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## MS47 First Exploitation Plan

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**Abstract:** Milestone MS47 marks the start of the work which focusses on the exploitation and sustainability of the Europeana Sounds project. This document explores potential sustainability options and explores how the exploitation planning can be developed in the coming months.

Dissemination level	
Public	X
Confidential, only for the members of the Consortium and Commission Services	



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## Application area

This document is a formal output for the European Commission, applicable to all members of the Europeana Sounds project and beneficiaries. This document reflects only the author's views and the European Union is not liable for any use that might be made of information contained therein.

## Statement of originality

This document contains original unpublished work except where clearly indicated otherwise. Acknowledgement of previously published material and of the work of others has been made through appropriate citation, quotation or both.

## Project summary

Europeana Sounds is Europeana's 'missing' fifth domain aggregator, joining APEX (Archives), EUscreen (television), the Europeana film Gateway (film) and TEL (libraries). It will increase the opportunities for access to and creative re-use of Europeana's audio and audio-related content and will build a sustainable best practice network of stakeholders in the content value chain to aggregate, enrich and share a critical mass of audio that meets the needs of public audiences, the creative industries (notably publishers) and researchers. The consortium of 24 partners will:

- Double the number of audio items accessible through Europeana to over 1 million and improve geographical and thematic coverage by aggregating items with widespread popular appeal such as contemporary and classical music, traditional and folk music, the natural world, oral memory and languages and dialects.
- Add meaningful contextual knowledge and medium-specific metadata to 2 million items in Europeana's audio and audio-related collections, developing techniques for cross-media and cross-collection linking.
- Develop and validate audience specific sound channels and a distributed crowd-sourcing infrastructure for end-users that will improve Europeana's search facility, navigation and user experience. These can then be used for other communities and other media.
- Engage music publishers and rights holders in efforts to make more material accessible online through Europeana by resolving domain constraints and lack of access to commercially unviable (i.e. out-of-commerce) content.

These outcomes will be achieved through a network of leading sound archives working with specialists in audiovisual technology, rights issues, and software development. The network will expand to include other data-providers and mainstream distribution platforms (Historypin, SoundCloud) to ensure the widest possible availability of their content.

For more information, visit <http://pro.europeana.eu/web/europeana-sounds> and <http://www.europeanasounds.eu>

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## Executive summary: MS47 First Exploitation Plan

This milestone marks the start of the exploitation and sustainability planning for Europeana Sounds that began in M18 under Task T7.4 *Exploitation planning, sustainability and governance*. Within this document different options for both the exploitation planning and sustainability planning are identified, and these will be further examined in D7.5 *Market Survey and Exploitation planning* and in D7.9 *Final Exploitation plan and Sustainability strategy*. This document offers a brief overview of potential activities, which will be further explored and then reported on in the future deliverable.

### 1 Introduction

This milestone marks the start of task T7.4 *Exploitation planning, sustainability and governance*. As per the Description of Work [Ref 1] this task will define suitable business models for Europeana Sounds and will develop models needed to sustain the platform and services after the project duration. An effective exploitation plan will be defined, based on the Business Model Canvas methodology. The exploitation plan will be maintained and updated throughout the entire project period to reflect possible refocusing of user-oriented and industrial work. This task will also oversee the creation of a European Section of IASA. In this document we will suggest the different options open to exploitation which will be more fully explored in D7.5 *Market Survey and Exploitation planning* and in D7.9 *Final Exploitation plan and Sustainability strategy*. This document will also outline the beginnings of the sustainability options that are available to the project consortium after the project ends in January 2017.

The project exploitation is intrinsically linked to the project dissemination; therefore, an important document to refer to is D6.7 *Dissemination Materials and Press Kit 2* [Ref 2]. Dissemination and efficient publicity are intrinsically important to the exploitation of the project results, both during and after the project lifetime. The WP6 activities only cover dissemination activities during the project lifetime therefore it is after this that the sustainability plan will become effective. There are certain measures in place for the project dissemination which in turn allows the project to monitor the reach of the exploitation. D6.3 *Initial communication plan* [Ref 3] and D6.4 *Communication plan and evaluation* [Ref 4] outline the communication toolkit and methods currently in place for both dissemination and exploitation. Therefore, this document will not explore dissemination options as they have already been documented. This document will focus on the activities which are incorporated into WP7, such as fostering a sustainable future for the project and building a best practice network with consortium members and associate partners.

### 2 Exploitation

This milestone marks the start of the exploitation planning, the majority of which will be documented in D7.5 *Market survey and exploitation planning*. This document includes aspects which will be examined in greater detail in D7.5 and D 7.9.

An exploitation plan is important in order to guarantee the transference of the project results beyond the project lifetime. An exploitation strategy should contain an outline of target groups and measures to ensure that project benefits will endure beyond the project lifetime.

The dissemination plan informs the strategy and planned activities within the project lifetime and the exploitation plan needs to define the ways in which the project knowledge and benefits will be disseminated by depicting the actual activities planned for this. This has been explored and documents in both D6.3 *Initial communication plan* [Ref 3] and D6.4 *Communication plan and evaluation* [Ref 4].

## 2.1 Business Model Canvas

The Business Model Canvas<sup>1</sup> is a strategic management template for developing or documenting new businesses. We should be able to apply this to the project outputs, such as the music channel, in order to discover the resources, activities and value propositions of those outputs. The value propositions can then help to identify what should be exploited within the project outputs. The activities related to the output may also help to identify how they can be exploited. We would suggest that a business model canvas should be created for each large project output so the consortium can see where effort should be concentrated and how it can lead to exploitation and, in the future, sustainability. Project outputs may include developments such as the Music Channel or the pubic conferences, and this will be further defined in the future deliverable.

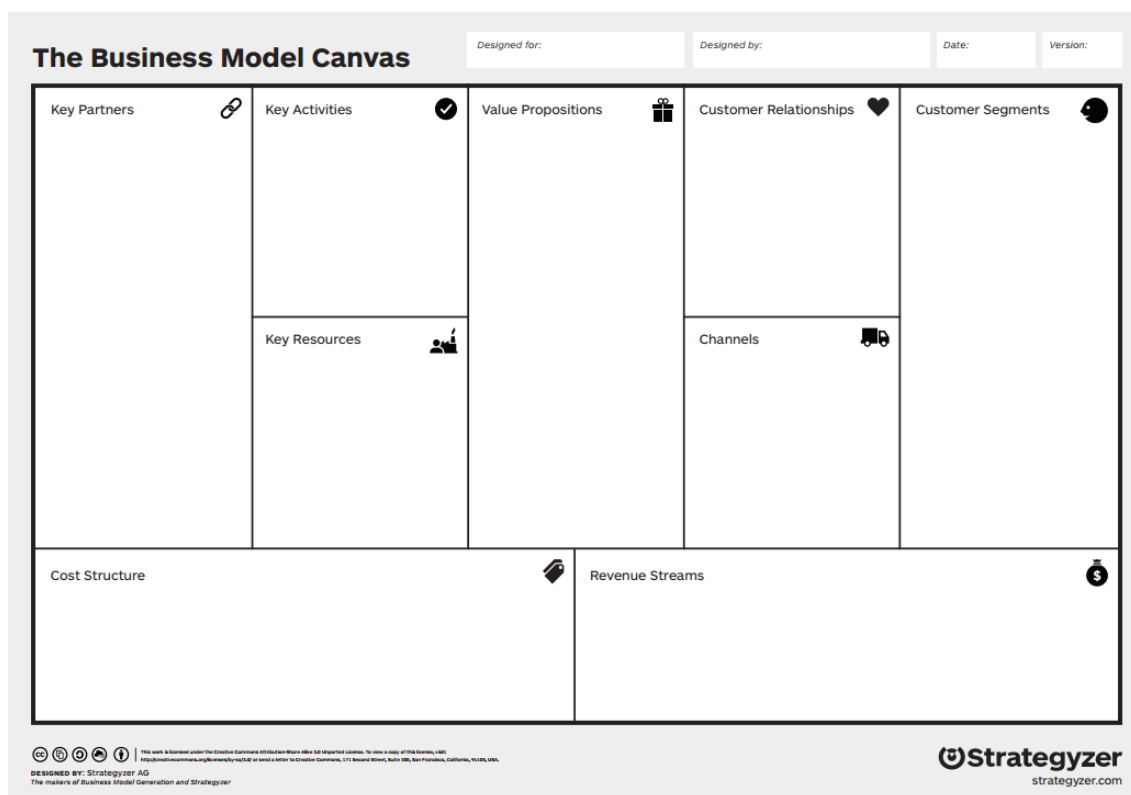


Figure 1. The Business Model Canvas designed by Strategyzer AG (CC BY-SA)<sup>2</sup>

<sup>1</sup> <http://www.businessmodelgeneration.com/canvas>

<sup>2</sup> [http://www.businessmodelgeneration.com/downloads/business\\_model\\_canvas\\_poster.pdf](http://www.businessmodelgeneration.com/downloads/business_model_canvas_poster.pdf)

## 2.2 SWOT analysis

A SWOT (strength, weakness, opportunity, threat) analysis has already been carried out in D6.3 *Initial Communication Plan* [Ref 3], which applies to the communication strategy. This highlighted the strengths, weaknesses, opportunities and threats facing the project communications. The next SWOT analysis will be carried out for the exploitation and sustainability of the project and will help to identify key areas for the strengths and weaknesses of exploitation planning in the project. This can be seen below in Table 1.

**Table 1: SWOT analysis of Europeana Sounds exploitation**

	Helpful	Harmful
I N T E R N A L  O R I G I N	<p><b>Strengths</b></p> <ul style="list-style-type: none"> <li>Existing consortium who have their own networks in which to promote the project outputs</li> <li>Already a critical mass of audio related content available in Europeana which is part of the music channel</li> <li>At the halfway point of the project there are already outcomes to be promoted and exploited</li> </ul>	<p><b>Weaknesses</b></p> <ul style="list-style-type: none"> <li>Funding is time limited, the project and funding will end in January 2017</li> <li>Not having enough time for exploitation and building on outcomes within project lifetime</li> <li>Project outputs may not be ready in time</li> <li>Target audiences may not find the sounds chosen for provision in Europeana/ the Music Channel interesting or appealing</li> </ul>
E X T E R N A L  O R I G I N	<p><b>Opportunities</b></p> <ul style="list-style-type: none"> <li>Raise the profile of the project outputs which may lead to further funding under future projects</li> <li>Project outcomes can be promoted to educational institutions, creative industries or cultural heritage organisations.</li> <li>External umbrella organisations (e.g. IASA) will support the sustainability of project objectives</li> </ul>	<p><b>Threats</b></p> <ul style="list-style-type: none"> <li>Reality may not match up to the expectations of users</li> <li>Licensing may restrict the user experience</li> <li>Existence of other high quality online platforms to share sounds with millions of recordings</li> </ul>

## 2.3 The Best Practice Network (BPN)

The Best Practice Network (BPN) could be seen as the most important part of the exploitation and sustainability planning. The project consortium has formed the BPN and each partner will play a part in exploiting the outputs of the project to ensure that the benefits of the project can be far reaching.

The BPN will need to be fostered through project communications and indeed needs to live beyond the project lifetime and beyond the project partners.

Different partners will focus on different aspects of the project, as not everyone is involved in each work package. Partners who are involved in providing data may want to focus on the exploitation of their data appearing in Europeana, or partners who are involved in the creation of the music channel may wish to focus on this. Each partner will be contacted in preparation of D7.5 and asked how they are currently planning their own exploitation of the project. The consortium will also decide on the common values that the project adds from each partner's perspective which will help to inform a shared exploitation plan. Associate Partners (see 3.2) and IASA (3.1) will also be core participants in the BPN.

## 3 Sustainability

This section offers a brief introduction to sustainability options currently available to Europeana Sounds which are linked to the exploitation of the project. The full sustainability strategy will be released in D7.9 *Final exploitation plan and sustainability strategy*.

### 3.1 International Association of Sound and Audiovisual Archives

The International Association of Sound and Audiovisual Archives (IASA) has been identified as an important partner for the sustainability of Europeana Sounds. IASA itself has been in existence for over 45 years and is supported by a paying membership of some 400 institutions and individuals from over 70 countries including 24 EU member states. A number of the Europeana Sounds Consortium are also members of IASA (including BL, NLL, NISV, ITMA, CNRS, DNB, OeM and BnF). IASA's purposes as described in its constitution concern "the care of, access to, and long term preservation of the world's sound and audiovisual heritage". IASA promotes, encourages and supports the development of best professional standards and practice in all countries through communication, cooperation, advocacy, promulgation, dissemination, training and/or education, amongst public or private archives or libraries, institutions, businesses, organisations and associations which share these purposes.<sup>3</sup>

The Project Coordinator, Richard Ranft, is a member of the IASA Executive Board. He submitted an initial formal proposal to the IASA Board in October 2014 for the future creation of a new Europeana Task Force and this was accepted in principle. The initial proposal is included in Appendix 2 of this document. This proposal was discussed more fully at the IASA Board meeting on 26 September 2015, and then presented to the IASA General Assembly later that week during the IASA 2015 annual conference in

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<sup>3</sup> <http://www.iasa-web.org/iasa-constitution#intro>



Paris. A proposed terms of reference for this Task Force was accepted by the IASA Board is included in Appendix 3 of this document.

The IASA 2015 conference (27 September – 1 October 2015) hosted at the Bibliothèque nationale de France also saw the launch of the first Europeana Sounds training workshop for prospective associate data providers, led by the WP1 leader. The first Europeana Sounds public conference on 2 October was organised at the same venue explicitly to align immediately at the end of the IASA conference so as to forge a close allegiance to IASA and allow for mutual co-promotion of the project conference and the regular IASA conference community of sound archivists. The proposal for the IASA Task Force includes the establishment of aggregation training workshops in each future IASA conference. Another option is for IASA, as a limited UK company, to apply for EC funding to expand the Europeana Sounds BPN by working closely with Europeana to improve the aggregation workflows, to raise the profile of audio heritage in Europe, and to support efforts to lower the barriers to its access. Other activities carried out by IASA already include the definition and application of international standards for cataloguing, audio digitisation and preservation.

Now that the proposal to IASA has been accepted we will next plan how the objectives of the Task Force become a reality and set out processes and procedures for the Task Force as an integral and long term activity within the auspices of IASA. A placeholder webpage<sup>4</sup> has been set up on the IASA website and a public discussion forum will be established in the next few weeks.

### **3.2 Associate Partners**

Associate partners will be an important part of our ambition for expanding our network and encouraging other cultural heritage institutions to share their audio archives on Europeana. Over a dozen interested parties have been in contact with the Project Coordinator since the project was first conceived in May 2013, and to this end it was decided that an initial meeting would be held during the IASA 2015 conference. The WP1 lead, Tom Miles, held a workshop on 1 October for organisations that are interested in becoming Associate Partners, and 24 organisations registered to attend. The workshop outlined what our objectives are, what Europeana is, the essential prerequisites for becoming a data provider and the process of data aggregation and ingestion.

From this workshop we will gain an idea as to how many interested parties will want to formalise their interest and become Associate Partners of the project. We foresee there to be two types of Associate Partner; those that join and are active participants in contributing data to Europeana, and those that do not currently have the resources to contribute data but will be actively involved in promoting the project and sharing advice within the Best Practice Network, including to other potential data providers in their region. Therefore Associate Partners will play an active part in the exploitation of the project and in the sustainability by creating a wider network of cultural heritage organisations that are able to contribute audio archives to Europeana.

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<sup>4</sup> <http://www.iasa-web.org/europeana-sounds-task-force>

### 3.3 Music channel sustainability

The Music Channel was launched as an alpha version in August 2015 and is a key output of the project. In early September 2015 a meeting was held in The Hague with Europeana staff, the PMB and music experts from the Europeana Sounds consortium to discuss the future management of the channel. MS22 *Audio channels first production version* [Ref 5] sets out how the management of the channel is currently envisaged, but this is subject to change. A Channel Manager is required to coordinate and manage the channel and this will be investigated further within our sustainability options. At present this role is shared by the Project Manager and Metadata Manager, both at BL. The music channel will continue after the project lifetime and so a way forward needs to be found to ensure that it is exploited to its full potential and has an effective sustainability plan in action for this project output.

### 3.4 DSI proposal

Following the examples of Europeana Fashion, EUscreenXI and other projects, it may be possible for one of the existing Europeana Sounds project partners or for IASA to bid along with Europeana for future funding under the DSI (Digital Service Infrastructure) funding scheme to continue the work and support the project outputs. For example, this may be an effective way of funding the Europeana music channel and providing the resources needed to develop it, and to expand the BPN with additional Associate Partners. This option will be explored with the Europeana Foundation and, if a way forward is found, will be proposed to the entire project consortium.

## 4 Exploitation Plan schedule

The table below shows the upcoming activities related to the exploitation and sustainability of Europeana Sounds. This will be updated as time progresses and additional activities are identified.

**Table 2: Schedule of activities linked to exploitation and sustainability**

Date	Activity
14/09/15	PMB decision as to who will be the interim music channel manager during the first three months of the channel launch.
26/09/15	The Project Coordinator (Richard Ranft) to propose the formation of a Europeana Sounds Taskforce within IASA at the IASA Executive Board meeting.
01/10/15	The WP1 leader (Tom Miles) will hold a workshop at IASA for potential Associate Partner data providers who have expressed an interest in Europeana Sounds
02/10/15	Second IASA Board meeting to formally create the Europeana Task Force, propose convenor and complete follow up actions.
16/10/15	The British Library will follow up, sending relevant information, with any potential associate partners who attended the IASA workshop and expressed a firm interest in formalising the partnership.
30/10/15	The British Library will send out formal Associate Partner agreements to interested parties

October 2015	Management activities for the Music Channel should commence; including the coordination of the rotating monthly curatorship, promotion and inclusion of project partners in planning.
November 2015	Business Model Canvas and sustainability discussions with Europeana and PMB
November 2015	Meeting between BL and Europeana to discuss a collaboration with potential DSI funding
January 2016	Workshop with project partners to explore options for the exploitation and sustainability of the outputs of the project
February 2016	Formal meeting with IASA Board to discuss further actions to consolidate the Task Force.
October 2016	IASA Annual conference: data providers workshop and Europeana Sounds Task Force meeting

## 5 References

Ref 1	Description of Work <a href="http://pro.europeana.eu/project/europeana-sounds">http://pro.europeana.eu/project/europeana-sounds</a>
Ref 2	D6.7 <i>Dissemination Materials and Press Kit 2</i> <a href="http://pro.europeana.eu/project/europeana-sounds">http://pro.europeana.eu/project/europeana-sounds</a>
Ref 3	D6.3 <i>Initial Communication Plan</i> <a href="http://pro.europeana.eu/files/Europeana_Professional/Projects/Project_list/Europeana_Sounds/Deliverables/EuropeanaSounds-D6.3-Initial-Communication-Plan.pdf">http://pro.europeana.eu/files/Europeana_Professional/Projects/Project_list/Europeana_Sounds/Deliverables/EuropeanaSounds-D6.3-Initial-Communication-Plan.pdf</a>
Ref 4	D6.4 <i>Communication plan and evaluation V1</i> <a href="http://pro.europeana.eu/files/Europeana_Professional/Projects/Project_list/Europeana_Sounds/Deliverables/EuropeanaSounds-D6.4-CommunicationPlanAndEvaluationV1-v1.3.pdf">http://pro.europeana.eu/files/Europeana_Professional/Projects/Project_list/Europeana_Sounds/Deliverables/EuropeanaSounds-D6.4-CommunicationPlanAndEvaluationV1-v1.3.pdf</a>
Ref 5	MS22 <i>Audio channels first production version</i> <a href="http://pro.europeana.eu/files/Europeana_Professional/Projects/Project_list/Europeana_Sounds/Milestones/europeanasonsds-ms22-audio-channels-first-production-version-v1-0.pdf">http://pro.europeana.eu/files/Europeana_Professional/Projects/Project_list/Europeana_Sounds/Milestones/europeanasonsds-ms22-audio-channels-first-production-version-v1-0.pdf</a>

## Appendix 1: Terminology

A project glossary is provided at: <http://pro.europeana.eu/web/guest/glossary>.

Additional terms are defined below:

Term	Definition
AB	Advisory Board
APEX	Archives Portal Europe network of excellence

BPN	Best Practice Network
EC-GA	Grant Agreement (including Annex I, the Description of Work) signed with the European Commission
GA	General Assembly
IASA	International Association of Sound and Audiovisual Archives
PC	Project Coordinator
PMB	Project Management Board
TEL	The European Library
UAP	User Advisory Panel
WP	Work Package

## Appendix 2: Initial formal proposal to the IASA Board for the creation of a Europeana Task Force

### Europeana Sounds: October 2014 report for IASA Executive Board

#### *Action: EB to discuss, approve approach*

Europeana Sounds (ES), a 3-year, €6.1M project, 80% funded by the EU, begun in Feb 2014. It aims to bring together metadata that links to a million sound recordings currently dispersed across different online collections from Europe's digital audio archives and by making them discoverable through a single web interface, on the Europeana portal <http://www.europeana.eu/portal/>. ES has 24 participating institutions (list at the end). See <http://www.europeanasounds.eu/> for more info.

One of the aims of ES, and a requirement for these kinds of projects, is to build a sustainable 'best practice network' of stakeholders to aggregate, enrich and share a critical mass of audio for public audiences, the creative industries (notably publishers) and researchers. Other EC funded projects in the past, such as Presto, the EUScreen and the European Film Gateway, have all created independent foundations to further their work. Europeana Sounds instead will to work within an existing and long-established member institution, i.e. IASA, to their mutual benefit, as already agree with the IASA Board.

#### **IASA's role**

1. The BL will produce a sustainability plan for European Sounds in Jan 2017, which will explain IASA's role
2. Some of the ES project partners are IASA members, and all others are being urged to join. I am presenting on the project in Cape Town.
3. As part of the project's long-term sustainability planning and to extend the work and spread the expertise that will be developed in the project, we aim to create a European (or 'Europeana') Section or Task Force within IASA by 2017 (=year 3 of the project).
4. Purposes: to raise awareness among European Sound Archives, and archives elsewhere with European collections of the Europeana sound portal, provide training workshops at future IASA conferences on the metadata interoperability and upload software as a full legal entity and apply for EC funding and be a full partner in EC projects; provide advice on rights labelling for metadata objects; advise on online delivery and discovery.
5. Exactly how this will be organised, its relation to other IASA sections/committees needs discussion with the IASA Board.
6. We can also examine opportunities for future funding to IASA from EC. As IASA is now an official UK company, it might be possible to register as a legal entity for funding.
7. We expect to hold two face-to-face meetings with IASA, in 2015 and 2016 (the project budget can cover a total of €4,800 travel costs for the meetings for about three IASA EB members, e.g. President, Secretary +1 other).
8. With BNF playing a key role in the project, and the head of BNF chair of Europeana Board, the IASA October 2015 conference hosted in Paris will be a good opportunity to publicise IASA's future role in this direction.

Richard Ranft 01/10/2014

#### List of ES funded partners (\* IASA members):

- |  |  |
|--|--|
| 1. *British Library                                    | 5. Friends of Music Society of Greece  |
| 2. Centre National de la Recherche Scientifique (CNRS) | 6. Istituto Centrale per il Catalogo Unico delle Biblioteche Italiane e per le Informazioni Bibliografiche |
| 3. *UAB DIZI, Lithuania                                | 7. *Irish Traditional Music Archive  |
| 4. Deutsche Nationalbibliothek                         |  |

8. The Language Archive/Max Planck Gesellschaft
9. \*National Library of Latvia
10. \*Osterreichischer Mediathek
11. Rundfunk Berlin-Brandenburg
12. Sabhal Mor Ostaig (Tobar an Dualchis), UK
13. Statsbiblioteket, DK
14. Oesterreichische Nationalbibliothek
15. \*Faculdade de Ciencias Sociais e Humanas da Universidade Nova de Lisboa
16. Comhaltas Ceoltoiri Eireann, IE
17. \*Nederlands Instituut Voor Beeld en Geluid
18. \*Bibliotheque Nationale de France
19. Kennisland (NL)
20. Europeana Foundation (NL)
21. National Technical University of Athens
22. AIT Austrian Institute of Technology
23. Net7 (Italy)
24. We Are What We Do Community Interest Company (UK)

## Appendix 3: Proposal to the IASA Board for the terms of reference for the new Europeana Task Force

### IASA Europeana Sounds Task Force Terms of Reference

**Convenor:** Richard Ranft, British Library

**Summary:** Europeana Sounds is a project co-funded by the European Commission and the Europeana Sounds consortium that aims to transform access to and awareness of Europe's audio heritage. The project is scheduled to run from February 2014 to January 2017. The activities of the project are organised in seven thematic work packages: aggregation, enrichment & participation, licensing guidelines, channels development, technical infrastructure, dissemination & networking, project management & sustainability.

IASA's Europeana Sounds Taskforce will be created as a successor to the project in order to continue opening up Europe's sound heritage and making it more accessible to all.

#### **Purpose of the Task Force:**

The Task Force will bring together interested parties within IASA who wish to continue the work of the Europeana Sounds project. The group will be established by the Europeana Sounds Project Coordinator, The British Library.

#### **Aims of the Task Force:**

1. Investigate how the current work of the Europeana Sounds consortium can be transferred to IASA
2. Provide advocacy through IASA for the preservation, promotion and protection of European sound heritage.
3. Investigate how training can be provided for existing and new data aggregators and data providers. (The first training session to be held at the IASA 2015 conference).
4. Investigate potential funding to continue the project's work and, as necessary, enter funding bids.
5. devise a long term plan for the sustainability of the established work and how it may continue
6. Investigate potential partners and invite them to join the network.

#### **Membership of the Task Force:**

The Task Force will be open to all members of IASA. It is expected that some members from the Europeana Sounds project consortium will also be part of the Task Force. Members should be keen supporters of both opening up sound heritage and its preservation, and should understand the aims of Europeana.

The Task Force should be a temporary structure formed to continue the project work and to look for sustainable options for continuing the work in other ways.

**Review:**

The terms of reference for this Task Force will be reviewed on an annual basis to ensure that aims and objectives are still relevant.

**Work methods:**

The Task Force will work together to achieve its aims. This may be either in person or virtually. As a minimum the Task Force will meet annually at the IASA conference.

**Sharing of resources:**

The Task Force will be presented with necessary existing documentation from the project. A Task Force web space and forum will be created on the IASA website and/or Basecamp platform to facilitate group discussion and sharing documents.

Richard Ranft, Laura Miles

The British Library 24/09/2015