

**REVISED PROPOSAL**

<b>Cover Sheet for Proposals</b> (All sections must be completed)	<i>JISC Capital Programme: DIGITISATION</i>	
<b>Name of Lead Institution: University of Oxford</b>		
<b>Name of Proposed Project: First World War Poetry Digital Archive [Resubmission for 2<sup>nd</sup> round]</b>		
<b>Name of Project Partners: NA</b>		
<b>Full Contact Details for Primary Contact:</b>  <b>Name: Dr Stuart D Lee</b> <b>Position: Lecturer, Oxford English Faculty &amp; Acting Director, Oxford University Computing Services</b> <b>Email: stuart.lee@oucs.ox.ac.uk</b> <b>Address: OUCS, 13 Banbury Road, Oxford OX2 6NN</b> <b>Tel No: 01865 283403</b> <b>Fax No: 01865 273275</b>		
<b>Length of Project: 2 years</b>		
<b>Project Start and End Dates: 1/1/07 – 31/12/08</b>		
<b>Total Funding Requested from JISC: £ 424,255</b>		
<b>JISC Funding Broken Down over Project Years:</b> <b>Year 1: £ 55,037</b> <b>Year 2: £224,473</b> <b>Year 3: £144,745</b>		
<b>Total Contributions from Bidder(s): £282,824</b>		
<b>Outline Project Description</b>  <p>The digital archive will contain primary source material for some of the major British poets from the First World War to supplement the existing archive on Wilfred Owen. This will consist predominantly of digital images of primary source material (manuscripts and letters) from five poets, plus contextual information (images, video, audio) from the Imperial War Museum. It will also innovatively show how these can be embedded in teaching, and open the archive up for remote deposit via its 'Community Collection'. The original digital archive was funded by the JISC under the JTAP scheme (1996-98) and is widely used in schools, FE colleges, and for University teaching and research. In keeping with the original the new collection will be a multimedia archive containing images, audio, and video, and will include facilities to help researchers and lecturers personalise their interactions with the site. The final collection will be launched on the 90<sup>th</sup> anniversary of the Armistice.</p> <b>Resubmission Details</b>  <p>This is a resubmission of this bid intended for the second round of the Digitization call. After conversation with Stuart Dempster (JISC) who outlined replies from the reviewers we have made the alterations to the original bid explaining or expanding on some key factors. Particular aspects that have been addressed are: copyright holders information; slight modification to budget to cover steering group travel, digitization, and the expansion of teaching materials; focus group meetings (co-hosted by English Subject Centre); mappings to national curricula and University courses to show its potential impact (Appendix 1); analysis of hits to existing site (Appendix 2); potential use in teaching (Appendix 3); and an explanation of reusability via the Path Creation Scheme (Appendix 4).</p>		
<b>I have read the Circular and associated Terms and Conditions of Grant at Appendix B (please delete as appropriate)</b>	<b>YES</b>	

# First World War Poetry Digital Archive

## 1. Introduction

The digital archive will contain primary source material for some of the major British poets from the First World War to supplement the existing archive on Wilfred Owen. This will consist predominantly of digital images of primary source material (manuscripts and letters) from five poets, plus contextual information (images, video, audio) from the Imperial War Museum. It will also innovatively show how these can be embedded in teaching (see 3 below, and Appendix 1), and open the archive up for remote deposit via its 'Community Collection'. The original digital archive was funded by the JISC under the JTAP scheme (1996-98) and is widely used in schools, FE colleges, and for University teaching and research. It has attracted over 1.2 million hits and is referenced by researchers and teachers worldwide (for a fuller analysis of the usage see Appendix 2). It has opened up access to this collection to students and teachers. In a normal year, the curator of the collection - Susan Usher - reports about half a dozen physical accesses to the Owen manuscripts (only researchers are allowed). This compares with the 500,000 accesses to the digital archive. In keeping with the original project the new collection will be a multimedia archive containing images, audio, and video, and will include facilities to help researchers and lecturers personalise their interactions with the site. It will include extensive new material on Edward Thomas, Robert Graves, Vera Brittain, Isaac Rosenberg, Roland Leighton, and from the Imperial War Museum; and instructional material for students to train them in editorial and research skills using primary source material. The project will be overseen by a steering committee (all subject specialists and technical advisors). The final collection will be launched on the 90<sup>th</sup> anniversary of the Armistice (November 2008).

## 2. Previous Work

In 1996-98 under the JISC Technology Applications Programme (JTAP) Oxford University developed the 'Virtual Seminars for Teaching Literature', based around a multimedia archive holding digital collections related to the poet Wilfred Owen (<http://www.oucs.ox.ac.uk/ltg/projects/jtap/>). Considered pioneering at the time this archive has been one of the major influences on the use of IT in research and teaching within the humanities, and is regularly cited in publications (e.g. see D. Hibberd *Wilfred Owen: A New Biography*, 2002, the BBC web site – Appendix 2). It has won several awards (UCISA 1999 'best practice and excellence' in teaching and learning, Oxford's OxTALENT teaching via the web award, etc), and has been used by several national bodies (such as the FERL<sup>1</sup>, LTSN, JISC, BECTA, and NetSkills) as demonstration of excellence. The widespread popularity of this subject in literature and history courses across the country is attested to. World War One Poetry and War Poetry in general is taught in most universities, FE colleges, and of course at school level (see below and Appendix 1). It also continues to attract considerable public attention due to the cultural importance of the period for modern day Britain, and the way it shaped attitudes to warfare. This project seeks funding to expand this collection.

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<sup>1</sup> e.g. <http://ferl.becta.org.uk/display.cfm?resID=3490&variation=101&printable=1>

### **3. Value to the community and JISC**

The key values of this project are:

- builds on an existing successful JISC project (the JTAP 'Virtual Seminars') which has demonstrated its worth since its completion in 1998; and secures this site's continuation
- this not only expands a highly-valued collection, but focuses directly on integrating digital archives constructively into teaching and learning
- it focuses on a key subject area (World War One and World War One Poetry) that is of wide interest in Universities, colleges, and schools (see Appendix 1)
- specifically it ties in with the national curriculum (English Literature and History Key Stages 1-4, and A-Level), and University modules (see Appendix 1 for a longer outline)
- it will involve experts and teachers, as well as the wider general public
- the project will adhere to accepted digitization standards (e.g. as outlined by MINERVA) and to the recommendations of the JISC IE, and emerging JISC e-framework
- it is led by a single University with a successful track record but also brings in national libraries, museums, and commercial publishers
- the project brings together highly valued primary source material currently dispersed throughout the UK and North America, i.e. this material is not easily accessible for researchers as it is dispersed throughout several locations
- the project has the full support of the copyright holders and collection holders (Appendix 5)
- the project is innovative in objects with learning design tools (LAMS/VUE/Oxford's Path Creation Scheme) and the concept of 'community collections'.

### **4. The Scope of the Collection**

In consultative exercises held with users of the existing resource, at workshops, and direct feedback, it was indicated that expansion of the collection was the primary demand (especially pastoral poetry [Thomas], women's poetry [Brittain], and modernist [Rosenberg]). Therefore this funding seeks to increase the resource by broadening the archive to include the following primary source material (i.e. digital images of the manuscripts). The collection will consist of: c. 2,000 digital images (mainly of rare primary source material for the study of literature), 200 multimedia objects for contextual information), in its initial phase prior to the launch of the 'Community Collection'. Release of this material has been agreed with the copyright holders for free distribution on the web, and free reuse (for non-commercial purposes) by educational establishments (e.g. according to the JISC Model Licence). Agreement has also been reached to allow HEFCE to continue to run the system should Oxford be unable to do so. The validity of this collection to education and research centres around four areas: 1) making primary source material available to researchers and students which otherwise would be difficult to access; 2) in so doing exposing them to new ideas and concepts (see Appendix); 3) placing the material in context thus widening the site's appeal to include history, military history, women studies, and media studies; 4) building a community for scholars and students. In Appendix 1 we show clear examples of direct mapping between the content here and curricula. Specifically the collection

will include material on the following poets (includes copyright holder, and quotation for the cost of digitization supplied by reprographic studios, c. £25 per item):

Edward Thomas – drafts of all his war poems and war diary, and a selection of letters and prose articles dispersed across 4 locations (plus material by his wife, Helen Thomas). N.B. transcripts of this material, published in 1978, are now out of print (his poems were reprinted in 2004). Material is held in the National Library of Wales, the Bodleian Library, the British Library, plus personal collections held by family members. Agreement has been reached with all the holders of these collections, and copyright has been agreed by the Thomas Estate, c. 450 items, all digital images. (Richard Emeny, literary executor; Gwyn Jenkins, NLW; Chris Fletcher, Bodley). Cost: £13,200.

Vera Brittain – war poems and a small selection of letters and war diary extracts. All material held at McMaster University, Canada. Agreement has been reached with the holder, and with the literary executor of the Brittain estate. c. 350 items, all digital images. (Mark Bostridge, Literary Executor; Carl Spadoni, McMaster University). Cost: £7,500.

Roland Leighton (fiancé of Brittain) – war poems, letters, and war diary. This material is very hard to obtain even in print. All material held at McMaster University, or with family members. Agreement has been reached with McMaster, and with David Leighton his literary executor, c. 100 items, all digital images. (David Leighton, Literary Executor; Carl Spadoni, McMaster University). Cost: £2,950.

Isaac Rosenberg – drafts of his poems and letters written during active service. The material is held in the Imperial War Museum (IWM). Agreement has been reached with the IWM, and all copyright has been cleared with the Rosenberg Estate, c. 850 items, all digital images. (Bernard Wynick, Literary Executor; Tony Richards, IWM). Cost: £28,000.

Robert Graves – drafts of his poems for *Over the Brazier* and *Fairies and Fusiliers*, as well as an important extract from *Goodbye to All That* (held at the Royal Welch Fusiliers museum). Copyright has been cleared with the Graves estate, the University of Buffalo, and the Royal Welch Fusiliers museum, c. 100 items, all digital images. (Ian Firla/William Graves, Literary Executors; Michael Basinski, Buffalo University). Cost: £3,000.

Contextual material – photographs, audio, and film material from the Imperial War Museum with particular emphasis on Women in War, VADS, military hospitals, to supplement existing collections. Trench newspapers containing soldier poetry (relatively unknown) will also be included. c. 800 items. c. 400 digital images, 100 audio clips, 100 video clips. (Mark Whitmore, IWM). Cost: £9,800.

Full text of poems – we will make available an online corpora of the full-texts of the poems contained in the collection. This will be in collaboration with ProQuest (see below). (Contact: Duncan Campbell, ProQuest). ProQuest are also contributing pre-written biographies and journal articles. Cost: free.

As witnessed above this is a collaborative venture led by Oxford, but including several other institutions who have agreed to release the material and perform the digitization. This is all backed by the literary executors of the collections (noted above, and see Appendix 5). This material has been previously hidden to many researchers, and certainly to teachers, due to its geographical displacement. We will also develop the functionality for users to submit new material to the archive to allow it to grow further ('The Community collection' below), and pre-packaged reusable learning objects.

## **5. Key Target Areas**

The collection will specifically target:

- resource discovery (browsing and searching of catalogues to reveal unique digital objects such as facsimiles, etc)
- reuse of material (via the LAMS/VUE learning designs, and the paths under the Path Creation Scheme)
- personalisation via the Path Creation Scheme (see Appendix 4)
- range of disciplines (Literature, History, Military History, War Studies) – see Appendix 1
- virtual reassembling of key manuscripts of cultural interest to Britain
- teaching and learning via its potential impact on the syllabi, plus student training in key skills in literary studies

In addition it is clear that any major replication of the growing online collections at the IWM and elsewhere would be futile. Instead this project, using dynamic RSS includes and federated cross-searching (e.g. using Z39.50/SRW), will demonstrate the potential for reusing the RDN facilities at HUMBUL (and its successor Intute Arts and Humanities), and the ability to search remote collections. Machine searchable-versions of the poems of each of the writers will also be made available in collaboration with ProQuest. ProQuest have agreed to ship us the fully encoded text files of all the poems to be used on the site for text analysis purposes thus saving greatly on OCR/keying-in costs.

## **6. Output of the Collection**

This project will produce an online database of primary source material (manuscripts of poems, letters, diaries, etc) plus contextual information related to a selection of British poets of WW1 building on the existing archive of Wilfred Owen material. The database will be browsable and searchable, and freely available online. In addition to the core collection of primary source material, we will develop a facility whereby users can submit new digital material (see 'The Community Collection'). We are also developing online learning objects through LAMS and VUE (see below). All material within the archive will be available for downloading and reuse for educational purposes (but not for commercial purposes). We will deposit the Path Creation Scheme as open source on SourceForge.

## **7. Personalising the Collection**

Using the resources from the database we will also be implementing Oxford's Path Creation Scheme allowing users to create their own annotated trails through the archive for others to use (this has already

been developed – see Appendix 4 for a simple example). We will further demonstrate its impact via the creation of student skills tutorials (learning objects – see 9 below).

### **8. Development of the ‘Community Collection’ (CC)**

This will allow remote contributions of digital objects to the collection, thus releasing material which up to now has been stored by individuals inaccessible to scholars. Because of the chronological proximity of WW1 many people hold personal items to do with the War that they would be interested in sharing via a straightforward Creative Commons licence. Adapting software developed by the LTG for a medical images project, and using the experience of Oxford’s CLIC project, we will use a system allowing remote users to submit their own digital objects (e.g. MDID). Focus will be primarily on the poetry from the war (e.g. poems written by soldiers hitherto unpublished), and all submissions will require basic metadata, copyright clearance, be limited in file size, and will be vetted before release (i.e. checked that the material is not offensive, inaccurate, inappropriate, or clearly infringing copyright). We will also invite users to submit digital objects to increase the contextual information (e.g. photographs from the period, postcards, letters; and typed memoirs). We see this as a powerful means of building the archive and making use of the Internet’s ability to tap into amateur digitization and bring together unknown collections. We will ask users to agree a modified version of the JORUM Deposit Licence when contributing material, and Creative Commons Attribution/Non Commercial 2.5. We will provide online advice on digitization.

### **9. Student Skills Training Modules**

The potential for using the primary source material contained in this collection for student training will also be tapped. We will commission learning objects from teachers using LAMS and the Visual Understanding Environment system (<http://vue.tccs.tufts.edu/>), as well as creating our own (e.g. the existing tutorial on manuscript studies will be redesigned as a learning design sequence). These will all be deposited within JORUM as well as being available for downloading from the main project site. LAMS and VUE will allow us to build on work already undertaken by Oxford for the JISC through its learning design programme<sup>2</sup> and with the English Subject Centre<sup>3</sup>. Both systems allow for the easy creation of learning activities linked to specific resources.

### **10. IPR Policy**

As mentioned the archive will be available free of charge world-wide (these rights have already been agreed with all the literary estates and collection holders). Items will be released under the Creative Commons Attribution/Non Commercial 2.5 licence which will allow teachers and learners to use the objects in their teaching resources, but not for commercial exploitation. All copyright has been cleared with the literary estates and object holders (see list of names in section 4 above, and Appendix 5).

### **11. Detailed Scheme of Work**

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<sup>2</sup> e.g. see work by Lee and Masterman referenced at [http://www.jisc.ac.uk/index.cfm?name=elp\\_lams](http://www.jisc.ac.uk/index.cfm?name=elp_lams).

<sup>3</sup> See <http://www.english.heacademy.ac.uk/explore/projects/archive/technology/tech10.php>.

### *11.1 Staff*

Work throughout the project will involve 3.3FTE, overseen by the Director (Dr Lee). These are: 1 x Project Manager [PM] (100% Years 1 and 2); 2 x Technical Officer [TO1 and TO2] (100% Years 1 and 2); 1 x Cataloguer [C] (30% Years 1 and 2). These posts will be based at Oxford's Learning Technologies Group (LTG) and also at Oxford University's Digital Library (ODL). In addition, a Steering Committee for the project will be established (see below).

### *11.2 Preliminary Work on Existing Archive*

Some preliminary work will be required at the outset on the existing Wilfred Owen Archive (which is now 8 years old). The work will be to:

- setting up servers;
- harmonising existing metadata with XML schemas;
- migrating existing files to new standards, especially adhering to SENDA legislation;
- moving searching software to new server utilising eXist, a native XML database;
- implementation of new discussion board software and text analysis searching;
- installation of Path Creation Scheme, and migration of existing paths.

### *11.3 Assembly of New Material*

Following the outline in Lee (2001, pp. 28-30, 71<sup>4</sup>) the images for the new resources will be ordered from the curators of the collection holders. Quotes for digitization are noted above in section 4.

### *11.4 Digitization and Digitization Standards*

Digitization will primarily take place in the remote sites using local reprographic studios. Where possible images will be captured at 24-bit colour 600dpi resolution (for archiving only), and stored as uncompressed TIFFs. Derivatives (JPEGs) will be taken from these master images. Where scanning from surrogates, or relying on external sites to perform the digitization (e.g. McMaster University) images again will be scanned as TIFFs and JPEGs or GIFs created from them, with a minimum master level resolution of 8-bit colour 150dpi. In-house reprographic studios at the host institutions will be used wherever possible (or surrogates will be ordered). For video and audio we will be using the Quicktime Codec for delivery, but stored as MPEG4. For the audio we will be using Quicktime again, but storing as MP3 files (and possibly FLAC). Audio and video will be offered for download. We will provide transcripts of the audio material and text descriptions of the video (all silent) to assist accessibility. Images will be invisibly watermarked using DigiMarc's MyPictureMarc (<http://www.digimarc.com/mypicturemarc/>).

### *11.5 QA*

Material will undergo QA within the full digitization cycle. Due to the fact that we are dealing with only 2,000 images each file will be checked on a one-to-one resolution to ensure completeness of

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<sup>4</sup> S. Lee's *Digital Imaging: A Practical Handbook* (LAP, 2001)

collection, legibility, correct cropping and rotation. Sample colour analogue derivatives will be requested from the holders of the originals to check colour tones in the digital files. For 'The Community Collection' it will be impossible to check against the originals to QA will be performed purely on legibility and cropping/rotation as part of the wider process of assessing suitability, and copyright. Files will be sent to Oxford for storage on the Hierarchical File Server and converted to derivatives.

#### *11.6 Cataloguing and Searching/Browsing*

Cataloguing will then take place using existing metadata wherever possible, but conforming to the TEILite XML schema. This will then be integrated into the eXist database, with appropriate digital images. eXist will also make the archive available as a web service using the SOAP protocol. The search/browse interface will be designed in accordance with accepted interface and accessibility guidelines, and feedback from the existing Wilfred Owen archive.

#### *11.7 Federated Cross-searching and Integration*

The web site will include RSS feeds from HUMBUL and related services. Similarly, there are several archives and resources available nationally which could be cross-searched using such protocols as Z39.50 (e.g. emerging material at the Imperial War Museum, the Oxford Text Archive, and various OPACs). Work along these lines has already been undertaken at Oxford by the JAFER, MDC, and ASK projects which already allows searching of COPAC, Google, and other services. This phase of the project will develop an interface using the SRW API developed by the above projects which will allow scholars using the WW1 Poetry database to search across these remote collections (via Z39.50, SRW, and SRU) and the archive created by this project, collating results for the scholar. At the end of the project we will also explore exposing the TEI-lite metadata to OAI PMH for harvesting.

#### *11.8 Beta testing & Release*

The archive and searching will be beta-tested thoroughly before release, and checked for accessibility.

#### *11.9 Timescale and Deliverables*

We envisage this to be a two-year project. The details of the timescales and deliverables are provided in the accompanying Gantt Chart.

*Year One* - The existing archive will be updated and migrated to accommodate the new material as noted above. With reference to the digitization the bulk of the selection/assessment, preparation, and digitization will be undertaken in year one. This is in keeping with accepted methodology for such projects as outlined in Lee (2001). The Project Manager (PM) will be charged with liaising with these bodies to formalise orders and requirements re derivatives and associated descriptions. Digitization, using established QA methods, will be performed to the highest possible quality where possible (see 11.4 and 12). At the end of year one TO1 will have developed the prototype system which will be available for testing using the metadata and items digitized so far. Items will be stored as back-up on



the Oxford's Hierarchical File Server. TO2 will begin work on 'The Community collection' archive, and the setting up of a) student skills tutorials based on the Learning Design specifications; b) cross-searching of remote databases of interest to WW1 studies; c) integration of HUMBUL/Intute into site; d) implementation of the Path Creation scheme to be used with the archive. We will also be running a major focus group workshop (see 11.10).

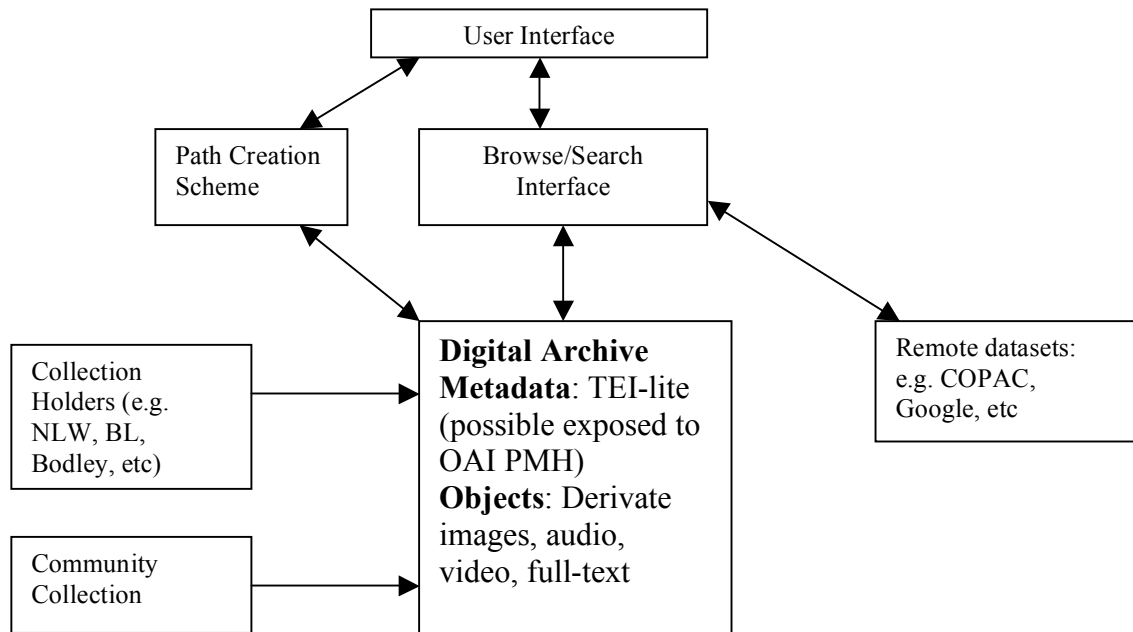
*Year Two* - Any remaining digitization will be completed, derivatives created, and material archived. Accessibility will be checked against SENDA legislation and TechDIS guidelines. All materials will be incorporated into the complete archive, and all cataloguing completed. This will then be beta-tested and errors rectified. The Community collection will be launched bringing in new data which will be integrated into the system. The two student skills tutorials will also be launched and evaluated with a selection of HEIs for usefulness and ease of integration into existing VLEs. The archive will be widely publicised and articles, and reports will be produced, as will conference papers. The completed product will then be archived completely on Oxford's HFS and deposited with the Oxford Text Archive.

#### *11.10 Involving the Teaching Community/Dissemination*

The project will actively seek input from the teaching community. It will use its steering group (which will include two teachers), plus its web site, the existing (but modified) discussion board, as well as forums such as NATE, TES English teachers, etc. We will also have a project RSS feed. Importantly in November 2007 we will be running a day workshop on teaching the First World War with the HEA English Subject Centre (this has already been agreed with Brett Lucas). At this event we will discuss issues surrounding teaching the period, outline the project, and seek guidance as to where it could usefully develop. We will commission teachers and assist them to create learning objects based on lesson plans. All the material will be made freely available on the project web site and the student skills training modules will be deposited in JORUM. In addition, progress reports will be included for others to follow on a regular basis throughout the two years. The Project Manager and Director will present at appropriate conferences (literature, history, digital libraries, etc) and publish articles in appropriate journals and newsletters (e.g. the English Subject Centre's publications).

## **12. Technical Framework**

A representative diagram of the resulting archive is below. Here the user can either search or browse the archive and remote collections via an SRW API, or personalise their collection via the Path Creation Scheme. The latter allows the user to identify unique digital objects in the archive (or elsewhere) and create an annotated path for others to follow (e.g. students). Paths created by users are also made available to others to follow. The archive will be made up of the collections from the holders, digitized remotely, but catalogued locally to TEI-lite. It will also contain objects that have been deposited via the Community Collection (and cleared) with cataloguing happening on submission.



### 13. Management

The project will be managed overall by Dr Stuart Lee, acting as Director. Dr Lee is a member of the English Faculty at Oxford, and (Acting) Director of Oxford University Computing Services. Dr Lee managed the original JTAP 'Virtual Seminars' Project (1996-98). Dr Lee was also the Research Officer for the Mellon-funded 'Scoping the Future of Oxford's Digital Collections', and sat on the JISC Digital Images working group. He has also published two books entitled *Digital Imaging: A Practical Handbook* (LAP, 2000), and *Building an Electronic Resource Collection* (LAP, 2002), and reports on learning design for JISC. He is also a member of the Oxford English faculty and has lectured and tutored on the poetry of the First World War, Medieval literature, and Electronic literature.

The Project Manager will be Ms Kate Lindsay, currently a project manager with the LTG's Academic Computing Development Team. She has been training in project management, and has run several e-learning development projects for Oxford. She is an English graduate and has also carried out the background research on the collections to be digitized. The Technical Officers and Cataloguer will be hired in for the project. Dr Stuart Lee and staff at the LTG also completed the AHRB-funded digitization project (jointly with the Ashmolean Museum) on John Ruskin's Teaching Collections which collected digital images of fine art, catalogued and delivered under eXist.

The project will be based jointly at the LTG and the Oxford Digital Library (ODL) drawing on the support of the University's computing services and the ODL, and in particular its Research Technologies Services (which hosts HUMBUL and the Oxford Text Archive). The LTG as a whole has a proven track-record in delivering high-quality IT-resources as can be seen from its web site (<http://www.oucs.ox.ac.uk/ltg/projects/>), but most recently the Roman Provincial Coin project <http://rpc.ashmus.ox.ac.uk/>, and the Vindolanda Tablets online (<http://vindolanda.csad.ox.ac.uk/>); as

well as key JISC image projects (CLIC) and JISC e-framework and e-learning projects (ASK, MDC, evaluations of LAMS, etc.). The project is also centrally placed to draw on expertise relating to metadata (especially TEI XML) for both delivery and preservation.

Direct responsibility for the completion of the project will fall to the Project Director. Achieving the deliverables and day-to-day management will be the responsibility of the Project Manager under the supervision of the Director. The project will also establish a steering committee. This will consist of Director and staff, plus external invited experts representing both the literary and historical subject area, and IT. The committee will meet twice a year and monitor progress of the project. This will be made up of subject-specific experts, and technical advisors. Agreement has already been reached to include: Andrew Motion, Poet Laureate; Mark Bostridge, Literary Executor of the Vera Brittain Estate; Richard Emeny, Head of the Edward Thomas Society; Ian Firla, representing the Robert Graves Trust; Vivien Noakes, recent editor of the poems of Isaac Rosenberg; University lecturer in War literature and FE/School teacher for history (to be invited ); Representative from the Imperial War Museum; Representative of ProQuest; Representative from the AHDS (Oxford Text Archive); Representative of Oxford Digital Library Services; Representative from JISC.

#### 14. Risk Analysis

The following risks and preventative actions have been identified.

Risk	Possibility	Action
Staff not recruited	Medium/low	Existing expertise can be seconded to project at Oxford if needed.
Collection holders fail to digitize material	Low	Agreement has already been reached on this, and quotes for costs received. All have a good track record in digitizing.
Search engine does not deliver	Low	Oxford has already demonstrated expertise with eXist in the John Ruskin project
Failure to build Community Collection	Medium	Oxford has considerable expertise in image repositories and will use existing software (e.g. MDID)
Failure to meet sustainability target of 10 years	Low/Medium	Oxford has shown commitment to doing this with the JTAP project. All material will be deposited in national digital preservation archives, and the ODL will be consulted if existing staff and expertise leave Oxford.