High risk: over 60% (10+)	14

Title	End date		Institution		Material Type		Overall risk rating
A critical and bibliographical study of stars in modern French film	Oct 2001	5	University of Sheffield	4	Database	2	11
Advanced Research in Aesthetics in the Digital Arts (ARiADA); Sonic Arts Research Archive (SARA)	May 2003	5	University of East Anglia	4	Database, audio, video	4	13
Bach and the Square Piano	Jan 2003	5	University of Southampton	0	Text	1	6
Between movement and the body: practice-based research in interdisciplinary choreographic explorations	Aug 2003	5	Nottingham Trent University	3	Images and moving images	4	12
Enacting landscape: walking the south west coast path	Jan 2003	5	University of Exeter	0	Text	1	6
Expanded cinema and screen media (ExCiSM): interactive aesthetics for a multi-screen platform	May 2004	5	University of Bristol	4	Moving images and audio	4	13
Fast animator controlled synthetic creature skin deformations	Mar 2006	4	University of Bournemouth	4	Illustrations	3	11
First analysis of multi-directional videos of Globe Theatre	Jan 2001	5	University of Reading	5	Moving images	4	14

performances 1995-98							
From composition to performance: innovations and interactions in contemporary string quartets	2008	2	University of Wolverhampton	4	Audio and moving image	4	10
Globalising British ruralities? The export and reconstruction of socio-spatial identities through British television dramas	Aug 2005	5	University of Leicester	0	Text	1	6
India-UK-Tibet: Bollywood dance in transcultural context	Jan 2008	3	Independent	5	Video and images	4	12
Investigating Musical Applications of Sliding Discrete Fourier Transform	Sep 2007	3	University of Bath	5	Software	5	13
Locating the Place and Potential of Performance between Pedagogic Institutions, Professional Practices and Public Contexts	Aug 2005	5	King's College London	0	Images, moving images, database	4	9
Masks for Menander: imaging and enactment	Sep 2003	5	University of Glasgow	4	Text, moving images, mark-up	4	13
Music in English Renaissance Drama	June 2006	4	University of Leeds	3	Database	2	9
Nurturing the engagement of autistic children through digital technology environments	May 2006	4	University of Coventry	2	Moving images	4	10
Popular music in early modern England: audio recordings	2007	3	Queen's University Belfast	3	Audio recordings	3	9
Presence of Absences: exploring technique and manifestation in the contemporary performance storyteller	Feb 2004	5	Independent	5	Moving images	4	14
Towards the meaningful application of technology in the singing studio	Apr 2004	5	University of York	3	Audio and moving image	4	12

Theory and practice in late nineteenth-century violin playing	2002	5	Independent	5	Audio recordings	3	13