Annex 1

Description of Work

(Targeted Projects)

[ECP 2008 DILI 538013 MIMO]

MIMO

Musical Instrument Museums Online

e*Content*plus

Table of contents

0 PROJECT SUMMARY 3
1 RATIONALE AND OBJECTIVES 3
1.2 Description of the project objectives *3*
1.3 Expected results *5*
1.4 List of participants *6*
2 CONTRIBUTION TO PROGRAMME OBJECTIVES 7
3 EUROPEAN DIMENSION 8
4 CONTENT 9
4.1 Underlying content *9*
4.2 IPR issues *14*
4.3 Multilingual and/or multicultural aspects *14*
5 IMPACT AND SUSTAINABILITY 14
5.1 Analysis of demand *14*
5.2 Target users and their needs *16*
5.3 Critical Mass *17*
5.4 Sustainability *17*
6 PERFORMANCE MONITORING 18
6.1 Success indicators *18*
6.2 Performance measurement and evaluation *19*
7 PROJECT WORK PLAN 21
7.1 Description of work and roles *21*
7.2 Technologies and Standards *23*
7.3 Project plan *24*
7.4 Work package and labour effort overview *29*
7.5 Work package description *30*
7.6 Deliverables List *44*
8 PROJECT MANAGEMENT 46
8.1 Project Management Structure and Responsibilities *46*
8.2 Project communication mechanisms *47*
8.3 Risk Analysis and Risk Management *48*
8.4 Quality Assurance *49*
9 DISSEMINATION AND AWARENESS 50
9.1 Events and Meetings *52*
10 OTHER CONTRACTUAL CONDITIONS 55
10.1 Subcontracting *55*
10.2 Other specific costs *55*
10.3 Indicative budget distribution & pre-financing schedule *56*
11 APPENDICES 58
11.1 Consortium description *58*
Background and reference documents *68*

0 Project Summary

The aim of the MIMO project is, through EUROPEANA, to create a single access point to information and digital content on the collections of musical instruments held in European museums.

Europe has developed its culture of music over many centuries and integral to that development are its tools: musical instruments. Collectively, the European museum collections hold the largest number of these objects in the world and, as such, can claim to represent a key part of the world's musical instrument heritage.

At present, however, there is no common access point for anyone wishing to explore the collections online, nor is there any consistency or common standard for the presentation online of musical instruments. Taken as a whole, this important heritage is currently only accessible (with some difficulty) to scholars and museum professionals through research via the individual museums: this project seeks to address that problem. Through the targeted digitisation of well-defined groups of instruments it will – by complementing already available locally existing digital content – create a common, easily accessible source for information on musical instruments. Therefore, the European musical instrument portal MIMO, as an aggregation of digital content, will offer this content to EUROPEANA. Moreover, over time music has played an important part in a wide range of cultural, social economic and historic activities and as such can also contribute relevant information to all of the three main themes of EUROPEANA: cities, social life, and music. Working in close collaboration with EUROPEANA, the eleven museums that make up the MIMO partnership will enable digital content to be harvested from their collection databases and made available through the EUROPEANA website.

1 Rationale and Objectives

1.1 Description of the issue addressed and the current situation (baseline)

The aim of the MIMO project is, through EUROPEANA, to create a single access point to information and digital content on the collections of musical instruments held in European museums.

Europe has developed its culture of music over many centuries and integral to that development are its tools: musical instruments. Collectively, the European museum collections hold the largest number of these objects in the world and, as such, can claim to represent a key part of the world's musical instrument heritage.

Musical instruments play an important part not only in art, but also in many other European social contexts, such as military life, dances, feasts, ceremonies etc. European musical instruments were typically produced in urban centres or well-defined regions and traded worldwide. Museum collections inform and provide essential points of reference for musicians and instrument makers seeking to interpret the cultural heritage. Ethnographical collections too have inspired European composers and instrument makers.

At present, however, there is no common access point for anyone wishing to explore the collections online, nor is there any consistency or common standard for the presentation online of musical instruments. Taken as a whole, this important heritage is currently only accessible (with some difficulty) to scholars and museum professionals: this project seeks to address that problem. Moreover, the majority of the current museum websites present their content only in their own language, although a few offer English or perhaps one other as an alternative (though not always offering the full detail).

1.2 Description of the project objectives

A key aim of this project will be to improve access to multilingual content through the delivery of dictionaries for controlled vocabularies for musical instruments databases, ensuring consistency of nomenclature for the musical instruments within a multilingual framework comprising the following languages: French, German, Italian, Dutch, Swedish and English. Musical instruments and music have a wide-ranging appeal, and in order to engage with the maximum number of visitors to the web pages, the dictionaries will include names for instruments that are familiar to non-specialists, as well as a variety of synonyms and the terms used by professional curators. This will be based on the standard classification for musical instruments devised by Curt Sachs and Erich Moritz von Hornbostel in 1914 that so far has had no international body to review, and

agree the many proposals made for its modification. The dictionaries created by the Work package will be applied across the board to the metadata for all the instruments in the project by the museums.

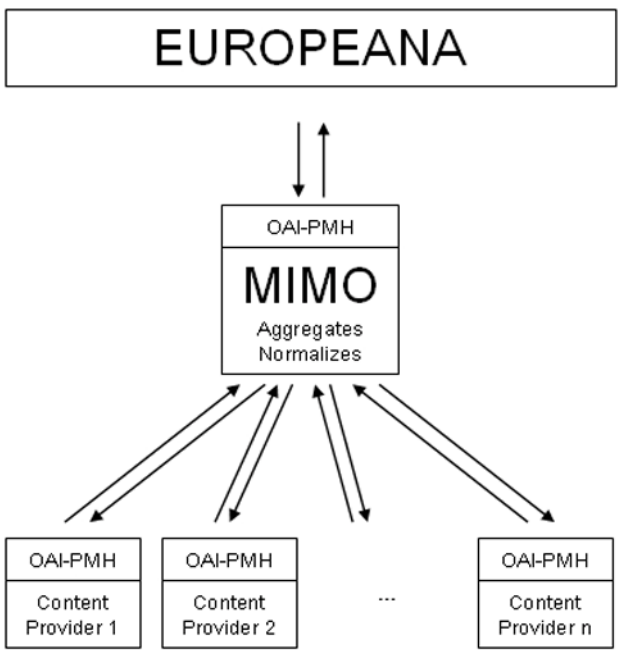
The package will also include the vital work of reviewing the EUROPEANA themes that provide social contexts and events which can be linked to object records in order to enrich them. Conversely, EUROPEANA themes will be animated by the MIMO project outputs that will include sound recordings, images and records of musical instruments.

While most of the partners have a significant proportion of their collections digitised in some form, few have much of this material available online. For that reason, and through the targeted digitisation of well-defined groups of instruments, the project will – by complementing already available locally existing digital content – create a common, easily accessible source for information on musical instruments. The project will digitise 35,000 musical instruments in public collections to build – together with 10,000 already existing digital images of musical instruments – a critical mass of 45,000 images of musical instruments with their metadata and so making 40% of Europe's and 16% of the world's heritage of historic musical instruments in public possession digitally available.

1250 digital sound files giving an impression of the instruments' sound will also be made available, 550 others will be digitised from analogue sources. The sound files will be made available via EUROPEANA and will be typically 30 seconds or more in some cases, and will be clear of IPR restrictions. The overall number of sound files seems relatively small in comparison with the images. However, as only a small quantity of historic musical instruments are still in playing condition, these examples are particularly precious. New recordings being made in the future will continuously be added. Even rarer, and thus more precious, are video clips of historic musical instruments being played. The project will provide 300 video clips, of which 200 will be digitised.

To achieve this, the project will create a technical platform that will aggregate metadata related to musical instruments in public collections to provide EUROPEANA with normalised data, using OAI Harvesting, and digitised documents such as images, audio and video files. The project will aggregate all content as MIMO and EUROPEANA will harvest from there – see diagram below.

Aggregated harvesting via MIMO



The European musical instrument project MIMO, as an aggregator of digital content, will not only offer this kind of digital content to EUROPEANA, but also contribute relevant information to all of its three main themes: cities, social life, and music.

The content presented via EUROPEANA will be accessible and valuable to both the general public and specialist users. In this way it will be useful in educational programmes, school classrooms, and to the general web user with an interest in music, history, culture, or craft. By including information of a specialist nature, it will also be of value to the growing international community of museums, organologists,

musicologists, and students. The information will also meet the needs of concerned commercial users, such as instruments makers, free-lance instrument restorers, auctioneers, assurance companies, antiquaries, and art dealers. Moreover, by making this content freely available online, via EUROPEANA, and as there is no equivalent project on this scale anywhere else, MIMO will put European museums and European collections at the forefront of world research, reaching users not just across the community but throughout the rest of the world.

1.3 Expected results

The main outcome of the project will be a single access point to information on the most typical and most valuable products of musical instrument making, both European and extra-European, as a thematic contribution to the main themes of EUROPEANA. It will create standards for future digitisation projects of musical instruments beyond the scope of eContentplus.

It will be created by harvesting the databases from the collections of the partner museums and made accessible through EUROPEANA.

This resource will be accessible beyond the life of the project and new content will continue to be added, not only within the existing project partnership but for other museums wishing to contribute to it.

The key results of the project will be:

- The creation of a public MIMO website (D6.1)
- The launch of an online promotional newsletter, to be updated throughout the project (D6.4)
- The issue of promotional flyers and other promotional materials (WP6 – task 2)
- Establishment of a common data model based on existing standards (WP2 - tasks 2 and 4)
- Promotional material circulated to press (D6.3 & 6.4)
- The creation of OAI-PMH repositories guidelines – these will be used for partners during the project and other organisations wishing to contribute at a later date. (D2.2)
- The creation of a MIMO Database (WP2 – task 6)
- Define a simplified model for musical instrument classification (D3.1)
- The creation of an English and French hierarchic dictionary and a list of instruments' names and synonyms (D3.3)
- Translation of English and French dictionaries into German, Italian, Dutch and Swedish, creating a list of makers' names, identify authority dictionaries of instrument makers (D3.3)
- Pilot the methodology on a test website.
- Deliver content to EUROPEANA (WP2 - Task 11)
- Completion of a final report (WP4 - D4.6)

In addition there will be at least six meetings of the Project Steering Group over the life of the project. These will be hosted, in rotation around the partnership. They will also provide an opportunity to make a public presentation at various key points in the project cycle.

Evaluation and Assessment (WP5) will be carried out at regular intervals over the life of the project, to shape the direction of the project to ensure that all needs are met.

1.4 List of participants

List of Participants

Partic. No[1]	Participant full name	Participant short name	Country	Role in the project[2]	Date enter project	Date exit project
1	University of Edinburgh	UEDIN	UK	Coordinator (WP4 – lead) Content Provider	M0	M24
2	Germanisches Nationalmuseum, Nürnberg	GNM	DE	Digitisation (WP1 - lead) Content Provider	M0	M24
3	University of Leipzig, Museum für Musikinstrumente	ULEI	DE	Content Provider	M0	M24
4	Africamuseum, Tervuren	RMCA	BE	Assessment and Evaluation (WP5 – lead) Content Provider	M0	M24
5	Associazione "Amici del Museo degli Strumenti Musicali," Firenze	AF	IT	Content Provider	M0	M24
6	Cité de la Musique, Paris	CM	FR	Harvesting (WP2 – lead) Content Provider	M0	M24
7	Musical Instrument Museum, Brussels	MIM-BE	BE	Thesaurus and Classification Content Provider	M0	M24
8	Università degli Studi di Firenze , Florence	UF	IT	Thesaurus and Classification	M0	M24
9	Horniman Museum, London	HML	UK	Thesaurus and Classification (WP3 – lead)	M0	M24
10	Stiftung Preußischer Kulturbesitz, Ethnologisches Museum	SPK	DE	Dissemination and Awareness (WP6 – lead) Content Provider	M0	M24
11	The Stockholm Music Museum	SMS-MM	SE	Content Provider Dissemination and Awareness	M0	M24

[1] Participant number 1 is the Coordinator. The remaining participants are beneficiaries.

[2] The main operational role that the participant plays in the proposed project. For example: content provider, technology provider, pedagogical expert, standardisation body, evaluation, dissemination etc.

2 Contribution to programme objectives

As indicated in the eContentPlus Work programme 2008, the overall aim of the programme is to make digital content in Europe more accessible, usable and exploitable and this is precisely the objective of the MIMO Project. At present there is no single access point to the collections of musical instruments held in European museums and yet these instruments represent an important part not only of European but world culture and heritage. By working collaboratively, the partners within the MIMO project will establish a mechanism which will not only enable their own collections to be accessed via EUROPEANA but which will enable other European museums to do likewise after completion of the project. As there is no equivalent project on this scale anywhere else, MIMO will place European collections and EUROPEANA at the forefront of research in this field, whether for the serious academic or the general interest user.

In its press release of 2nd March 2006 the European Commission unveiled its plan to promote digital access to Europe's heritage by supporting the creation of a single access point to cultural content. EUROPEANA should encompass full collaboration among the national libraries in the EU and through this, two million books, films, photographs, manuscripts, and other cultural works will be accessible through EUROPEANA by 2008. This figure will grow to at least six million by 2010, but is expected to be much higher as, by then, potentially every library, archive and museum in Europe will be able to link its digital content to EUROPEANA.

By working together, the museums can pull their collections into a single critical mass, which in terms of digital images alone, will bring together around 45,000 images of musical instruments with their metadata and so making 40% of Europe's and 16% of the world's heritage of historic musical instruments in public possession digitally available from a single source for the first time. This material will be of value to a range of users and for a variety of purposes.

- Within Education, it can be used by school teachers, university teachers, student teachers, school pupils, and university students in preparation of their work and as visual illustration in their classrooms.

- It will be of interest to both musical communities - musicians, ensembles, composers, instrumentalists - and geographical or ethnic communities, e.g. people from the countries where instruments were originally collected, to learn more about ancient forms of instruments or forms from other countries.

- Journalists (Broadcasting, Television etc.) and editors will find this to be a valuable resource as it will greatly reduce research time to find appropriate visual material for their work.

- Academic researchers and scholars (musicologists, organologists, etc.) will have their searches for comparable instruments and information greatly improved.

- Music fans, amateur musicians, general interest users get information about musical instrument development, get background information to their concert experience and enjoy looking at and hearing unique objects.

- Instruments collectors, instrument professionals (museums, curators, dealers, insurance) have the means for comparison and information about competent dialogue partners.

- Instrument makers and instrument conservators will be able to search comparable instruments for their work and get in contact with the owner institutions.

The project will draw on proven technological solutions, principally harvesting using OAI-PMH and customised Dublin Core, to enable its content to be exposed through EUROPEANA.

3 European dimension

One of the key aims of the i2010: Digital Libraries Initiative is to build a common European Digital Library (EUROPEANA) that will serve as a multilingual internet access point to cultural collections from all Member States. By bringing together the collections of eleven major museums from six European countries and making this available as digital content via EUROPEANA, the MIMO Project will make a significant contribution to raising the profile of Europe's cultural heritage through the targeted digitisation of content based on the theme of European musical instruments collections. Moreover, by establishing the mechanism to create this resource, it will provide the platform for other museums to add their content to EUROPEANA after the current project concludes, thus further expanding the online content to an even greater number of European countries.

Until now, research in this field, whether at serious academic level or for the general user, has been difficult, both in terms of ease of access to this information and also in language, with few museums sites offering information on their collections in more than one language. By drawing this material together under one access point and making it available in six European languages – English, French, German, Italian, Dutch, and Swedish, the MIMO project will create a critical mass of information which far exceeds anything available through a single country initiative and moreover will do so as a genuinely multilingual European resource.

4 Content

4.1 Underlying content

The following table provides a list of the digital objects which the consortium undertakes to make available:

Quantity and Quality of the Content

Provider[1]	Type[2]	Quantity & Definition[3]	Format & Quality[4]	IPR[5]	Current Use[6]	Existing Metadata[7]	Language	Additional comments
UEDIN	image	3,700 photos	JPEG, 2,700 colour, 1.000 b/w, screen res., as thumbnail and screen size	Holding copyright, to be licensed to EUROPEANA for non-commercial use	No registration, no library-like statistics; but see 5.2. Target users	3,200 musical instrument catalogue records - fields will include: - date and place of manufacture, makers, object title, description, inventory number etc.	English	To be normalised by MIMO-platform
UEDIN	audio	100 audio files	mp3, 30 seconds	Holding copyright, to be licensed to EUROPEANA for non-commercial use	No registration, no library-like statistics; but see 5.2. Target users	none	-	

[1] Short name of the participant who provides the content
[2] E.g. Text, image, movie, sound, music etc.
[3] E.g. 1,000 film clips, 2 million pages, 20,000 books etc.
[4] E.g. Format - JPEG, MPEG, Quicktime, HTML, PDF etc., Quality – Resolution, sampling rate, colour/greyscale etc.
[5] Access rights to use the content in the proposed project e.g. public domain or license
[6] Describe current users of the content, including the number (e.g. registered users)
[7] Describe fields, languages and structure of the metadata

Provider[1]	Type[2]	Quantity & Definition[3]	Format & Quality[4]	IPR[5]	Current Use[6]	Existing Metadata[7]	Language	Additional comments
UEDIN	video	100 video clips	.rm	Holding copyright, to be licensed to EUROPEANA for non-commercial use	No registration, no library-like statistics; but see 5.2. Target users	none	-	
GNM	image	3,100 photos	jpeg, 2,250 colour, 850 b/w, screen res., as thumbnail and screen size	Holding copyright, to be licensed to EUROPEANA for non-commercial use	No registration, no library-like statistics; but see 5.2. Target users	3,100 musical instrument catalogue records - fields will include: - date and place of manufacture, makers, object title, description, inventory number etc. compatible with CIDOC-CRM, close to MUSEUMDAT	German	To be normalised by MIMO-platform
GNM	audio	10 audio files	.mp3, 30+ seconds	Holding copyright, to be licensed to EUROPEANA for non-commercial use	No registration, no library-like statistics; but see 5.2. Target users	none	-	
GNM	video	7 video clips	.avi, 640 x 512 px	Holding copyright, to be licensed to EUROPEANA for non-commercial use	No registration, no library-like statistics; but see 5.2. Target users	none	-	
ULEI	image	5,000 photos	JPEG, 3,000 colour, 1,300 b/w, screen res., as thumbnail and screen size	Holding copyright, to be licensed to EUROPEANA for non-commercial use	No registration, no library-like statistics; but see 5.2. Target users	4,300 musical instrument catalogue records - fields will include: - date and place of manufacture, makers, object title, description, inventory number etc.	German	To be normalised by MIMO-platform

Provider[1]	Type[2]	Quantity & Definition[3]	Format & Quality[4]	IPR[5]	Current Use[6]	Existing Metadata[7]	Language	Additional comments
ULEI	audio	15 audio files	.mp3, 30 seconds	Holding copyright, to be licensed to EUROPEANA for non-commercial use	No registration, no library-like statistics; but see 5.2. Target users	none	-	
AF	image	321 photos	JPEG, 290 colour, 30 b/w, screen res., as thumbnail and screen size	Holding copyright for non-commercial use, to be licensed to EUROPEANA for non-commercial use	No registration, no library-like statistics; but see 5.2. Target users	170 musical instrument catalogue records - fields will include: - date and place of manufacture, makers, object title, description, inventory number etc.	Italian	To be normalised by MIMO-platform
AF	audio	20 audio files	.cda (wav)	Holding copyright for non-commercial use, to be licensed to EUROPEANA for non-commercial use	No registration, no library-like statistics; but see 5.2. Target users	none	-	
CM	image	5,000 photos	JPEG, 5,000 colour, screen res., as thumbnail and screen size	Holding copyright for non-commercial use, to be licensed to EUROPEANA for non-commercial use	No registration, no library-like statistics; but see 5.2. Target users	4,500 musical instrument catalogue records, - fields will include: - date and place of manufacture, makers, object title, description, inventory number etc. close to MARC21	French, English	To be normalised by MIMO-platform
CM	audio	91 audio files	.mp3, 30 seconds	Holding copyright, to be licensed to EUROPEANA for non-commercial use	No registration, no library-like statistics; but see 5.2. Target users	91, close to MARC21	French, English	

Provider[1]	Type[2]	Quantity & Definition[3]	Format & Quality[4]	IPR[5]	Current Use[6]	Existing Metadata[7]	Language	Additional comments
RMCA	image	8,600 photos	JPEG, 5,000 colour, 3,700 b/w, screen res., as thumbnail and screen size	Holding copyright, to be licensed to EUROPEANA for non-commercial use	No registration, no library-like statistics; but see 5.2. Target users	8,600 musical instrument catalogue records-fields will include: - date and place of manufacture, makers, object title, description, inventory number etc.	Dutch	To be normalised by MIMO-platform
MIM-BE	image	7,600 photos	JPEG, 6,600 colour, 1.000 b/w, screen res., as thumbnail and screen size	Holding copyright, to be licensed to EUROPEANA for non-commercial use	No registration, no library-like statistics; but see 5.2. Target users	6,200 musical instrument catalogue records - fields will include: - date and place of manufacture, makers, object title, description, inventory number etc.	Dutch, French	To be normalised by MIMO-platform
MIM-BE	audio	50 audio files	.mp3	Holding copyright, to be licensed to EUROPEANA for non-commercial use	No registration, no library-like statistics; but see 5.2. Target users	none	-	
SPK	image	7,000 photos	JPEG, 5,200 colour, 1.800 b/w, screen res., as thumbnail and screen size	Holding copyright, to be licensed to EUROPEANA for non-commercial use	No registration, no library-like statistics; but see 5.2. Target users	4,700 musical instrument catalogue records - fields will include: - date and place of manufacture, makers, object title, description, inventory number etc.	German	To be normalised by MIMO-platform
SPK	audio	500 audio files	.mp3	Holding copyright, to be licensed to EUROPEANA for non-commercial use	No registration, no library-like statistics; but see 5.2. Target users	none	-	

Provider[1]	Type[2]	Quantity & Definition[3]	Format & Quality[4]	IPR[5]	Current Use[6]	Existing Metadata[7]	Language	Additional comments
SPK	video	200 video clips	current format (mpeg, avi)	Holding copyright, to be licensed to EUROPEANA for non-commercial use	No registration, no library-like statistics; but see 5.2. Target users	none	-	
SMS-MM	image	5,600 photos	JPEG, 3,700 colour, 1,500 b/w, screen res., as thumbnail and screen size	Holding copyright, to be licensed to EUROPEANA for non-commercial use	No registration, no library-like statistics; but see 5.2. Target users	5,600 musical instrument catalogue records - fields will include: - date and place of manufacture, makers, object title, description, inventory number etc.	Swedish	To be normalised by MIMO-platform
SMS-MM	audio	1,000 audio files	.mpeg	Holding copyright, to be licensed to EUROPEANA for non-commercial use	No registration, no library-like statistics; but see 5.2. Target users	none	-	

4.2 IPR issues

In developing this project careful consideration has been given to the question of IPR. Given the scale of the project, both in terms of the quantity of digital content and range of museums involved in the partnership, this was seen as an area that merited serious discussion.

All museum partners retain copyright on their own images provided to the project and accord a license to use the delivered thumbnails and larger images in approximately screen size as JPEGs for non-commercial purposes to EUROPEANA, the latter being ideally protected from copying by an appropriate viewer technology. The museums keep their commercial use of high-resolution, printable images and will not deliver them to EUROPEANA. Users requiring access to higher quality images or full length audio and video will be able to do so via each holding institution's regular channels.

Audio and video files will be restricted in length to portions of 30 seconds. As examples, they will have the function of a citation rather than of a copyrighted work. All museum partners will deliver only audio and video files on which they retain either full copyright or have arranged an agreement with another concerned party.

4.3 Multilingual and/or multicultural aspects

As previously indicated, the majority of musical instrument museums do not presently offer multilingual information on their websites, making it difficult, especially for the non-specialist user to benefit from these resources at a European level. A key aim of the MIMO project will be to address this issue by making information on the collections of the partner museums available in six European languages.

The project will exploit the unique opportunities offered by this wide partnership of museums to define and deliver dictionaries for controlled vocabularies for musical instruments databases, ensuring consistency of nomenclature for musical instruments within a multilingual framework comprising the following languages: French, German, Italian, Dutch, Swedish and English. Musical instruments and music have a wide-ranging appeal, and in order to engage with the maximum number of visitors to the web pages, the dictionaries will include names for instruments that are familiar to non-specialists, as well as a variety of synonyms and the terms used by professional curators. Three vocabularies will be developed, each one for a different sort of access: a vocabulary for general public, proposing access through musical instruments families' names, one list of musical instruments' precise names with synonyms, and one hierarchical classification dedicated to specialists. The latter will be based on the standard classification for musical instruments devised by Curt Sachs and Erich Moritz von Hornbostel in 1914 that so far has had no international body to review and agree the proposals made for its modification; the MIMO project will incorporate part of this task. The dictionaries created will be applied across the board to the metadata for all the instruments in the project by the museums.

5 Impact and sustainability

5.1 Analysis of demand

The initial catalyst for this project came from a review of Musical Instrument Museums' websites conducted at the University of Edinburgh, as the starting point for the development of new ideas for its own site.

Following on from this, a short paper was circulated around the European members of the International Committee of Musical Instrument Museums and Collections (CIMCIM) to gain feedback from museum professionals about whether there might be a need to review Musical Instrument Museums' websites throughout the partnership and to consider working collaboratively in order to create a resource which would meet the needs of the museums and their users.

From a museum professional's perspective, it was recognised that there was a need for a portal which not only brought together information about the collections but also made more of digital content to add further value to the resources. Although initial conversations were based around the creation of a stand alone portal it was quickly agreed that EUROPEANA should be the focus of any project based around this idea. The initial survey also demonstrated that collectively, the metadata held by the museums was not detailed enough to fit with the standards required for musical items in the prototype versions of EUROPEANA.

All the museums were in agreement that this work was long overdue as it is currently very difficult for anyone trying to find online information about European collections of musical instruments without visiting multiple sites. This difficulty is further exacerbated by the language issue as outlined above and the lack of consistency around digital content.

CIMCIM was also approached by both the Repertoire International d'Iconographie Musicale (RIDM) and The International Association of Music Libraries (IAML) who were working jointly on an online database of musical iconography. In the context of its development, it was recognised that there was no standardised vocabulary for musical instruments and that this would be needed for those fields in this database concerning musical instruments represented in the works of art.

Each member of the consortium already has close links with a wide range of external organisations and user groups and through these was able to identify a range of users for whom such a resource would be useful. These included: -

- **Researchers and Higher Education**

  Academic – universities; students – school students onwards; teachers/lecturers; instrument making scholars conservatories of music; individuals and the general public; other museums and music libraries; the media

- **Community groups**

  Any adult group but particularly the 50+ social and learning groups; culturally specific groups; disabled groups

- **Culturally active adults, e.g.** independent adults

- **Schools**

  Primary and secondary schools; hospitals; independent; pupil referral units; teachers and teaching assistants; curriculum advisors; artists and musicians working with groups on projects/science interpreters.

- **Music Industry**

  Journalists, editors, music book and record publishers, organologists, musical instrument makers

- **National and International Organisations**

  CIMCIM (International Committee of Musical Instrument Museums and Collections)
  ALADFI (Association des Luthiers et Archetiers pour le Développement de la Facture Instrumentale)
  GLAAF (Groupement des Luthiers et Archetiers d'Art de France)
  CSFI (Chambre syndicale de la facture instrumentale)
  IAML (International Association of Musical Libraries)(formal demand to CIMCIM of a standardised vocabulary for musical instruments)
  IASA (International Association of Sound Archives)
  GfM (Gesellschaft für Musikforschung - Fachgruppe Instrumentenkunde)

As the idea for the project developed all partners were asked to circulate a brief questionnaire around user groups asking whether the idea would be of use to them and indicate their particular interest area. Two hundred questionnaires were circulated, with forty eight people responding, all positively, from sixteen different countries.

The interest groups indicated were as follows: -

- Education (teachers, university teachers, students becoming teachers, pupils, students in general)
- Communities (musicians, ensembles, composers, instrumentalists, people from the countries where they were collected)
- Journalists and Editors (broadcasting, television etc.)
- Academic Researchers
- Amateurs/General music lovers

- Instrument Professionals 1 – (collectors, museums, curators, dealers, insurance)
- Instrument Professionals 2 – (instrument makers and instrument conservators)

A further 500 questionnaires were circulated to concert goers at a recent concert at the Germanisches Nationalmuseum, Nürnberg and 74 were returned all indicating that they would use the MIMO material via EUROPEANA.

All those who have responded to the questionnaire have offered to participate in the **Assessment and Evaluation** of the project as it develops and a mailing list has been compiled for that purpose.

5.2 Target users and their needs

Target user description	Needs	Involvement & Role	Country coverage
EDUCATION (teachers, university teachers, students teachers, pupils, students in general)	Get visual and textual information about historical forms of musical instruments. Use images and description in preparation of teaching and teaching action.	User control group, will test different versions of MIMO and give feedback	AT, BE, CA, CH, CZ, DE, DK, FR, GR, IT, PT, PL, SE, SI , SP, UK, US
COMMUNITIES (musicians, ensembles, composers, instrumentalists, people from the countries where they were collected)	Inform themselves about ancient forms of musical instruments and comparable instruments in different countries. Hear their sounds. Learn in which institution to find out more.	User control group, will test different versions of MIMO and give feedback	AT, BE, CA, CH, CZ, DE, DK, FR, GR, IT, PT, PL, SE, SI , SP, UK, US
JOURNALISTS AND EDITORS (broadcasting, television etc., music industry)	Find images of musical instruments for their work and where to get high-resolution images for publication. Find out in which institution to find expertise about which musical instruments.	User control group, will test different versions of MIMO and give feedback	AT, BE, CA, CH, CZ, DE, DK, FR, GR, IT, PT, PL, SE, SI , SP, UK, US
ACADEMIC RESEARCHERS	Find a great number of historic musical instruments with their images and descriptions to compare them, use the data for their research, and to send precise demands to the owner institutions	User control group, will test different versions of MIMO and give feedback	AT, BE, CA, CH, CZ, DE, DK, FR, GR, IT, PT, PL, SE, SI , SP, UK, US
AMATEURS, MUSIC LOVERS	Inform themselves about sooner states of musical instrument development. Hear their sounds. Have pleasure looking at pretty instruments and get a background on what they hear in concerts.	User control group, will test different versions of MIMO and give feedback	AT, BE, CA, CH, CZ, DE, DK, FR, GR, IT, PT, PL, SE, SI , SP, UK, US
INSTRUMENT PROFESSIONALS (collectors, museums, curators, dealers,	Find a great number historic musical instruments with their images and descriptions	User control group, will test different versions of MIMO and give feedback	AT, BE, CA, CH, CZ, DE, DK, FR, GR, IT, PT, PL, SE, SI , SP, UK, US

Target user description	Needs	Involvement & Role	Country coverage
insurance)	to compare them and to send precise demands to the owner institutions		
INSTRUMENT MAKERS AND INSTRUMENT CONSERVATORS	Find comparable instruments which can help their actual work and send precise descriptions to the owning institutions.	User control group, will test different versions of MIMO and give feedback	AT, BE, CA, CH, CZ, DE, DK, FR, GR, IT, PT, PL, SE, SI , SP, UK, US

5.3 Critical Mass

While most of the project partners have a significant proportion of their collections digitised in some capacity, few have much of this material available online. For that reason, through the targeted digitisation of well-defined groups of instruments the project will – by complementing already available locally existing digital content – create a common, easily accessible source for information on musical instruments. The project will digitise 35,000 musical instruments in public collections to build – together with 10,000 already existing digital images of musical instruments – a critical mass of 45,000 images of musical instruments with their metadata and so making 40% of Europe's and 16% of the world's heritage of historic musical instruments in public possession digitally available.

1250 digital sound files giving an impression of the instruments' sound will also be made available, 550 others will be digitised from analogue sources. The sound files will be made available via EUROPEANA and will be typically 30 seconds in length, or more in some cases, and will be clear of IPR restrictions for such use. The overall number of sound files seems relatively small in comparison with the images. However, as only a small quantity of historic musical instruments is still in playing condition, these examples are particularly precious. New recordings being made in the future will continuously be added in the future.

Even rarer and thus more precious are video clips of historic musical instruments being played. The project will provide 300 video clips, of which 200 will be digitised.

N.B. Figures are based on information extracted from the *CIMCIM* ***(Comité International des Musées et Collections d'Instruments de Musique)*** *International Directory of Musical Instrument Collections.*

5.4 Sustainability

MIMO relies mainly on two infrastructural elements: on one hand, EUROPEANA as the central access point, and on the other, the input from the institutions taking part in MIMO. With the initial impetus provided by the funded phase, MIMO will create an infrastructure that will continue to work in the future without significant costs (OAI framework), so that the MIMO results will be continuously available for EUROPEANA. In addition to this, MIMO will create a critical mass of musical instrument collections and so create a strong incentive for other musical instrument collection to also use the MIMO infrastructure to display their related data via the EUROPEANA, so that more number of instruments available will grow.

6 Performance monitoring

6.1 Success indicators

Objective - expected result	Indicators – ***Targeted Projects***	Expected Progress		
		Year 1	Year 2	Year 3
Harvesting of digital images	Digital images harvestable	9,500	45,000	
Digitisation of musical instrument	Musical instruments digitised	25,000	45,000	
Complete set up of workflow. Provision of all information necessary for partners to create MIMO content (metadata scheme, guidelines for the creation of photos etc.)	As a demonstration for the effectiveness of the established workflow, all MIMO partners provide some data to CM that includes samples for all relevant types of metadata (images, clips etc.). Metadata and images not yet in final quality and quantity. OAI exchange works at least in a preliminary way.	To be achieved by month 2		
Dissemination. Ensure that MIMO is known among colleagues and specialists.	User group that receives information about MIMO regularly: 150 specialists and/or institutions in at least 10 European countries	Mailing list in place by end of year 1		
Sustainability.	Formal consortium decision about sustainability strategies for the project	Agree by mid point of project		
Publish complete MIMO collections to EUROPEANA	45,000 musical instruments online with 1,250 audio and 300 video clips.		To be achieved by the end of the project	
Inform broad public	Distribution of at least 100,000 promotional leaflets to inform people about MIMO in 14 European countries .	50,000 leaflets issued	100,000 leaflets issued	
Completion of project reports	Digitisation reports	6	13	
Establish a quasi-standard for best practice in photographing musical instruments	Photographing recommendations	version 2	version 3 (final)	
Establish a broad user base for evaluation and assessment	User group evaluation members	300	600	
Promote MIMO via project website	Unique visitors to MIMO Website	300	600	
Promote MIMO via dissemination of project newsletter	Number of people receiving the newsletter	300	600	
Creation of multilingual tools	Number of access languages	2	6	
WP3.a) Classification for musical instruments	Simplified version of Hornbostel Sachs classification created	To be achieved by the end of Year 1		
WP3.b) Bilingual dictionary of musical instruments, including hierarchical dictionary of instrument families for general access	Dictionary of instruments in French and English, including synonyms for general public access	To be achieved by the end of Year 1		

WP3.c) Multilingual dictionary of musical instruments	Dictionary of instruments in French, English, German, Italian, Dutch and Swedish		To be achieved by the end of Year 2	

6.2 Performance measurement and evaluation

Performance measurement and evaluation will be central to the success of the MIMO project, as without this the project will not achieve its objectives. Many of the tasks within the project are based around meeting interdependent targets, so within the structure of the work packages, performance measurement is necessary to move through the agreed schedule. In some areas measuring performance is based on achieving quantity, for example in harvesting the agreed numbers of digital images on time, while in others it is either about achieving functionality or technical standards.

Work package 5 outlines much of the performance measurement and evaluation process, tasks 5.1. – 5.9. The aim of this work package is to ensure that the project develops in accordance with the needs of the target users, the consortium members and EUROPEANA. Through systematic monitoring, carried out at regular intervals over the life of the project, assessment and evaluation will shape the direction of the project to ensure that all those needs are met.

Task 5.1 – At the start of the project (M0-1) all partners will conduct an assessment [D5.1.] of their existing digital content in line with the work of the Digitisation WP [WP1] to ensure that material to be harvested meets the required standards.

Task 5.2 – Within one month of the first content being displayed online (M12), all user focus groups will be invited to take part in an online survey using the project's website. This will display a test version of the content that will eventually be sourced via EUROPEANA. This will focus on usability and content.

Task 5.3 – At the same point (M12), EUROPEANA will be invited to undertake a preliminary test of the material to ensure with the focus on content and technical specifications.

Task 5.4 – In response to feedback from both tasks 2 and 3, amendments [D5.2] will be made to pilot content and the test site revised (M13).

Task 5.5 – In line with the work of the Digitisation WP [WP1 – Tasks 2-15], the partners involved in WP5 will be asked to conduct an evaluation [D5.3] of all the subject focused information (M15).

Task 5.6-7 – External focus groups and EUROPEANA staff will be asked to undertake sample tests at four month intervals (M17-M21). As in task 4, amendments [D.4.4 -D.4.5] will be made to pilot content in response to feedback and the test site revised.

Task 5.8 – Once all content has been harvested and is available via EUROPEANA a further and final sample test will be conducted by external users and project partners (M22).

Task 5.9 – Subject to the success of the final evaluation, a full evaluation [D.5.6] report will be submitted at the conclusion of the project (M23).

Progress on achieving targets will form a key component of the Project Steering Group and WP meetings that take place throughout the life of the project and this subject will be covered in detail in all project reporting. As part of the project development each WP will establish a performance monitoring and evaluation strategy at its initial meeting and will use this as a guideline throughout the life of the project.

Use of the project website will be monitored through the incorporation of analytical tools into the site, e.g. Google Analytics, and this information will also be incorporated into all project reports. Each member of the consortium will be responsible for the distribution of promotional materials and information within their museum and its networks of contacts and will also be asked to track trends in response to this material.

The figures for digital images harvestable, giving the number of digital images with their metadata sets available in harvestable databases, will be automatically retrieved during the tests for harvesting (see M.2.3) and reported by WP2 to the WP1 leader who will include them in the intermediate report of digitizing tasks D1.4 and in the final WP1 report D1.7.

The figures for musical instruments digitised, giving the number of musical instruments which are available as digital images in counting already existing digital images, digital images scanned from analogical photo material, and digitally photographed musical instruments, will be reported by the stakeholders to the WP1

leader in M11 who aggregates them for the intermediate report of digitizing tasks D1.4. and in the final WP1 report. D.1.7.The work package focusing on Thesaurus and Classification (WP3) has already given some consideration to the question of evaluation.

- WP3a) While the simplified Hornbostel Sachs classification will be tested initially by members of WP3, all contributing MIMO members will be expected to have input into its evaluation, in order to assess its applicability to their own collections. In addition it will be evaluated by the working group on documentation of CIMCIM (Comité International des Musées et Collections d'Instruments de Musique; the international committee of musical instruments of ICOM, the International Council of Museums) at the CIMCIM meeting in Florence and Rome 6-12 September 2009, to test for the wider applicability of the simplified Hornbostel Sachs classification among other musical instrument museums. When the MIMO project is promoted at the meeting of CIMCIM in Florence and Rome (6-12 September 2009) Members of the CIMCIM documentation working group, including those from outside the EU, will be invited to evaluate the simplified classification during month 5.

- WP3a&b) The International Association of Music Libraries has in the past approached CIMCIM through RIdIM (Répertoire International d'Iconographie Musicale) with requests for an authoritative and multilingual terminology for musical instruments. The French/English bilingual dictionary will be evaluated by some members of the Musical Instrument Subject Specialist Network, which incorporates both musical instrument museums and music libraries, in order to assess its applicability within a wider forum for music education.

- WP3c) All contributors to MIMO will be asked to evaluate the multilingual dictionary with reference to their own languages.

- WP3c) A consortium including Lisbon's Museu da Música and the Centro de Estudos da Sociologia e Estética Musical (CESEM) in the Faculdade de Ciências Sociais e Humanas at the Universidade Nova de Lisboa, is applying to the Fundação para a Ciência e Tecnologia (FCT) to create a bilingual Portuguese/English dictionary of music and musical instruments. If the bid of this consortium is successful the project will start in October 2010. As part of its work towards the bilingual Portuguese/English dictionary the consortium will evaluate the MIMO classification and multilingual dictionaries, with the aim of using them for the section of their own dictionary dealing with organological terms, one of the scheduled outputs of their project.

Four associate partners – Musikmuseet, Copenhagen (DK); Technisches Museum, Wien (AT); Pokrajinski Muzej, Ptuj (SI) and the Palais Lascaris-Musée de la musique de Nice, Nice (FR) – have offered to assist in the evaluation process. Primarily they will act in the same way as the User Focus Groups (e.g. Task 5.2) but will offer the added expertise brought by museum staff working in the field. Moreover, they are in a position to offer professional advice from a more detached perspective than those partners more directly involved in the project and they will be looked to for active participation in the evaluation process by suggesting alternative question forms, evaluation methods, methods of communication and dissemination. Additionally these organisations will act as dissemination points for promotional material about the project.

7 Project work plan

7.1 Description of work and roles

The aim of the MIMO project is, through EUROPEANA, to create a single access point to information and digital content on the collections of musical instruments held in European museums.

To achieve this, the project will create a technical platform that will aggregate metadata related to musical instruments in public collections to provide EUROPEANA with normalised data, using OAI-PMH Harvesting, and digitised documents such as images, audio and video files. A single database per institution will hold the images, sound files, video files and metadata ready for harvesting via OAI-PMH. The project will aggregate all content as MIMO and EUROPEANA will harvest from there.

A key aim of this project will be to improve access to multilingual content through the delivery of dictionaries for controlled vocabularies for musical instruments databases, ensuring consistency of nomenclature for the musical instruments within a multilingual framework comprising the following languages: French, German, Italian, Dutch, Swedish and English. Musical instruments and music have a wide-ranging appeal, and in order to engage with the maximum number of visitors to the web pages, the dictionaries will include names for instruments that are familiar to non-specialists, as well as a variety of synonyms and the terms used by professional curators. Three vocabularies will be developed, each one for a different sort of access: a vocabulary for general public, proposing access through musical instruments families' names, one list of musical instruments' precise names with synonyms, and one hierarchical classification dedicated to specialists. This will be based on the standard classification for musical instruments devised by Curt Sachs and Erich Moritz von Hornbostel in 1914 that so far has had no international body to review, and agree the many proposals made for its modification. The dictionaries created by the project (WP3) will be applied across the board to the metadata for all the instruments in the project held by the partner museums. In addition to European names, the MIMO multilingual thesauri will also deploy the names (and synonyms), where they have been recorded in museum documentation, of musical instruments in their collections from other continents. This will promote scholarly enquiry, facilitating the work of European Diaspora communities researching their heritage.

This aspect of the work will also include the vital task of reviewing EUROPEANA's themes that provide social contexts and events which can be linked to object records in order to enrich them. Conversely, EUROPEANA's themes will be animated by the MIMO project outputs that will include sound recordings, images and records of musical instruments.

To achieve this, the project will digitise 35,000 musical instruments in public collections to build – together with 10,000 already existing digital images of musical instruments – a critical mass of 45,000 images of musical instruments with their metadata and so making 40 % of Europe's and 16 % of the world's heritage of historic musical instruments in public possession digitally available (WP1).

14,000 analogical images of musical instruments overall will be scanned in high resolution. Derivates in thumbnail size and a higher resolution in .jpeg format will be automatically generated for harvesting and internet representation for the use of EUROPEANA. For the scanning process, existing analogical plain view images will be retrieved from the museums' archives, quality controlled and gathered in clusters of similar formats to make scanning efficient.

21,000 musical instruments, not yet represented as pictures, will be digitised by photographing in high resolution, and similar derivates as for the scans will automatically be created. Digitising musical instruments by photographing them digitally is an extremely challenging task and not comparable with other digitising e.g. books. As delicate and sometimes heavy objects as pianos, they need special care and special logistics. Each institution will develop a photographing workflow according to the characteristics of the objects and the in-house facilities. Musical instruments – mainly those from the reserves – must undergo a conservational check and summary cleaning by conservators before being transported to the photographing site, but no restoration will be done. Clusters of objects similar in size and formal nature will be organized to make logistics efficient.

Each stakeholder will write a final report after digitisation containing figures and – where appropriate – address problems occurred during the digitisation process and the solutions found in order to share expertise with other stakeholders and optimise procedures.

In preparation of the photographing process, the project will resolve a standardisation desiderate in musical instrument photography: i.e. while books, paintings and sculptures have – defined by their function – a well established standard perspective of view to depict them, musical instruments as "music tools" do not have such inherent preferences. Photographing them in playing position is in most cases not suitable to recognize important details and the overall shape of the object. There are individual customs, but they differ from

museum to museum. e.g. one museum photographs flutes standing upright, another one horizontally, and a third one in oblique manner. To compare large quantities of instruments as the project will provide them, a quasi-standard in the form of recommendations based on best practice examples will be developed to assure maximal conformity among the instruments still to be photographed. This work will be done during an initial workshop comprising all consortium members and external experts.

1,250 digital sound files giving an impression of the instruments' sound will be available, 550 more will be digitised from analogue sources. To make them freely available via EUROPEANA and avoid IPR conflicts, the length of the sound files will be limited to 30 seconds each, or more, if legally possible in individual cases. The overall number of sound files may seem relatively small in comparison with the quantity of images. However, as only a small quantity of historic musical instruments is still in playing condition, these examples are particularly precious. New recordings being made in the future will continuously be added.

What is true for the quantity of sound files of historic musical instruments is even more for video files showing how they are played. However, 100 video clips are already digitally available and another 200 will be digitised during the project.

The existing museum records on musical instruments, containing basic data like name, maker, date, place, museum name, inventory number and more will be formally checked and, where necessary, optimized, and finally used as metadata for the digital musical instrument images. Where metadata records exist not yet in digital form, they will be digitised during the project. A single database per institution will hold images, sound files, video files and metadata ready for harvesting via OAI-PMH.

The project proposes to create the MIMO technical harvesting platform built on the common OAI-PMH standard in order to offer to EUROPEANA one single access point with one common data model for harvesting, rather than multiple and different harvesting procedures on different collections (WP2). The MIMO platform will normalize the disparate and individualized data of major musical instrument collections in different European countries through the development and use of already existing controlled, multilingual vocabularies, instrument and makers' lists and authority dictionaries (WP3). Dissemination and awareness activities spread knowledge about the project in both specialist and non-specialist user groups and acquire and constitute further associate partners and external evaluation bodies (WP6) which will be invited in defined periods to give feedback on the progress and content of the project (WP5). The whole will be coordinated by the project leader's management activities (WP4).

The project will be broken into six work packages:-

1. **Digitisation** – Lead Partner **GNM**
2. **OAI Harvesting, database development and EUROPEANA Interoperability** – Lead Partner **CM**
3. **Thesauri and Classification** – Lead Partner **HML**
4. **Project Management** – Lead Partner **UEDIN**
5. **Assessment and Evaluation** – Lead Partner **RMCA**
6. **Dissemination** – Lead Partner **SPK**

The roles of each of these Work Packages is outlined in the detail that follow in section 7.4

7.2 Technologies and Standards

In some respects an aim of the MIMO project is to establish new standards, especially in the area of establishing recommendations for scanning and photographing musical instruments and in the creation of a simplified model of the classification of musical instruments for professionals. However, in order to achieve this the project will have to utilise existing technologies and standards.

As previously indicated, the project will create a technical platform that will aggregate metadata related to musical instruments in public collections to provide EUROPEANA with normalised data, using OAI-PMH Harvesting, and digitised documents such as images, audio and video files. To achieve this, the following technologies and standards will apply: -

- OAI-PMH will be used as the mechanism for harvesting metadata from MIMO's participants' museums.
- OAI-PMH will be used to make metadata harvestable by EUROPEANA.
- Dublin Core will be used as the basic way to model musical instruments descriptive metadata.
- The EUROPEANA data model will be used as an elaborate way to model musical instruments descriptive metadata and provide this metadata to EUROPEANA. The current model, as used in the prototype, is called ESE (EUROPEANA Semantic Elements) and is described in the following document: http://dev.EUROPEANA.eu/public_documents/Specification_for_metadata_elements_in_the_EUROPEANA_prototype.pdf. The model is essentially Qualified Dublin Core enriched by new elements in order to satisfy EUROPEANA's needs. This model is likely to evolve strongly during the next 2 years as a result of the combined work of EUROPEANA 1.0 and EUROPEANAConnect eContentplus projects. Therefore, MIMO will have to closely follow the evolution of ESE.
- The project will also work with EUROPEANA's recommendations for aggregators regarding standards to elaborate and provide specialized vocabularies and thesauri. The current chosen standard is SKOS – Simple Knowledge Organisation Systems: http://www.w3.org/2004/02/skos/.
- The project may also explore other data formats and ontologies early in the project and employ them if useful, for example museumdat (www.museumdat.org), music ontology (www.musicontology.com) and CIDOC-CRM (http://cidoc.ics.forth.gr).

A key aim of this project will be to improve access to multilingual content through the delivery of dictionaries for controlled vocabularies for musical instruments databases, ensuring consistency of nomenclature for the musical instruments within a multilingual framework comprising the following languages: French, German, Italian, Dutch, Swedish and English. Dictionaries will include names for instruments that are familiar to non-specialists, as well as a variety of synonyms and the terms used by professional curators. Three vocabularies will be developed, each one for a different sort of access: a vocabulary for general public, proposing access through musical instruments families' names, one list of musical instruments' precise names with synonyms, and one hierarchical classification dedicated to specialists. This will be based on the standard classification for musical instruments devised by Curt Sachs and Erich Moritz von Hornbostel in 1914 that so far has had no international body to review, and agree the many proposals made for its modification. The dictionaries created by the Work Package 3 will be applied across the board to the metadata for all the instruments in the project by the museums.

Although the establishment of recommendations for scanning and photographing musical instruments will form part of the work of the project, preliminary discussions in the development of the project indicate that images will be web quality, jpeg format and any audio and video files will be restricted in length to portions of 30 seconds, as mp3 and Flash video (.fla) respectively. High quality copies will be retained by the holding museum. All museum partners will deliver only audio and video files on which they retain either full copyright or have arranged an agreement with another concerned party.

7.3 Project plan – also see Gantt Chart – Appendix 2

	WP/Task	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
	Digitisation																									
Milestones																										
M.1.1	Meeting of all stakeholders and external experts to create scanning and photographing recommendations version 1		M1.1																							
M.1.2	Intermediate meeting of all stakeholders and external experts to create intermediate digitisation report and review and photographing recommendation paper version 2													M1.2												
M1.3	Final meeting of all stakeholders and external experts to create final digitisation report and final photographing recommendation paper																								M1.3	
Deliverables																										
D1.1	Definition of scanning properties and recommendations for scanning and photographing musical instruments version 1		D1.1																							
D1.2	Final digitisation report AF						D1.2																			
D1.3	Final digitisation report UEDIN											D1.3														
D.1.4	Intermediate digitisation report , MIM-BE, SPL, RMCA, GNM													D1.4												
D.1.5	Recommendations for photographing musical instruments version 2													D1.5												
D.1.6	Final digitisation report GNM, ULEI, CM, SMS-MM																						D1.6			
D.1.7	Final report WP1 [M23, Milestone M1.3]																								D1.7	
D.1.8	Recommendations for photographing musical instruments version 3 (final)																								D1.8	
	OAI Harvesting, database development and EUROPEANA Interoperability																									
Milestones																										
M2.1	Each museum can begin to work on its own database mapping				M2.1																					
M2.2	Each museum can begin the development of its own repository					M2.2																				
M2.3	Harvesting of Museums by MIMO's database begins										M2.3															
M2.4	Professional search interface ready. Testing of Metadata harvested and vocabulary begins												M2.4													

M2.5	Harvesting of MIMO's database by EUROPEANA begins																	M2.5								
Deliverables																										
D2.1	Specifications of the common data model for musical instruments description				D2.1																					
D2.2	Guidelines for the creation of an OAI repository ready to be harvested by MIMO database					D2.2																				
D2.3	Guidelines for harvesting MIMO's database repository (to be used by EUROPEANA)																	D2.3								
	Thesauri and classification																									
Milestones																										
M3.1	Test, report to meeting, and promulgate bilingual dictionaries.								M3.1																	
M3.2	Test the usability of the vocabulary with synonyms in all six languages, report to meeting and promulgate.																		M3.2							
Deliverables																										
D3.1	A simplified model of the classification of musical instruments for professionals (Hornbostel and Sachs)						D3.1																			
D3.2	A list of instrument names in French and English, including names and synonyms for general public access								D3.2																	
D3.3	Dictionary for musical instruments including names for public access, a simplified model of Hornbostel Sachs terms, and synonyms in German, Italian, Dutch, and Swedish (M18)																		D3.3							
D3.4	Dictionaries of musical instrument makers																		D3.4							
	Project Management																									
Milestones																										
M4.1	Draft financial and progress reporting procedures	M4.1																								
M4.2	Kick-off meeting – acceptance of financial and progress reporting procedures	M4.2																								
M4.3	Project Steering Group Meeting 1		M4.3																							
M4.4	Project Steering Group Meeting 2							M4.4																		
M4.5	Project Steering Group Meeting 3										M4.5															
M4.6	Mid project review														M4.6											
M4.7	Project Steering Group Meeting																		M4.7							
M4.8	Project Steering Group Meeting																					M4.8				
M4.9	Final Project Review Meeting																							M4.9		
M4.10	Completion of Final Report																								M4	

M4.11	Completion of Final Financial Statement and Report																								M4 1
Deliverables																									
D4.1	Progress Report							D4.1																	
D4.2	Progress Report													D4.2											
D4.3	Annual Report													D4.3											
D4.4	Pre-financing request														D4.4										
D4.5	Progress Report																			D4.5					
D4.6	Final Project Report																								D4 6
D4.7	Final Financial Statement and Report																								D4 7

	WP/Task	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23
	Assessment and Evaluation																								
Milestones																									
M5.1.	At the start of the project all partners will conduct an assessment [D.5.1] of their existing digital content in line with the work of the Digitisation WP [WP1] to ensure that material to be harvested meets the required standards (Task 5.1.).		M5.1																						
M5.2.	In line with the work of the Digitisation WP [WP1 - Tasks 2-15], the partners involved in WP5 will be asked to conduct an evaluation [D.5.0] of all the subject focused information (Task 5.5.).																M5.2								
M5.3.	Subject to the success of the final evaluation, a full evaluation [D.4.6] report will be submitted at the conclusion of the project (Task 5.9.).																								M5.3
Deliverables																									
D5.1	Assessment of the existing digital content		D5.1																						
D5.2	Amendments to pilot content and the test site revised														D5.2										
D5.3	Evaluation of all the subject focused information. M16																D5.3								
D5.4	Amendments to pilot content in response to feedback and the test site revised																				D5.4				
D5.5	Amendments to pilot content in response to feedback and the test site revised																						D5.5		
D5.6	Full evaluation report																								D5.6
	Dissemination and Awareness																								
Milestones																									
M6.1	Based on the sustainability report 1 (D6.5), a decision on the preferred business model has to be made regarding the sustainability strategy of the project.				M6.1																				
M6.2	Based on the second sustainability report (D6.7), actions outlined in the deliverables have to be implemented to achieve sustainability.								M6.2																
M6.3	Based on the results of the evaluation in WP5, the dissemination activities in T6.4 will be optimized.																						M6.3		

	WP/Task	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23
Deliverables																									
D6.1	Public website setup	D6.1																							
D6.2	PowerPoint presentation: project aims		D6.2																						
D6.3	Project flyer		D6.3																						
D6.4	MIMO newsletter 1			D6.4																					
D6.5	Sustainability report 1				D6.5																				
D6.6	MIMO newsletter 2					D6.6																			
D6.7	Sustainability Report 2 : aggregation requirements								D6.7																
D6.8	MIMO newsletter 3									D6.8															
D6.9	Sustainability report 3 : First dissemination report and preliminary exploitation plan												D6.9												
D6.10	MIMO newsletter 4													D6.10											
D6.11	MIMO newsletter 5																		D6.11						
D6.12	MIMO newsletter 6																						D6.12		
D6.13	PowerPoint presentation: project aims and results																						D6.13		
D6.14	Final Dissemination report and exploitation plan																								D6.14

7.4 Work package and labour effort overview

Work Package and Labour Effort Overview

WP No[1]	Work package title	Lead Applicant No[2]	Start month[3]	End month[4]	Total Person months[5]	AP1 UEDIN	AP2 GNM	AP3 ULEI	AP4 RMCA	AP5 AF	AP6 CM	AP7 MIM-BE	AP8 UF	AP9 HML	AP10 SPK	AP11 SMS-MM
WP1	Digitisation	2	0	24	354.5	12.5	72.5	58.8	41	2.7	12	60	0	0	39	59
WP2	OAI Harvesting, database development and EUROPEANA Interoperability	6	0	24	61.5	1	3	1	6.5	1	38	1	7	1	1	1
WP3	Thesauri and classification	10	0	22	48	3	2	2	2.5	0	10.5	4.5	8	8	3	4.5
WP4	Project Management	1	0	24	25	24	1	0	0	0	0	0	0	0	0	0
WP5	Assessment and Evaluation	4	1	24	31.5	2.5	4	4	6	0	3.5	3.5	1	1.5	3	3.5
WP6	Dissemination	11	1	24	40.0	4.9	5	4	2.2	0	4.5	3	1.9	1.5	9.5	5
				Total	**566**	**48**	**87**	**70**	**58**	**4**	**68**	**72**	**18**	**12**	**55**	**73**

[1] Workpackage number: WP 1 – WP n.
[2] Number of the applicant leading the work in this work package.
[3] Relative start date for the work in the specific work packages, month 0 marking the start of the project, and all other start dates being relative to this start date.
[4] Relative end date, month 0 marking the start of the project, and all ends dates being relative to this start date.
[5] The total number of person-months allocated to each work package.

7.5 Work package description

Work package Description

Work package number :	1	Start date:	M0	End date:	M23
Work package title:	Digitisation				

Objectives

As outlined in Section 7.1, this Work Package will digitise 35,000 musical instruments in public collections to build – together with 10,000 already existing digital images of musical instruments – a critical mass of 45,000 images of musical instruments with their metadata and so making 40 % of Europe's and 16 % of the world's heritage of historic musical instruments in public possession digitally available.

14,000 analogical images of musical instruments overall will be scanned in high resolution. Derivates in thumbnail size and a higher resolution in .jpeg format will be automatically generated for harvesting and internet representation for the use of EUROPEANA. 21,000 musical instruments not yet represented as pictures will be digitised by photographing in high resolution, and similar derivates as for the scans will automatically be created. Each stakeholder will write a final report after digitisation containing figures and – where appropriate – address problems occurred during the digitisation process and the solutions found in order to share expertise with other stakeholders and optimise procedures.

1,250 digital sound files giving an impression of the instruments' sound will be at disposal, 550 more will be digitised from analogical sources. To make them freely available via EUROPEANA and avoid IPR conflicts, the length of the sound files will be limited to 30 seconds each, or more, if legally possible in individual cases.

100 video clips are already digitally available and another 200 will be digitised during the project.

The existing museum records on musical instruments, containing basic data like name, maker, date, place, museum name, inventory number and more will be formally checked and, where necessary, optimized, and finally used as metadata for the digital musical instrument images. Where metadata records exist not yet in digital form, they will be digitised during the project. A single database per institution will hold images, sound files, video files and metadata ready for harvesting via OAI-PMH.

Description of work

To assure best digitising quality, tasks are scheduled in a way that gives sufficient time for large tasks to be ended within the project lifetime as well as to have two tasks finished at the end of year 1 to share experience, allow evaluation and optimize further procedures.

Task 1.1: Meeting of all stakeholders and external experts (M1) [M1.1] to agree on standards on scanning and photographing and create a paper version 1 containing recommendations for photographing musical instruments and defining scanning properties [D1.1]

Task 1.2: AF: Providing 321 images and 20 audio files of historic musical instruments with their formally checked metadata in a harvestable database (M2-M5): 141 existing digital images, 180 photos to be scanned, 151 metadata sets to be digitised; and final report (M5) [D1.2] – N.B.: Serving as test cluster for harvesting.

Task 1.3: MIM-BE: Providing 7,600 images and 50 audio files of historic musical instruments with their formally checked metadata in a harvestable database (M2-M23): 1.250 existing digital images, 1.150 photos to be scanned, 5,200 instruments to be digitally photographed, 50 audio clips to be digitised, 1,400 metadata sets to be digitised; intermediate report (M12) [D1.4] and final report (M23) [D1.7]

Task 1.4: SPK: Providing 7,000 images, 500 audio files and 200 video files of historic musical instruments with their formally checked metadata in a harvestable database (M2-M23): 2.000 photos to be scanned, 5.000 instruments to be digitally photographed, 500 audio clips and 200 video clips to be digitised, 2,300 metadata sets to be digitised; intermediate report (M12) [D1.4] and final report (M23) [D1.7]

Task 1.5: RMCA: Providing 8,600 images of historic musical instruments with their formally checked metadata in a harvestable database (M2-M23): 150 existing digital images, 3,700 photos to be scanned, 4,750 instruments to be digitally photographed; intermediate report (M12) [D1.4] and final report (M23) [D1.7]

Task 1.6: GNM: Providing 3,100 images, 10 audio files and 7 video files of historic musical instruments with their formally checked metadata in a harvestable database (M5-M14): 50 existing digital images, 1.050 photos to be scanned, 2,000 instruments to be digitally photographed; intermediate (M12) [D1.4] and final report (M21) [D1.6]

Task 1.7: UEDIN: Providing 3,700 images, 100 audio files and 100 video files of historic musical instruments with their formally checked metadata in a harvestable database (M4-M10): 1,200 existing digital images, 1,750 photos to be scanned, 750 instruments to be digitally photographed, 300 metadata sets to be digitised; and final report (M10) [D1.3]

Task 1.8: Intermediate meeting of all stakeholders and external experts (M12) [M1.2]. Finished tasks 1.2, 1.7 and running tasks 1.3, 1.4, 1.5, 1.6 reporting, and intermediate report [D1.4]. Aim: Share acquired practical knowledge to improve and optimize work of upcoming and running tasks. Critical review of the photographic recommendation paper D1.1 and creation of an updated version 2 [D1.5]

Task 1.9: ULEI: Providing 5,000 images and 15 audio files of historic musical instruments with their formally checked metadata in a harvestable database (M13-M21): 2,000 existing digital images, 1,300 photos to be scanned, 1,000 instruments to be digitally photographed; and final report (M21) [D1.6]

Task 1.10: CM: Providing 4,500 images and 91 audio files of historic musical instruments with their formally checked metadata in a harvestable database (M13-M21): 3,350 existing digital images, 1,150 instruments to be digitally photographed; and final report (M21) [D1.6]

Task 1.11: SMS-MM: Providing 5,600 images and 1,000 audio files of historic musical instruments with their formally checked metadata in a harvestable database (M13-M21): 1.500 existing digital images, 2,500 photos to be scanned, 1,600 instruments to be digitally photographed; and final report (M21) [D1.6]

Task 1.12: Final meeting (M23), [M1.3] of all stakeholders and external experts to draw the final report of WP1 [D1.7] and final version of recommendations for photographing musical instruments [D1.8]

(Inter-) Dependencies, milestones[1] and expected result

Interdependencies

WP1 is counselled by WP2 in task 1.1 in checking and stocking metadata and images

WP1 provides information – essentially statistics – to WP6 for Newsletters [D6.3, D6.6, D6.8, D6.10, D6.11 and D6.12] and other dissemination tasks [tasks 6.1-6.5]

WP1 provides administrative information to WP4 for the Project Steering Group meetings [M4.3, M4.4, M4.5, M4.7, M4.8]

WP1 takes OAI-PMH-guidelines from WP2 [D2.2] in order to install the OAI-PMH interface on the MIMO database.

WP5 leads user group surveys and sample tests on data provided by WP1 [M5.2]

WP2 leads harvesting tests and harvesting on data provided by WP1 [M2.3]

WP1 reports to all WPs in Project Steering Group meetings [M4.2-M4.5, M4.7-M4.9]

Milestones:

Milestone M1.1. (M1): Meeting of all stakeholders and external experts to agree on standards on scanning and photographing and create a paper version 1 containing recommendations for photographing musical instruments and defining scanning properties [task 1.1, D1.1]

Milestone M1.2. (M12): Intermediate meeting of all stakeholders and external experts [task 1.8] to create intermediate digitisation report [D1.4], review photographing recommendation paper version 1 [D1.1] to

[1] Milestones are control points at which decisions are needed, for example concerning which of several technologies will be adopted as the basis for the next phase of the project.

update and create version 2 [D1.5]

Milestone M1.3. (M23): Final meeting of all stakeholders and external experts [task 1.12] to create final WP1 report [D1.7] and final version of photographing recommendation paper [D1.8]

Expected result:

45,000 digital images, 1,800 audio files and 300 video files of historic musical instruments in European public collections with their metadata sets in harvestable databases, and recommendations for photographing musical instruments.

Deliverables

D1.1 Definition of scanning properties and recommendations for photographing musical instruments version 1 (M1) [M1.1]

D1.2 Final digitisation report AF (M5)

D1.3 Final digitisation report UEDIN (M10)

D1.4 Intermediate report of digitising tasks, including intermediate reports of MIM-BE, SPK, RMCA and GNM (M12)

D1.5 Recommendations for photographing musical instruments version 2 (M12) [M1.2]

D1.6 Final digitisation report GNM, ULEI, CM, SMS-MM (M21)

D1.7 Final report WP1, including final digitisation reports of MIM-BE, SPK and RMCA (M23) [M1.3]

D1.8 Recommendations for photographing musical instruments version 3 (final) (M23) [M1.3]

Work package Description

Work package number :	2	Start date:	M0	End date:	M23
Work package title:	OAI Harvesting, database development and EUROPEANA Interoperability				

Objectives

Create a technical platform that will aggregate metadata related to musical instruments in public collections to provide EUROPEANA (EUROPEANA) with normalised data, using OAI-PMH Harvesting, and digitised documents such as images, audio and video files. See Reference Document "MIMO – Technical Architecture"

Description of work

Task 2.1: Define mapping specifications of museums databases models to Dublin Core (M0-1). Work will begin at the project Kick-Off Meeting (M0) [M4.2] and will be followed by the first WP1 meeting (M1)

Task 2.2: Agree on a common data model based on existing standards, to be discussed at WP2 Meeting 2[D2.1] [M2.1] (M3)

Task 2.3: Define a format for the multilingual vocabulary to be delivered by WP3 (M3)

Task 2.4: Establish guidelines for assisting museums in creating their OAI-PMH repositories [D2.2] [M2.2] (M4)

Task 2.5: Build the OAI repository for each museum database (M4), with a report at the WP2 Meeting 3 (M6)

Task 2.6: Build the MIMO database to receive and aggregate the harvested data (M5)

Task 2.7: Set up the automatic harvesting mechanism of the museums' databases and test it. [M2.3] (M9)

Task 2.8: Set up an automatic linking mechanism between records and multilingual vocabulary by WP3 into MIMO database (M8-9)

Task 2.9: Set up an automatic upload mechanism for thumbnails images, sound and video extracts from each Museum to MIMO's web site. (M8-9)

Task 2.10: Develop a professional web search interface to MIMO's database to be used by the assessment and evaluation group WP5 [M2.4] (M11)

Task 2.11: Make MIMO's database harvestable by EUROPEANA and produce guidelines describing MIMO's database and vocabulary – to be finalised at WP2 Meeting 5 [M2.5] [D2.3] (M16)

Task 2.12: Solving all interoperability issues with EUROPEANA by setting-up a mapping from MIMO's data model to EUROPEANA's data model, including possible exchange of vocabularies. (M17)

(Inter-) Dependencies, milestones[1] and expected result

Milestone 2.1 Each museum can begin to work on its own database mapping (M3)

Task 3 WP3 has the format to deliver its vocabulary

Milestone 2.2 Each museum can begin the development of its own repository (M4)

Milestone 2.3 Harvesting of museums' repositories by MIMO's database begins + WP2 Meeting 4 (M9)

Milestone 2.4 Professional search interface ready. Testing of metadata harvested and vocabulary begins (M11)

[1] Milestones are control points at which decisions are needed, for example concerning which of several technologies will be adopted as the basis for the next phase of the project.

Milestone 2.5 Harvesting of MIMO's database by EUROPEANA begins (M16)

Deliverables

D2.1 Specifications of the common data model for musical instruments description (M3)

D2.2 Guidelines for the creation of an OAI-PMH repository ready to be harvested by MIMO database (M4)

D2.3 Guidelines for harvesting MIMO's database repository (to be used by EUROPEANA) (M16)

Work package Description

Work package number :	3	Start date:	M0	End date:	M23
Work package title:	Thesauri and Classification				

Objectives

As outlined in greater detail in section 7.1, this Work Package will exploit the unique opportunities offered by this wide partnership of museums to define and deliver dictionaries for controlled vocabularies for musical instruments databases, ensuring consistency of nomenclature for musical instruments within a multilingual framework comprising the following languages: French, German, Italian, Dutch, Swedish and English. Three vocabularies will be developed, each one for a different sort of access. The dictionaries created by the Work package will be applied across the board to the metadata for all the instruments in the project by the museums.

The package will also include the vital work of reviewing EUROPEANA Music themes, and those that provide social contexts and events which can be linked to object records in order to enrich them. Conversely, EUROPEANA themes will be animated by the MIMO project outputs: that will include sound and video recordings, images and object records.

Description of work

Activities in detail include:

Task 3.1: Define the list of access keys needed, e.g. language, object name, country of origin, etc. (M0-M2)

Make recommendations at Kick Off meeting (M0) (All)

Task 3.2: Explore the content of existing vocabularies, focusing on available material in EUROPEANA (e.g. for geographical names), test for applicability and finalise selection. HML report at Project Steering Group 1 meeting [M4.3] (M1)

Task 3.3: Define a simplified model of the Hornbostel and Sachs classification for professionals (M2-4) (HML, UEDIN)

To be circulated and tested among MIMO members, members of CIMCIM documentation working group, a working group of IAML, and Lisbon consortium* (M5).

Results of testing to be promulgated at Project Steering Group meeting 2 [M4.4](M6)

Task 3.4: Establish a list of instrument names and synonyms in two languages (French and English), using as a basis the work on the bilingual French/English dictionary already created by the Cité de la Musique, and the resources of RIDIM. This task will subsume the creation of hierarchical dictionaries of musical instrument families for general public access (M6). (HML, CM) (MIM-BE, RMCA will be invited to contribute French, and UEDIN English names of instruments from their collections at this stage - unless the harvesting process is likely to render this task unnecessary)

Report on work in progress, and circulate for testing at Project Steering Group meeting 2 [M4.4](M6), also circulate to working group of IAML and Lisbon consortium*.

Task 3.5: Report on test of bilingual dictionaries (M7), promulgate [M3.1]

Task 3.6: Translation of the dictionaries in four languages (German, Italian, Dutch, Swedish) (M7-17) (dependent on WP2, harvesting)

Project Steering Group meeting 3, [M4.5] (M9) - report on work so far, and on work in progress on dictionaries in German, Italian, Dutch and Swedish.

MIMO and WP3 to be promoted at IAML meeting (M10) evaluation group from IAML to be convened.

Task 3.7: Identify authority dictionaries of instrument makers' names, and apply the information in these sources to the work of refining the list of makers' names generated by the harvesting exercise (M8-17)

Mid-project review, (M13)

Task 3.8: Test of the usability of the vocabulary in all six languages with synonyms, report, meeting and promulgation (M17) [M3.2]

Testing by all members of WP3, members of other work

Test should be undertaken by WP3 after WP2 Harvesting

Report and test at Project Steering Group meeting 4, [M4.7] (M16)

Task 3.9: Add contexts, creating links with EUROPEANA themes (M17-21)

(All to contribute)

Task 3.10 : Refine the list of instrument names (M17-21)

(All members of WP3, plus SES-MM, GNM, ULEI)

Task 3.11: Refine the hierarchic dictionaries, and simplified Hornbostel Sachs classification, adding terms from museum collections (M18-21)

(All members of WP3 + ULEI, SMS-MM and GNM)

Task 3.12: Refine the list of makers' names (M18-21)

CM, HML - Report on work in progress at Project Steering Group 5 meeting, [M4.8] (M20)

Final Project Review Meeting, [M4.9] (M23)

(Inter-) Dependencies, milestones[1] and expected result

Interdependencies:

Tasks 1-5 provide data for the harvesting group (WP2)

Tasks 6-9 depend on WP2 Harvesting (Test and report with the data available at halfway of the project)

Tasks 10-12 provide deliverables for the final, meeting and report and application to upgrade of exported metadata and data to be exported.

Milestones:

Milestone M3.1 Test, report, meeting and promulgation of bilingual dictionaries (M7) [task 3.5]

Milestone M3.2 Test of the usability of the vocabulary in all six languages with synonyms, report, meeting and promulgation (M17) [task 3.8]

Expected results:

Dictionaries applied to all object records of all museums, ensuring consistency of nomenclature, maximising search results for visitors (M22)

Deliverables

D3.1: A simplified model of the Hornbostel and Sachs classification for professionals (M6)

D3.2: Task 4: A list of instrument names and synonyms in French and English, including names for general public access (M7)

D3.3: Dictionary for musical instruments including names for public access, a simplified model of Hornbostel Sachs terms, and synonyms in German, Italian, Dutch, and Swedish (M17)

D3.4: Dictionaries of musical instrument makers (M17)

[1] Milestones are control points at which decisions are needed, for example concerning which of several technologies will be adopted as the basis for the next phase of the project.

Work package Description

Work package number :	4	Start date:	M0	End date:	M23
Work package title:	Project Management				

Objectives

The aim of this work package is to ensure efficient overall management of the project. A robust and well defined management structure, with a clear breakdown of responsibilities is central to the success of the MIMO project. This is especially important given the geographic spread of both staff and project partners, the limited timescale of the project and the scale of the tasks therein.

Led by the University of Edinburgh, this WP will ensure the technical and legal compliance of the consortium in its contract with the Commission; manage overall the finances of the project; ensure that the consortium is effectively managed and coordinated internally in order to optimise its performance, meet its objectives and produce its agreed deliverables; assure the overall quality of the work of the consortium and the fitness for purpose of its deliverables.

Description of work

Task 4.1:- Financial coordination - UEDIN will receive project finance from the Commission and pay it out to participants in a timely manner, maintain the necessary records, supervise the cash flow and provide the Commission with financial reports according to the agreed schedule. [D4.1/D4.2/D4.3/D4.4/D4.5/D4.6/D4.7] (M0-24)

Task 4.2: Internal consortium management and co-ordination - UEDIN will provide a draft partner agreement and supervise the process of its final agreement and signature by the project members; facilitate progress through day-to-day e-mail contact with work package leaders and other partners by means of an e-mail distribution list; convene and provide secretariat support and organise all meetings of the MIMO Project Steering Group and ensure the smooth running of its agreed decision making procedures; ensure that all key project documents and internal support tools are available on the members' website. Financial and progress reporting procedures will be developed for presentation and agreement for the Kick-off Meeting (M0). This meeting will also see the completion of all formalities for partners to accede to the project agreement [D4.1/D4.2/D4.3/D4.4/D4.5/D4.6/D4.7] (M0-24)

Task 4.3: Overall monitoring - Synthesise the project plans of the work groups and oversee their coordination and delivery. Provide a monitoring plan and compile and synthesise inputs to the plan so that progress can be monitored on a quarterly basis. Take up and deal with any resulting issues. Oversee at quarterly intervals the effective deployment of the project budget including any necessary budget revisions. Oversee progress at quarterly intervals using reports from the project managers of the work groups and the work package leaders. [D4.1/D4.2/D4.3/D4.4/D4.5/D4.6/D4.7] (M0-24)

Task 4.4: Liaison with the Commission - Liaise with the Commission and compile financial reports and claims, progress or final project reports as required by the Commission; submit project deliverables, obtain any formal documentation to be provided as necessary; organise appropriate attendance on behalf of the project at review meetings. [D4.1/D4.2/D4.3/D4.4/D4.5/D4.6/D4.7] (M0-24)

Task 4.5: Evaluation and Quality control - Ensure that all milestones are reached and adequately reviewed and noted by project and task leaders. Ensure project deliverables and key documents are subject to appropriate review by project participants via electronic circulation and discussion at Project Steering Group meetings. Monitor progress in the delivery of the project's objectives and its adherence to the contracted timetable providing advice and guidance to network members in the case of any problems occurring. *(All other Milestones and Deliverables).* (M0-24)

(Inter-) Dependencies, milestones[1] and expected result

M4.1: Draft internal financial and reporting procedures (M0)

M4.2: Kick Off Meeting 2(M0)

M4.3: Project Steering Group Meeting 1 (M1)

M4.4: Project Steering Group Meeting 2(M6)

M4.5: Project Steering Group Meeting 3(M9)

M4.6: Mid project review (M13)

M4.7: Project Steering Group Meeting 4(M16)

M4.8: Project Steering Group Meeting 5(M20)

M4.9 Final Project Review Meeting (M23)

M4.10 Completion of Final Report (M24)

M4.11: Final Financial Statement (M24)

As the work of the Project Steering Group is directly related to all other project activity, M4.2 – M4.9 are interdependent on all other Work Packages.

Deliverables

D4.1: Progress Report (M6)

D4.2: Progress Report (M12)

D4.3: Annual Report (M12)

D4.4: Pre-financing Request (M13)

D4.5: Progress Report (M18)

D4.6: Final Report (M25)

D4.7: Final Financial Statement (M25)

[1] Milestones are control points at which decisions are needed, for example concerning which of several technologies will be adopted as the basis for the next phase of the project.

Work package Description

Work package number :	5	Start date:	M0	End date:	M23
Work package title:	Assessment and Evaluation				

Objectives

The aim of this work package is to ensure that the project develops in accordance with the needs of the target users, the consortium members and EUROPEANA. Through systematic monitoring, carried out at regular intervals over the life of the project, assessment and evaluation will shape the direction of the project to ensure that all those needs are met.

Description of work

Task 5.1: At the start of the project (M0-1) all partners will conduct an assessment [D.5.1] of their existing digital content in line with the work of the Digitisation WP [WP1] to ensure that material to be harvested meets the required standards.

Task 5.2: Within one month of the first content being displayed online (M12), all user focus groups will be invited to take part in an online survey using the project's website. This will display a test version of the content that will eventually be sourced via EUROPEANA. This will focus on usability and content.

Task 5.3: At the same point (M12), EUROPEANA will be invited to undertake a preliminary test of the material with the focus on content and technical specifications.

Task 5.4: In response to feedback from both tasks 2 and 3, amendments [D.5.2] will be made to pilot content and the test site revised (M13).

Task 5.5: In line with the work of the Digitisation WP [WP1 - Tasks 2-8], the partners involved in WP5 will be asked to conduct an evaluation [D.5.3] of all the subject focused information (M15).

Task 5.6-7: External focus groups, including four associate partners – Musikmuseet, Copenhagen (DK); Technisches Museum, Wien (AT); Pokrajinski Muzej, Ptuj (SI) and the Palais Lascaris-Musée de la musique de Nice, Nice (FR) and EUROPEANA staff will be asked to undertake sample tests at four month intervals (M17-M21). As in task 4, amendments [D.5.4-D.5.5] will be made to pilot content in response to feedback and the test site revised.

Task 5.8: Once all content has been harvested and is available via EUROPEANA a further and final sample test will be conducted by external users and project partners (M22).

Task 5.9: Subject to the success of the final evaluation, a full evaluation [D.5.6] report will be submitted at the conclusion of the project (M23).

(Inter-) Dependencies, milestones and expected result

Interdependencies

WP5 is subject to the success of WP2 and WP1

Milestones

M5.1: At the start of the project (M1) all partners will conduct an assessment [D5.1] of their existing digital content in line with the work of the Digitisation WP [WP1] to ensure that material to be harvested meets the required standards. This subject to be discussed at the Kick Off Meeting. (M0) (Task 5.1).

M5.2: In line with the work of the Digitisation WP [WP1 - Tasks 2-7, 9-11], the partners involved in WP5 will be asked to conduct an evaluation [D5.3] of all the subject focused information (M15) (Task 5.5.).

M5.3: Subject to the success of the final evaluation, a full evaluation [D5.6] report will be submitted at the conclusion of the project (M23) (Task 5.9).

Deliverables
D5.1 - Assessment of the existing digital content (M1)
D5.2 - Amendments to pilot content and the test site revised (M15)
D5.3 - Evaluation of all the subject focused information. (M15)
D5.4 – Further amendments to pilot content in response to feedback and the test site revised (M19)
D5.5 – Final amendments to pilot content in response to feedback and the test site revised (M21)
D5.6 - Full evaluation report (M23)

Work package Description

Work package number :	6	Start date:	M0	End date:	M23
Work package title:	Dissemination and Awareness				

Objectives

- To effectively disseminate information about the project to interested target groups (specialists, higher education, industry) as well as the general public.
- To define, identify and aggregate new participants.
- To create a business plan and exploitation plan.
- To address project maintenance and sustainability after EU-funded phase.

Description of work

Task 6.1: Setup and maintain a project website (M0-23). In the early phase of the project a public web site will be set up – [D6.1] (M0) - which will be continuously maintained and updated during the lifetime of the project. In addition to project-specific information, such as a project description, public deliverables, research papers, news and announcements, it will also contain selected information from the museums which will create public awareness about the material being made accessible by the project.

Whenever possible, the website will also contain early and interim versions of deliverables and other papers and documents originating from the project to create a more dynamic, 'living' and thus more interesting website.

Task 6.2: Activities to inform the general public about the project, its aims and results. Target groups for this task include the media as a mediator to reach the broad public. There will be repeated contacts throughout the project (M0-23).

1. Informational materials for dissemination will be produced, such as a PowerPoint presentation that participants can use to inform the public about the project – [D6.2] (M1) and [D6.13] (M21),A flyer - D6.4(M2) - and other promotional material will also be created.
2. Creation of a user group which will regularly be informed about the progress of the project. The user group will start with addresses provided from all partners and will be updated by website and during dissemination activities. A regular *newsletter* will inform about the project, its aims and its results [D6.3, D6.6, D6.8, D6.10, D6.11, D6.12] (M1-23).
3. *Press releases* will be prepared for important milestones: [M4.2] on the occasion of the kick-off meeting, M4.6 about preliminary results on the occasion of the mid-project review and [M4.6] on project future on the occasion of the final report (M0-23).

Task T6.3 Specialist dissemination - activities to inform specialists about the project, its aims and results. (M1-23). In the context of this project, "specialists" are those working with musical instruments and in related areas of digital cultural heritage:

- higher education (universities, conservatories);
- instrument makers, conservators and instrument sellers (including large companies such as YAMAHA and wholesale);
- relevant publishers, e.g. for school books or music literature etc.
- phonographic industry;
- curators of musical instrument collections and private instrument collectors;
- specialists in the digital cultural heritage sector including related projects and initiatives

The purpose of this task is to guarantee that all mentioned target groups are well-informed about the MIMO project as early as possible. Specialists will be targeted at relevant professional conferences (such as the CIMCIM meeting in Italy 2009, the ICTM meeting, Dublin Core conference, The EUROPEANA ICOM documentation) to inform specialists about the project and its results, to stimulate the use of MIMO and to

increase the MIMO network (new partners). Relevant international institutions working on musical instruments (such as the CIMCIM) will be contacted at the beginning and the end of the project in order to inform these specialists about the project. Existing mailing lists, such as the SEM-L mailing list and other Internet-based communities of specialists, will be contacted with information about the project. MIMO participants are encouraged to inform the public about MIMO on their web pages.

Metadata schema and terminology developed by the project will be communicated to relevant organisations for the purpose of *standardization* (such as CIMCIM, Dublin Core Metadata Initiative, IAML) with the completion of basic bilingual metadata scheme (T3.6 starting from M10).

The industry sections mentioned above will be targeted throughout the project (M0-23). At first possible mutual interests will be explored (M0-10) later MIMO specific results will be promoted as they become visible either on the MIMO's evaluation web search interface – [M2.4] [T2.10] (M11) - or on Europeana, [Task 2.11] (M16). Early exploration of industry contacts will affect targeted dissemination in T6.4, it might affect business model planning (T6.5).

Task 6.4 Targeted dissemination activities (M12-23) *Targeted activities to promote the use and to increase the impact of MIMO among selected target groups.* For those target groups that were identified in WP5 and that are not sufficiently informed by the general dissemination of [T6.1, T6.2, and T6.3], targeted activities will also be implemented to inform potential users in many European countries of MIMO and its capabilities. Targeting will be coordinated with evaluation efforts - (WP5). These activities are targeted towards the biggest user groups (such as educational sector, active communities and amateurs as well as music lovers), public-private partnership as well as to increase exploitation. To reach these audiences, MIMO will contact: -

a) Specialists And Interested General Public, Museum Visitors

All MIMO institutions will implement MIMO in their exhibitions. Possibly other affiliated institutions as well that join the MIMO network. This can be accomplished by a MIMO multimedia kiosk in the exhibition (M12-17).

A series of speeches held in the participating and affiliated institutions for the specialists general public. High ranking representative of the MIMO will give public talks about the importance of MIMO as part of the EUROPEANA (M12-23).

b) Higher Education/Schools

Seminars with music teachers and students becoming music teachers to inform about MIMO and to optimize MIMO for this target group (Evaluation) to promote the use of MIMO in the classroom (M12-23).

c) Industry

Several sectors of the industry are potentially interested in MIMO (publishers, musical instrument makers, and phonographic industry). We will organize a request for proposals for the commercial re-use of MIMO materials, such as a school book on musical instruments. MIMO will fund the elaboration of successful proposals. As a result the product should be in usable form (e.g. publishable). The proposals will be judged by a board consisting of MIMO participants as well as industry representatives (M12-23). Due to the collaboration of public and private partners in the course of this activity, the usefulness of MIMO will be demonstrated. Additionally, the activity is likely to generate positive media coverage.

Task 6.5 Sustainability and Exploitation (M0-23): The initial MIMO network and group of consortium members will be enlarged by aggregating new institutions (M0-23)..

An exploitation plan will be developed that ensures the future sustainability of the network. This plan will be created in several stages from the beginning of the project. In a first step, best practices of business plans will be described in a report – [D6.6] (M4). On this basis the consortium will decide on a preferred business model. In a second step, another sustainability report will specify the required steps to implement this chosen business model. The second sustainability report will also specify under which conditions new institutions can join the MIMO network and thus facilitate aggregation of new content-providers - [M6.2], [D6.7] (M7). The sustainability reports are planned for the first project year, so that in the second project year, enough time remains to implement respective actions. At the end of the project, a final dissemination report and exploitation plan will be delivered – [D6.14] (M23).

(Inter-) Dependencies, milestones[1] and expected result

Dependencies

T6.2 and T6.3 need input from WP1 (recommendations) WP2.2 (common data model), WP3.4 (bilingual hierarchic dictionary) and the terminology output of WP3, WP5.2 (user group survey) in the second project year.

T6.4 depends on the results of the whole project, especially WP1. (recommendations), WP2.2 (common data model), results of WP3, WP5.2 (user group survey), WP5.6-9 (external focus group).

T6.5 depends on WP2. OAI repository guidelines.

Milestones

M6.1: Based on the sustainability report 1 (D6.5), a decision on the preferred model will be made regarding the sustainability strategy of the project. (M3)

M6.2: Based on the second sustainability report (D6.7), actions outlined in the deliverables will be implemented to achieve sustainability. (M7)

M6.3: Based on the results of the evaluation in WP5, the dissemination activities in T6.4 will be optimized. (M21)

Deliverables

D6.1: Public website setup (M0)

D6.2: PowerPoint presentation: project aims (M1)

D6.3: Project flyer (M1)

D6.4: MIMO newsletter 1 (M2)

D6.5: Sustainability report 1 (M3):

D6.6: MIMO newsletter 2 (M4)

D6.7: Sustainability Report 2 (M7): Aggregation requirements

D6.8: MIMO newsletter 3 (M8)

D6.9: Sustainability report 3 (M11): First dissemination report and preliminary exploitation plan

D6.10: MIMO newsletter 4 (M12)

D6.11: MIMO newsletter 5 (M17)

D6.12: MIMO newsletter 6 (M21)

D6.13: PowerPoint presentation: project aims and results (M21)

D6.14: Final Dissemination report and exploitation plan (M23)

[1] Milestones are control points at which decisions are needed, for example concerning which of several technologies will be adopted as the basis for the next phase of the project.

7.6 Deliverables List

Deliverables List				
Deliverable No[1]	**Deliverable title**	**Delivery date[2]**	**Nature[3]**	**Dissemination level[4]**
D6.1	Public website setup	M0	P	PU
D5.1	Assessment of the existing digital content	M1	R	CO
D6.2	PowerPoint presentation: project aims	M1	D	PP
D1.1	Definition of scanning properties and recommendations for photographing musical instruments version 1	M1	R	PP
D6.3	Project flyer	M1	P	PU
D6.4	MIMO newsletter 1	M2	P	PU
D2.1	Specifications on common data model for musical instruments description	M3	R	PP
D6.5	Sustainability report 1	M3	R	PP
D6.6	MIMO newsletter 2	M4	P	PU
D2.2	Guidelines for the creation of an OAI-PMH repository ready to be harvested by MIMO database	M4	R	PP
D3.1	A simplified model of the classification of musical instruments for professionals (Hornbostel and Sachs	M6	D	PP
D1.2	Final digitisation report AF	M5	R	PP
D4.1	Progress Report	M6		
D3.2	A list of instrument names and synonyms in French and English, including names for general public access	M7	D	PU
D6.7	Sustainability Report 2 - aggregation requirements	M7	R	PP
D6.8	MIMO newsletter 3	M8	P	PU
D1.3	Final digitisation report UEDIN	M10	R	PP
D6.9	Sustainability report 3 - First dissemination report and preliminary exploitation plan	M11	R	PP
D4.2	Progress Report	M12	R	CO

[1] Deliverable numbers in order of delivery dates: D1 – Dn. Deliverable numbers must indicate which work package they relate to, e.g. D2.1 for the first deliverable from work package 2).

[2] Month in which the deliverables will be available. Month 0 marking the start of the project, and all delivery dates being relative to this start date.

[3] Please indicate the nature of the deliverable using one of the following codes:

R = Report
P = Service/Product
D = Demonstrator/Prototype
O = Other

[4] Please indicate the dissemination level using one of the following codes:

PU = Public
PP = Restricted to other programme participants (including Commission services and project reviewers).
CO = Confidential, only for members of the consortium (including Commission services and project reviewers).

D4.3	Annual Report	M12	R	CO
D6.10	MIMO newsletter 4	M12	P	PU
D1.4	Intermediate report of digitising tasks, including intermediate reports of MIM-BE, SPK, RMCA and GNM	M12	R	PP
D1.5	Recommendations for photographing musical instruments version 2	M12	R	PP
D4.4	Pre-financing request	M13	R	CO
D5.2	Further amendments to pilot content and the test site revised	M15	R	CO
D5.3	Evaluation of all the subject focused information.	M15	R	PP
D2.3	Guidelines for harvesting MIMO's database repository (to be used by EUROPEANA)	M16	R	PP
D3.3	Dictionary for musical instruments including names for public access, a simplified model of Hornbostel Sachs terms, and synonyms in German, Italian, Dutch, and Swedish	M17	D	PU
D3.4	Dictionaries of musical instrument makers	M17	D	PU
D6.11	MIMO newsletter 5	M17	P	PU
D4.5	Progress Report	M18	R	CO
D5.4	Amendments to pilot content in response to feedback and the test site revised	M19	R	CO
D5.5	Final amendments to pilot content in response to feedback and the test site revised	M21	R	CO
D6.12	MIMO newsletter 6	M21	P	RU
D6.13	PowerPoint presentation: project aims and results	M21	D	PP
D1.6	Final digitisation report GNM, ULEI, CM, SMS-MM	M21	R	PP
D5.6	Full evaluation report	M23	R	PU
D6.14	Final Dissemination report and exploitation plan	M23	R	PU
D1.7	Final report WP1, including final digitisation reports of MIM-BE, SPK and RMCA (M24)	M23	R	PU
D1.8	Recommenations for photographing musical instruments version 3 (final)	M23	R	PP
D4.6	Final Report (M24)	M25	R	PU
D4.7	Final Financial Statement	M25	R	PP

8 Project management

8.1 Project Management Structure and Responsibilities

Central to the success of the project will be a robust and well defined structure, with a clear breakdown of responsibilities to ensure efficient overall management of the project. This is especially important given the geographic spread of both staff and project partners, the limited timescale of the project and the scale of the tasks therein.

The project will be led by the University of Edinburgh, University Collections on behalf of the MIMO Consortium and will be overseen by a Project Steering Group which will consist of:

- The Project Director
- 1 representative from each partner organisation
- Secretary: the Project Manager
- 1 representative from EUROPEANA to be invited
- 2 external experts per PSG meeting.

The Project Steering Group will meet six times during the life of the project to review progress of the project based on detailed written reports prepared by the Project Manager and the Project Director, through liaison with the other WP leaders. In particular, the Project Steering Group will advise the project on the technical progress, evaluation and dissemination. External experts will be identified locally by each partner hosting a Project Steering Group Meeting. The host partner will brief them on the project pre-meeting, so that they are able to fully contribute and in this way, we will not only increase the range of specific expertise being brought into the project but will further assist with the dissemination of awareness of the project.

Additional interim meetings, though not necessarily of the full group, will be held as required. Where possible these will utilise technology such as Skype to facilitate conferencing and thereby reduce time and travel costs.

This model was used successfully by the University of Edinburgh on a recent project, *Britain in Print,* involving seventeen libraries based around the UK.

Financial Officer (Edinburgh)

Financial monitoring will be the responsibility of the University of Edinburgh, as the lead partner. The officer with overall financial responsibility for the project will be John Scally, Director of University Collections, University of Edinburgh, with day-to-day management being carried out by the Project Manager, the Business Administrator for University Collections and Edinburgh Resource and Innovation. Project funds will be held centrally, with all partners invoicing EUL for reimbursement of costs.

Financial reports will be submitted to the Commission as agreed.

Project Director (Edinburgh)

The project will be overseen by a Project Director, John Scally, Director of University Collections, University of Edinburgh. The Director will oversee the entire project and manage the work of the Project Manager.

The Project Director will conduct monthly meetings with the Project Manager throughout the life of the project. Additional meetings will be held as required.

Project Manager (Edinburgh)

The Project Manager's duties will be split into three main elements.

1. Day to day management of the development and administration of the project, including: -

    - Ensuring that project goals and milestones are achieved on time and within budget.
    - Completion of regular financial and activity monitoring reports,

- Coordination of Project Steering Group meetings.
- Coordination of marketing and dissemination activities.
- Co-ordinating the Work Package leaders.

2. Development of the MIMO Project website

   Although the project website will be operated as part of WP6 overall responsibility will lie with the Project manager.

3. Liaison with staff at EUROPEANA to ensure that all content is developed in line with their requirements.

Partner Representatives

Much of the day-to-day support for the project will be the responsibility of the representatives on site of the participating institutions. They will contribute curatorial, managerial, and cataloguing skills to direct the project staff in the day-to-day work. As all the project staff will have received training, this aspect will take a local slant at the partner sites. Partner representatives will maintain close contact with the Project Manager through an email-based discussion list, project blog and use of Skype meetings. All project representatives will contribute to the promotional activities within the regions in which they are based. They will also contribute information and feedback to the Project Manager for the development of the MIMIO web-pages.

Administrative support will principally be provided by the University of Edinburgh but all partners will provide additional local administrative support, as well as technical support and maintenance.

Digitisation will be carried out locally using in house staff where possible or subcontracted externally where this is not the case.

8.2 Project communication mechanisms

The key communication activities, in summary are: -

- Work package and work group meetings, 6 physical, virtual meetings as required
- Project Steering Group meetings 6 physical, virtual as required
- Use will made of web conferencing software and Skype so meetings will be both physical and virtual
- Stakeholder database and mailing list
- All dissemination and interaction will be underpinned by a pan-European database of stakeholders.
- News alerts, Blogs, RSS feeds, newsletters, surveys and calls for comment will all utilise this database.
- Written communication
- A Quarterly Newsletter will summarise progress and developments on the project.
- A blog will be set up to keep an ongoing, current record of project progress. The Blog will also feed into the newsletter.
- RSS feeds and email to alert project personnel to milestones, reports, deliverables meeting
- Regular telephone contact
- Web-based dissemination
- Links from other relevant websites, including partners' own sites.

Conflict resolution

Potential conflicts will be brought to the immediate attention of the project manager by the appropriate work package, technical or administrative manager. The Project Manager will brief the Project Director, after which the Project Manager will then attempt to resolve this by discussion or by the calling an ad hoc meeting, making use of Skype technology. If the management team(s) within the relevant partner(s) cannot produce a written resolution of the potential conflict within four weeks, the issue(s) will be brought to the attention of the Project Steering Group (PSG). If, despite best efforts, no decision can be reached on the conflicting issues unanimously, the prime contractor has the right to reach a decision by majority vote of the PSG.

The PSG may also meet at the Project Manager's initiative in order to find appropriate solutions to problems and conflicts which may occur during the project execution. If such meetings have to be called outside the scheduled meeting timetable, exchanges between PSG members will make use of electronic communications in order to minimise travel and other associated meeting expenses.

Decisions will be taken based on mutual consent. In the exceptional case where consent cannot be reached within a reasonable timeframe, voting procedures will be applied. Each partner will have one vote. A decision will be accepted if there are at least two thirds of the votes in favour of the decision.

8.3 Risk Analysis and Risk Management

Risk	Impact	Risk Management
Timing – partners work out of sync	Timing is very tight to achieve agreement and create working prototypes	Strong project management and attention to delivery dates. Fall back is that MIMO continues to develop and take in material, and allows partners to catch up.
Temporary work overload for a responsible partner person created by his institutional duties	Sync of partners in danger	Project management addresses to institution direction, insists on collaboration contract, and helps finding solutions to temporary discharge of person.
Longer drop out of responsible partner person, e.g. by illness	Run-out of planned schedule	Partners provide contact persons in their institution from project start and keep them up-to-date. Knowledge between project partners is constantly shared to support contact person taking over at least a part of project person's work. Fall back is re-scheduling of tasks.
Sudden unsuspected conflicts of interest between project partners	Collaboration and transparence in danger, project slows down	Project management applies proved methods of conflict management, e.g. Harvard model or delegates to non-involved project partner (competence e.g. in GNM).
Development of national cultural politics aiming to harvesting all national content via a national portal (long-time perspective) to EUROPEANA	Technical conflict with international MIMO technical platform	Precise data model for MIMO platform harvesting will be published to help solve possible conflicts
Logistic problems during photographing processes	Slow-down of digitising tasks, run-out of planned schedule	Networking and share of acquired knowledge through digitising reports (see WP1) addressing occurred problems and their solutions.
Conflicts of interest of a partner being offered participation in a similar national project	Lower motivation in MIMO, slow-down of common tasks, problems in meetings.	Project management clears interest of partner and establish precise list of MIMO duties and interest to find compromises
Serious technical problems,	Slow-down of digitising tasks,	Alternating instrument preparing and

Risk	Impact	Risk Management
break-down of technical equipment during photographing processes	run-out of planned schedule	photographing processes, dates can be interchanged for reparation of equipment.
European cultural politics substantially changed – EUROPEANA concept not longer supported (long-time perspective – worst case)	Large-impact-access-point to European musical instrument collections no longer provided	MIMO-partners with strong backup by ICOM-CIMCIM will search further funding and will develop MIMO technical platform to portal
Long term work but short term funding	Difficult to show that work being done will have a concrete long term result	Develop new projects to continue work beyond network life

8.4 Quality Assurance

An important aspect of the project's development will be the development and implementation of effective monitoring and quality control systems, in terms of the workload, the technological elements and the digital content.

Advice on and monitoring of technical elements of the website production and hosting will be provided by the Systems Team at the University of Edinburgh Library, as well as technical staff within each of the partner organisations.

Online content will be reviewed by members of the Project Steering Group and technical staff within all institutions to ensure accuracy and relevance. All website construction will be undertaken to agreed guidelines, in conjunction with the Systems Team at the University of Edinburgh Library.

Quality control on the digitisation will be the responsibility of the local coordinating staff, in accordance with the guidance provided through the Digitisation WP and through regular liaison with EUROPEANA. This quality control element has been factored into the project to ensure that all content meets the agreed standards of both the MIMO project and EUROPEANA.

In addition, all digitisation staff will be required to work to agreed project targets, to be agreed in conjunction with both the Project Manager and partner teams. We are also investigating setting up an online record system which will allow digitisation to be monitored centrally on a monthly basis to keep track of updates in the volume of content created and to note any difficulties which may arise.

9 Dissemination and awareness

In order to efficiently disseminate information about the project's existence, aims, and possible uses by various target groups, the dissemination activities will be coordinated by a specific work package (WP6). Dissemination activities will target specialists (including higher education, music industry, decision-makers professionally involved with musical instruments and the digital cultural heritage community) with the aims of expanding the MIMO network and encouraging the broad public to use resources assembled by MIMO. *A list of consortium members' existing contacts with specialist organisations is attached as an Appendix to this document – Appendix 1.*

Dissemination activities will be structured according to the target group and the results achieved in the project.

A basic version of the project website will be set up in month 1 of the project by the lead partner on the project to act as an initial information point about our activities. The website will be hosted by the University of Edinburgh (UEDIN). From the outset the website will incorporate EU logos and links to acknowledge their support and will also include links to the eContent*plus* Programme on the project web-site.

At the first meeting of the Project Steering Group, working group, led by SPK, will establish more detailed guidelines about how the site is to be maintained and updated. As the site will be viewed by a broad range of users, its content will have to reflect the need for differing levels of information and this will impact on its design, focus and frequency of update. To ensure that we meet the needs of our user base, a user group will be set up to evaluate online content.

The media as well as a user group will be informed regularly about the development of the project, through the product of a range of promotional materials. This will include the creation of self running PowerPoint presentation of the project, aimed at a broad user base and which will describe the project objectives, the members of the consortium, and the challenges and benefits of the project. Dissemination activities in the first project year focus on informing all relevant target groups (including higher education sector and industry – *see Appendix 1*) systematically about the MIMO project. In the second project year several targeted activities will be carried out to increase impact and to improve the exploitation of the project (see below).

Dissemination activities will be coordinated by the work package leader (SPK) supported by SMS-MM but work will be carried out by all MIMO partners. Each institution will be responsible for the activities in their own country so that MIMO can guarantee an intensive coverage in at least nine countries and eight languages (UK, DE, BE, IT, FR, SE, AT, SI, DK). Further activities in other European countries will also be carried out depending on the circumstances. For example, the consortium has good connections to Switzerland, Poland, Czech Republic, Hungary and Romania.

Sustainability

From the beginning of the project, MIMO will systematically explore possibilities to ensure the sustainability of the network. A report will be prepared about business models in digital cultural heritage sector on the basis of which the consortium will decide the direction. MIMO will also take measures to convince new partners to join the MIMO network as well as to identify a partner willing to create and maintain a portal focusing on musical instruments.

Exploitation

MIMO's main aim is to improve accessibility to an important part of Europe's cultural heritage by providing access objects otherwise often hidden free of charge for non-commercial use. MIMO consortium partners expect to improve their reputation among their users as well as colleagues. Furthermore, the additional usability and visibility of the collections brought about by MIMO can also lead to an increase of commercial re-use of the materials. To foster MIMO includes target activities that will foster public-private partnerships in this direction.

To ensure maximum impact, MIMO will enact a number of *targeted activities* in a large number of European countries. These activities will be aimed at a broad public with the particular goal of stimulating the use of MIMO in the educational sector and among musicians, composers, concert-goers and musical amateurs.

These *targeted activities* (such as inclusion of MIMO in instrument exhibits and workshops on MIMO in schools for music teachers, see Task 6.4) will be held in many European countries, and will be carried out by consortium members in their respective countries as well as by affiliated institutions in other countries. The project will establish its own *public website* as a focal point for online dissemination of news about developments. This will be further backed up by a *blog* and *regular newsletters*.

Each Project Steering Group meeting (see WP4) will be held in rotation in the countries of the partner organisations and at each of these events a public presentation will be given about the project.

9.1 Events and Meetings

List of Events & Meetings

Project Meetings are shown in white cells, events in shaded cells

Meeting	Project month	Participants	Location
Kick-off Meeting (inc.WP2 *(presentation of Europeana ESE)*	0	(all participants)	UEDIN (hosting in Florence)
CIMCIM Annual Conference	0	(all participants)	Florence (Italy)
IPEM Conference	0	(tbc)	Ghent University (Belgium)
ECDL 2009	0	UEDIN	Corfu (Greece)
Concert Musica Antiqua 2009/4	0	GNM	GNM
Project Steering Group 1 and WP1 + WP2 *(Mapping of databases models to Dublin Core)*	1	(all participants, except HML & UF)	GNM
Annual conference of the German Musicological Society (GfM) and meeting of her musical instrument specialist group	1	GNM, ULEI	Tübingen University (Germany)
Womex	1/2	SPK	Copenhagen (Denmark)
Dublin Core 2009	1	*(represented via publicity only)*	Seoul (Korea)
Concert Musica Antiqua 2009/5	2	GNM	GNM
WP2 (Main subject: Data Model Choice)	3	(all participants)	CM
Concert Musica Antiqua 2010/1	4	GNM	GNM
International symposium on keyboard instruments	4	GNM	GNM
Project Steering Group 2 + WP2 *(OAI repository development in each Museum)*	6	(all participants)	MIM-BE
Nordic Music Museum Network Conference	6	SMS-MM	Stockholm (Sweden)
Musikmesse 2010	6	SPK	Frankfurt am Main
Concert Musica Antiqua 2010/2	6	GNM	GNM

Meeting	Project month	Participants	Location
WP3 meeting to finalise work on French/English multilingual dictionaries for testing and promulgation, and to prepare for work on German, Italian, Dutch adn Swedish multilingual dictionaries.	7	WP3	UEDIN
Concert Musica Antiqua 2010/3	8	GNM	GNM
Africa Day	8	RMAC	RMCA, Tervuren (Belgium)
American Musical Instrument Society	8	(tbc)	Washington DC (USA)
Project Steering Group 3 + WP2 *(Harvesting begins)*	9	(all participants)	HML
IAML Conference	9	SPK	Moscow (Russia)
ISMIR 2010,	11	RMCA	Utrecht (Netherlands)
WP1	12	(all participants, except HML & UF)	GNM
IPEM Conference	12	RMCA	Ghent University (Belgium)
ECDL 2010	12	tbc	tbc
Annual conference of the German Musicological Society (GfM) and meeting of her musical instrument specialist group	12	GNM, ULEI	tbc
International symposium on woodwind instruments	12	GNM	GNM
Concert Musica Antiqua 2010/4	12/13	GNM	GNM
International symposium on musical instruments 2010	13	GNM	D-Blankenburg, Kloster Michaelstein
Mid Project Review + WP2 *(Harvesting)*	13	(all participants)	SMS-MM
CIMCIM Annual Conference	14	UEDIN	Shanghai (China)
ESEM	14	SPK	tbc
Society for Ethnomusicology	14	SPK	Mexico City
Concert Musica Antiqua 2011/1	16	GNM	GNM
International symposium on woodwind	16	GNM	GNM

Meeting	Project month	Participants	Location
instruments			
Project Steering Group 4 + WP2 *(Europeana begins to harvest our data)*	16	(all participants)	RMCA
WP3 Meeting to finalise work on dictionary in all six languages with synonyms, prior to testing and promulgation, also to prepare work on final tasks of WP3	17	WP3	HML
Concert Musica Antiqua 2011/2	17/18	GNM	GNM
Concert Musica Antiqua 2011/3	18/19	GNM	GNM
Africa Day	20	RMCA	RMCA, Tervuren (Belgium)
Project Steering Group 5	20	(all participants)	AF
IAML Conference	22	SPK	Dublin (Ireland)
Final Review and WP1	23	(all participants)	UEDIN

The renowned Musica Antiqua concert series in GNM schedules five concerts per year, each of which is attended by 350 - 510 people. These will provide the opportunity to promote the MIMO project through the distribution of promotional material and, when appropriate, by short talks. The international symposiums in GNM take place every January, dedicated to a specific musical instrument group, and are organised in collaboration with Hochschule für Musik Nürnberg. The MIMO project will be presented through promotional material and a conference.

In some instances shown in the table above, representation will be made via distribution of publicity material (e.g. the Dublin Core 2009 conference in Seoul). At other events, for example the CIMCIM Annual Conference in Shanghai in M14, it is likely that MIMO will be represented by at least one member of the partnership who would be attending the conference in another capacity and will not therefore incur any costs to the project. The above list is provisional and subject to change.

In addition to the above, smaller more localised events such as the monthly “Info Lunches” at RMAC, regular interdisciplinary conferences held at the same location, will also provide a platform for the dissemination of project information.

Two major events, which take place just after the conclusion of the project, will be used to disseminate promotional material about MIMO. These are: - the Stockholm Musica Antica a Magnano Clavichord Conference 2011 CIMCIM Conference, September, 2011, Scandinavia and the ICOM annual conference 2011 (location to be confirmed).

It is intended that, as far as possible, WP sub groups will take place at the same time as Project Steering Group meetings (i.e. one or two days before at the same location) to minimise travel and subsistence costs. Each Project Steering Group and associated meeting will also host a promotional event to raise awareness of the project. For example, the Kick Of Meeting will take place in Florence at the same time as the CIMCIM annual conference and we will use that as an opportunity to give a presentation to a group of project peers. The schedule of locations is subject to change, should other such opportunities arise and will, in any event, be discussed in more detail and finalised at the Kick Off meeting in Month 0.

10 Other Contractual Conditions

10.1 Subcontracting

Part. No.	Participant Short Name	Breakdown of Subcontracting Costs	Subtotal	Total
1	UEDIN	Photography 20 days @ 600 € per day	12,000	**12,000**
2	GNM	Photographer with own equipment: 90 days @ 720 € + Material costs 338 €	 65,188	 **65,188**
3	ULEI	OAI-PMH programming	8,250	**8,250**
4	RMCA	Scan of 3.717 existing photographs on records or in books @ € 2 a piece	7,434	**7,434**
5	AF	*No cost*	0	**0**
6	CM	Build the MIMO database to receive and aggregate the harvested data (cost for Cité's repository) Set up the automatic harvesting mechanism of the museums' databases and test it. Setup a automatic linking mechanism between records and multilingual vocabulary by WP3 into MIMO database Setup an automatic upload mechanism for thumbnails images, sound and video extracts from each museum to MIMO's web site Develop a professional web search interface to MIMO's database to be used by the target and evaluation WP4 group Make MIMO's database harvestable by European Digital Library and produce guidelines describing MIMO's database and vocabulary	15,374 23,160 23,160 12,940 12,493 12,493	**87,127**
7	MIM-BE	OAI-PMH programming	7,520	**7,520**
8	UF	*No cost*	0	**0**
9	HML	*No cost*	0	**0**
10	SPK	*No cost*	0	**0**
11	SMS-MM	*No cost*	0	**0**

10.2 Other specific costs

Part. No.	Participant Short Name	Breakdown of Other Specific Costs	Subtotal	Total
1	UEDIN	Kick off meeting and Final Project Steering Group Meeting - 2 x 2,000 euros Digitisation Software	4,000 19,406 3,894	**27,300**

Part. No.	Participant Short Name	Breakdown of Other Specific Costs	Subtotal	Total
2	GNM	WP1 meeting of all stakeholders and external experts [M2, Milestone M1.1] to agree on standards on scanning and photographing and create a paper version 1 containing recommendations for photographing musical instruments and defining scanning properties and steering group meeting 1. Place: D-Nuremberg GNM. Costs for meeting and inviting external experts Intermediate meeting of all stakeholders and external experts [M12, Milestone M1.2] to create intermediate digitisation report, review photographing recommendation paper version 1 to update and create version 2. Place: D-Nuremberg GNM. Costs for meeting and inviting external experts	2,500 2,007	**4,507**
3	ULEI	*No cost*	0	**0**
4	RMCA	Hosting costs	2,500	**2,500**
5	AF	Technical equipment related to the project (scanner, software, licences) Hosting costs	4,032 4,000	**8,032**
6	CM	Equipment (Server, hard disk and backup system)	10,241	**10,241**
7	MIM-BE	Scanner Photographic materials Hosting costs	3,500 3,000 1.000	**7,500**
8	UF	*No cost*	0	**0**
9	HML	Hosting costs Printing Translation Software licenses	550 100 700 150	**1,500**
10	SPK	Scanner Additional backgrounds for photos, light, camera accessories database license for 24 years OAI Server (hardware) dissemination costs (various dissemination materials)	1,000 1,000 2,600 2,000 6,500	**13,100**
11	SMS-MM	Technical equipment related to the project (scanner, software, software licenses). Hosting costs	2,000 1,000	**3,000**

10.3 Indicative budget distribution & pre-financing schedule

The following table provides the indicative costs and maximum financial Community contribution for the project. The maximum financial Community contribution might be reduced in accordance with the provisions set out in Article 8 and Article II.17 of this grant agreement.

Part. No.	Participant Short Name	Total Costs	Community Contribution	Community pre-financing		
				First instalment	Second instalment	Third instalment
1	UEDIN	406,591	203,295	81,318	81,318	-
2	GNM	434,183	217,091	86,836	86,836	-
3	ULEI	296,044	148,022	59,209	59,209	-
4	RMCA	228,249	114,124	45,650	45,650	-
5	AF	33,132	16,566	6,626	6,626	-

6	CM	706,976	353,488	141,395	141,395	-
7	MIM-BE	333,769	166,884	66,754	66,754	-
8	UF	60,002	30,000	12,000	12,000	-
9	HML	57,817	28,908	11,563	11,563	-
10	SPK	232,185	116,092	46,437	46,437	-
11	SMS-MM	408,922	204,461	81,784	81,784	-
Maximum Community contribution			**1,598,931**	**639,572**	**639,572**	**-**

The coordinator may request the payment of the pre-financing instalments subsequent to the first according to the following schedule:

- Second instalment as of month 13

11 Appendices

11.1 Consortium description

1. The University of Edinburgh (UEDIN)

The University of Edinburgh has many fine collections, and some include artifacts found nowhere else in the world, within that Edinburgh University Collection of Historic Musical Instruments ranks among the world's most important collections of musical heritage. All the main types or musical sound-making device are represented, and are presented to the public in two museums. The c. 3000 objects in the permanent collection constitute a rich research resource of both breadth and depth, and include many historically typical models of musical instrument spanning over 500 years together with prized rare and unique items. The instruments are supplemented by an archive of original materials, working papers and a sound archive. The Collection as a whole attracts researchers from far and wide and is an extensively cited resource in international scholarship. Instruments are lent from time to time to prestigious exhibitions at home and overseas.

Edinburgh University Collection of Historic Musical Instruments is one of ten museum collections in Scotland recognised by the Scottish Executive as a Significant Collection. University Collections comprises around 95 staff, many of whom are Library, Museums and Galleries professionals, with some working partly into academic units as lecturers/readers/professors. University Collections includes Library, Museum and Gallery collections, spanning over 63,000 linear metres of printed, manuscript and archive collections in the Main Library to a fine art collection of c. 3000 items. In addition, there are 12 other museum collections around the University together with various library collections.

John Scally, BA (Hons), PhD (Cantab.) – Project Director

John Scally holds a PhD degree from the University of Cambridge (1992), a First Class BA degree from the University of Strathclyde (1987) and a Dip ILS from the University of Wales (2007). From 1993 on he worked in the National Library of Scotland where he was Deputy Head or Rare Books from 2002 to 2004.

His actual position is Director of University Collections & Deputy Director of Library and Collections Division, University of Edinburgh. His job purpose is the strategic leadership of University Collections in the Library, Museums and Galleries (LMG) and to represent the University externally on related issues, further on to lead and direct projects and other activities that maximise the impact of the collections for teaching, research and cultural engagement. In addition, Deputy in Library & Collections.

He was the Director of Britain in Print project and is currently working on a cataloguing and e-learning project, in partnership with Confederation of University and Research Libraries (CURL), funded by Heritage Lottery Fund. In addition he is Project Leader for Edinburgh University, LOCKSS, Digital Preservation Alliance and Director for the Reclassification Anatomy Cataloguing Projects.

As a member he participates in the University's Information Services Executive committee, the Library & Collections Management Team and the Research Committee School of History and Classics and co-chairs the Management Team, Library & Collections / Library Users Services.

He also acts as University Representative for Scottish Arts Council and as University Representative for Scottish Museums Council.

Norman Rodger, B.A. (Hons) – Project Manager

Norman Rodger is currently employed as Digital Projects Officer, Edinburgh University Collections. Before that, he was employed as Project Manager on the Britain in Print project, which ran in two phases, January 2003-2004 and from March 2005 – August 2007. He has also been employed as Project Manger on two other tasks within the University of Edinburgh – implementation of Federated Search Software for Edinburgh University Library and the establishment of a Trusted Digital Repository.

Prior to his employment at the University of Edinburgh he gained ten years' experience managing EU funded projects, largely in the field of vocational training, through programmes such as the European Social Fund, Leonardo and Euroform and has worked in the further and higher education sector since 2001.

He also has considerable freelance work experience in the field of training development and multimedia services, designing and developing websites, videos, promotional and learning materials.

Laura Macpherson, B.A. (Hons) - Project Administrator

Laura Macpherson is currently employed as University Collections Administrative Secretary and Personal Assistant to the Director of the Division (May 2008-present). Her role involves administrative work on various projects, including a part-commercially funded historic exhibition about Charles Darwin's years studying at the University (which will be delivered in October 2009), assistance with the Main Library's exhibition programme, facilitating a postgraduate MSc semester programme 'Working with Collections' and on a proposed publication (to be completed in 2011) about the University's Collections.

Prior to working with the University, she was in commercial staff management with the John Lewis Partnership, and spent four years working for the National Library of Scotland in several departments including Development (fundraising), Education and Interpretative Services, and Enquiries and Reference Services.

Arnold Myers - Director, Edinburgh University Collection of Historic Musical Instruments

Arnold Myers is currently employed as the Director of Edinburgh University Collection of Historic Musical Instruments (part time), as well as holding the roles of Professor of Organology (part time personal chair), University of Edinburgh; Collaborator, School of Physics, University of Edinburgh and Senior Information Scientist, Heriot-Watt University, Edinburgh (part time). He has been based at the University of Edinburgh since 1996.

He was educated at the University of Edinburgh (Doctor of Philosophy), thesis Characterization and Taxonomy of Historic Brass Musical Instruments from an Acoustical Standpoint jointly in the Faculty of Music and the Department of Physics and Astronomy University of Strathclyde (Diploma in Librarianship, with distinction) and at St Andrews University (B.Sc. Hons. in physics with theoretical physics).

He also holds a range of Professional Qualifications: - Fellow of the Energy Institute (FEI), Fellow of the Chartered Institute of Library and Information Professionals (FCLIP), Fellow of the Institute of Petroleum, Fellow of the Institute of Information Scientists, Member of the Institute of Information Scientists, Associate of the Institute of Petroleum, Associate of the Institute of Information Scientists.

He has considerable experience in working with grant funding and in the management of museums and projects.

2. Germanisches Nationalmuseum, Nürnberg, Germany (GNM)

The Germanisches Nationalmuseum (GNM) was founded in 1852 and is the largest museum for the history of art and culture of the German speaking area. Its 19 collections hold 1.3 million objects covering a time span from 30.000 B.C. until present times. The collection of historic musical instruments with ca. 3.100 objects counts among the most important ones of her kind. Remarkable items are the outstanding ensemble of keyboard instruments with the largest group of keyboards from Mozart's to Chopin's time, and the most important group of path marking Nuremberg-made wind-instruments from the 17th to the 19th century.

The museum's research services department comprises the library -- holding more than 650.000 volumes of specialised literature as well as ca. 1.000 incunabula, 3.300 manuscripts and 3.000 prints of the 16th century --, the archives -- containing documents from the middle ages to assets by renowned 20th century artists --, the photographic workshop, and the department of information technology who is a co-developer of the international ontological standard CIDOC-CRM (ISO 21127) and who is developing GNM ArtInfoNet, the museum's own scientific modular knowledge system built on international standards, comprising actually the document management system GNM-DMS, the object management system GNM-OVS and the image management system GNM-BVS. It is actually working on a long-time project to digitise all the analogical object-metadata of the museum.

The Germanisches Nationalmuseum is a foundation under public law and is classified as doing research work of national interest according to the German constitution article 91b und thus is financed by the Federal

Government and the Federal States of Germany. It is member of the national research organisation Leibniz Gemeinschaft.

GNM is WP1 leader in the MIMO project.

Dr. Frank P. Bär

Dr. Frank P. Bär studied musicology at the universities of Augsburg and Tübingen/Germany and linguistics at the University of Tübingen. He holds a Master of Arts degree in linguistics and musicology and a Ph.D. in musicology (1995). From 1994 to 1996 he stayed in Paris with the »Equipe d'organologie et d'iconographie musicale« of the CNRS (F. Gétreau) to prepare a project about woodwind instrument making in Paris in the 17th and 18th centuries for the Deutsche Forschungsgemeinschaft (DFG). Since 1997 he is head of the department of historic musical instruments at the Germanisches Nationalmuseum. Besides scholarly books and musical instruments catalogues he also has published a childrens' book explaining musical instruments which until has appeared in German, Czech, Hungarian, Polish and Russian. Since 2006 he is also director of the GNM's research services department where he coordinates among other things the museum's digitisation projects. He has a supplementary vocational training as personal coach and communication trainer.

Dr. Siegfried Krause

Dr. Siegfried Krause studied at the Albert Ludwig Universität of Freiburg/Germany. 1989 Ph.D. in Classical Archaeology with a thesis about Computer-assisted Classification methods for the typological classification of Early Minoan idols. Free-lance collaborator in several programming projects (CAD, production design and management and others). Since 1992, he is head of the IT-department of the Germanisches Nationalmuseum. He worked in the EU-project CHIOS and is a co-developer of CIDOC-CRM (ISO 21127). Actually, he does research on semantic webs, knowledge cartography, digitisation and digital preservation. He leads the development of the GNM's knowledge system ArtInfoNet and the museum's digitisation campaign.

3. Museum of Musical Instruments of the University of Leipzig, Germany (ULEI)

Museum of Musical Instruments of the University of Leipzig is the largest collection in Germany and one of the largest collections of musical instruments in the world, especially of European musical instruments. It holds the de Wit – collection, which was opened in 1886 in Leipzig, but sold 1905 to Wilhelm Heyer in Cologne. The Wilhelm Heyer Museum of Music History included the extraordinarily precious musical instrument collection of Baron Alessandro Kraus from Florence as well as various instruments from the Ibach collection. Donations and the State of Saxony made possible to purchase the Heyer collection for the University of Leipzig in 1926.

World War II caused catastrophic damage to the collection. During the beginning of the 1950s, the museum was rebuilt and gradually opened to the public again. Since then, systematic purchases and individual bestowments helped to expand the collection greatly. The current inventory contains gradually acquired individual purchases and donations, as well as further complete private collections.

The Museum of Musical Instruments has been part of the University of Leipzig since 1926. Seminars on acoustics and historic musical instruments attended by musicology and music pedagogy students of the University, as well as by students of the Hochschule für Musik und Theater "Felix Mendelssohn Bartholdy", meet regularly on the museum premises.

The Collection as a whole attracts researchers, instrument makers, students; also from abroad. It has a big permanent exhibition and also a Study collection for researchers and scholars. Instruments are lent from time to time to prestigious exhibitions.

The Museum is at the same time part of the "Grassi Museum" with very important museums (Museum of Applied Art and Museum of Ethnography. We collaborate also with the 30 University Collections as well. Research projects, conferences and numerous lectures, which often take place in collaboration with different departments of the university, are also part of the museum's commitment to science. The instruments of the collection are described in 12 volumes, further volumes are in preparation. The Museum is, as one of the significant cultural organisations in Germany's East, Member of the Konferenz Nationaler Kultureinrichtungen (Conference of National Cultural Institutions)

Prof. Dr. Eszter Fontana, Museum of Musical Instruments of the University of Leipzig

Prof. Dr. E. Fontana worked for 25 years at the Hungarian National Museum in Budapest as the curator of the collections of musical instruments and clocks and watches. She is since 1995 Director of University Collection of Historic Musical Instruments (full time). She studied in Leipzig, restoration of musical instruments and musicology, holds a Ph.D. degree in Musicology from the University of Music "Ferenc Liszt" in Budapest, Hungary, as well as the roles of Professor of Organology.

She is founding member and chair of the "Institut für Musikinstrumentenforschung 'Georg Kinsy'e.V" (since 1998) and board member of two German organisations which support research, conferences etc. on historic musical instruments

She wrote numerous writings about instruments, about the history of musical instrument making and about ancient technologies of making musical instruments.

Since 1977 she has been a member of CIMCIM (Committee of Musical Instrument Museums and Collections of ICOM) where she served as a member of the board for 6 years and than as the president from 1998 to 2004.

She has experience in working with grant funding and in the management of museums and projects.

4. Royal Museum for Central Africa, Tervuren, Belgium (RMCA)

The Royal Museum for Central Africa came into being following the 1897 International Exhibition. As a scientific research institute dedicated to Africa, it occupies an important position on the international scene; as a cultural centre, it is one of the most visited museums in the country. Its collection of ethnographic objects from Central Africa is the only one of its kind in the world. The RMCA has a film library and a photographic library and a large collection of maps and geological data. Its zoology collection features a large number of type specimens of African fauna, while the Entomology Section boasts some six million insects. The Museum also houses a magnificent collection of tropical wood, which is now the largest in Europe.

Noteworthy from the organological and ethnomusicological point of view are the 8600 mostly Congolese musical instruments and 6000 hours of recorded music. A project of digitisation of the sound archives [DEKKMMA] is now completed and available on http://music.africamuseum.be/english/index.html.

The Museum employs ca. 250 persons, including 75 scientists who are active in the following five fields: cultural anthropology, zoology, geology, history and agriculture and forest economy.

Ignace De Keyser Ph.D

Ignace De Keyser holds a Ph. D. in Musicology from the University of Ghent. He subsequently taught music in high schools and film music in a Film Academy. He entered the Musical Instrument Museum in Brussels in as a part-time scientific assistant and became assistant director under Prof. Malou Haine in 1995. Since 2007 he is Head of the Ethnomusicological Section of the Royal Museum for Central Africa in Tervuren (Belgium).

His publications cover the famous wind-instrument makers Adolphe Sax and Charles Mahillon, the role of Victor Mahillon in the development of organology in the West and cross cultural items. He is co-author of several exhibition catalogues on musical instruments and author of numerous concert reviews. He appeared many times as an interview partner for radio and TV emissions.

5. Amici del Museo degli Strumenti Musicali (AF)

The Friends of the Musical instrument Museum of Florence are a voluntary organization founded in 2002 with the aim of supporting the activity of the Musical Instrument Department of the Galleria dell'Accademia in Florence.

During the past years the friend financed several scientific project, both through external sponsorship and with own funds, that led to the publication of books and catalogues about the museum collection. They funded restorations and realisation of replicas and didactic activities and dissemination of knowledge about the collection supporting participation in conferences and organizing conferences and concerts in Florence.

The Association is presently supporting the study and analysis campaign needed to complete the publication of the scientific catalogues of the collection and will be the major sponsor of the joint meeting of the International Committee of Musical Instrument Museums and Collections, American Musical Instrument Society, Galpin Society and Historic Brass Society in Florence, Sept. 6-12th 2009

The Friends of the Museum will take care of providing the documentation related to the collection of the Florence Conservatory of Music, entrusted to the Musical Instrument Department of the Galleria dell'Accademia, taking care of checking the digital material and digitising the remaining part.

The Association will also collaborate with the University of Florence in order to make the digital result harvestable via OAI and will collaborate in the organisation of the CIMCIM conference in Sept. 2009 where the MIMO project will be presented to museum curators and specialists.

The Association does not have employees, but relies, for the scientific aspects, on the curator of the Museum, Gabriele Rossi Rognoni (see University of Florence).

6. Cité de la Musique, Paris, France (CM)

The Cité de la Musique is a public cultural institution that has officially opened its doors in 1995. The institution has been founded as a very open cultural project in the field of music. It associates performances (two concert halls) and cultural heritage (the Museum of music) with education and documentation (the Media Library). It is dedicated to the preservation and dissemination of the artistic heritage and introduces the public to the discovery of numerous musical styles (Classical, Jazz as well as World music) and the cultural contexts to which they belong to.

The Museum of music possesses one of the largest collections of instruments in the world. It is one of the rare museums dedicated to musical heritage from the 17th century to the present day that covers all types of music. Its collections holds instruments of learned European music from the 16th to the 20th century [cornets (16th - 17th century), Venetian lutes and archlutes (18th century), French and Flemish harpsichords (18th - 19th century), Italian stringed instruments (17th - 18th century, Stradivarius, Guarnerius, Amati), French pianos (18th - 19th century), flutes (17th - 19th century), instruments by Adolphe Sax, guitars (17th - 20th century), etc], popular instruments (accordions) ; electro-acoustic and electric instruments and world music instruments (approx. 600 pieces, mainly from Africa and Asia).

The documentation of the Museum is a part of the Media Library. On the Media Library portal (http://mediatheque.cite-musique.fr) , in the "Museum Collections" section, the catalogue of the Museum's collections can be viewed. These include over 5,000 musical instruments, 800 paintings, engravings and sculptures with musical themes, and several hundred tools used by instrument-makers and luthiers. 15,000 photographs of these works are online as well as 100 audio recordings of the Museum musical instruments.

The Media Library portal holds several collections of digital documents (the concerts recorded at the Cité de la musique, interviews with artists, programs notes; the Museum images). Since May 2008, the concerts and their program notes are harvested by EUROPEANA in the framework of EUROPEANAnet project (in collaboration with Go Sugimoto; Julie Verleyen; Catherine Lupovici).

The Cité de la musique has recently been invited to become a member of EUROPEANAnet EUROPEANA Thematic Network.

Marie-Hélène Serra

After her advanced studies in Sciences and Technologies applied to Music (Acoustics, Physics, Ph. D. in computer science applied to speech synthesis, 1985), Marie-Hélène Serra spent two years at Carnegie Mellon University in Pittsburgh US doing research in computer music. On her return to France, she worked as a researcher and computer engineer in the research institute directed by composer Iannis Xenakis (the CEMAMu, Paris) (1987-1992).

She entered IRCAM (Institut de Recherche et de Coordination Acoustique/Musique, Paris), in 1993 as a music technology teacher and a multimedia project manager. She became head of the Education department of IRCAM in 1998 and developed the educational activities for composers and the use of technology for transmitting contemporary music to young people and music lovers.

Since 2002, she is the director of the Education department at the Cité de la musique in Paris, as well as the director of the new Multimedia Library. She is in charge of all the educational activities (music workshops for

young and adults, concerts for families, conferences for adults…). She has also managed the project of the new multimedia library of the Cité de la musique (inaugurated in October 2005) where she develops different projects related to the music digital library field: music digitisation, on-line distribution, on-line multimedia educational tools, etc. She directs several projects of collaborative thematic portals funded by the French ministry of culture: www.musiquecontemporaine.fr (participant); www.viedesorchestres.fr (leader); Traditional music archives in France (leader).

Patrice Verrier

Patrice Verrier has been in charge of the documentation centre of the Musée de la musique in Paris since 1992. He holds a diploma in library computing from the Conservatoire National des Arts et Métiers in Paris. He developed the musical instrument collections and documentation catalogue, the digitisation of the collections, the documentation and the photographs as well as putting them on-line since 1997. In 2005, he actively participated in the opening of the Mediatheque de la Cité de la musique and since then has coordinated the common catalogue for the Museum and the Mediatheque. Between 1996 and 2002 he was one of the main instigators in the development of the Cité de la musique's internet site. Since 1996 he has been actively involved in the activities of the CIMCIM (Committee of Musical Instrument Museums and Collections of ICOM) where he served as treasurer from 2001 to 2007. He is a member of the French Council of IAML (International Association of Musical Libraries) and of the French board of AFAS (Association française des détenteurs de documents audiovisuels et sonores)..

Rodolphe Bailly

Rodolphe Bailly has 14 years of experience IT development and project management as well as technical expertise in digital library technologies. During 6 years at IRCAM he was a system administrator and developer on large projects such as a very large sound database, IRCAM's scientific papers management system and the multimedia library. As the IT Director of Adforum.com in New York, USA, he spent 3 years building a large multimedia database representing the Advertising world, including a web access to tens of thousands of Ads. Since 2002 he's the manager of the Cité de la musique musical library digitisation and Information System team, where he is responsible for the development of the library's portal (mediatheque.cite-musique.fr). He is responsible for all technical aspects of the library's Extranet deployment in affiliate libraries and schools. As a technical expert, he was in 2006 the final reviewer of 4 eContent projects funded by the European Commission. Since 2007, he's also the technical project manager of collaborative thematic portals development funded by the French ministry of culture: www.musiquecontemporaine.fr (participant); www.viedesorchestres.fr (leader); Traditional music archives in France (leader).

7. Musical Instrument Museum, Bruxelles, Belgium (MIM-BE)

The Musical Instrument Museum of Brussels holds one of the largest collections of musical instruments in the world, both European and Extra-European. It was founded in 1877 and attached to Brussels Royal Music Conservatory. Since 1992 it is part of the Royal Museums of Art and History. Its History is connected to one of the most important persons in musical instrument organology, the first curator Victor-Charles Mahillon. Between 1880 and 1922 he described the collections of the museum in a monumental five-volume catalogue. The catalogue also includes the four versions of his *Essay on the methodical classification of all instruments, ancient and modern* that was to serve as the basis for the classifications of E.M. von Hornbostel and C. Sachs which plays in important role in the MIMO project.

Saskia Willaert Ph.D.

Saskia Willaert holds a Ph.D. degree in Historical Musicology from King's College, University of London (1999). She worked as research assistant in the musicology department of the University of Louvain and joined the Musical Instrument Museum Brussels in 1998 as head of the Education Department. Since 2002 she is Curator of the African collections, and, since 2007, Curator of the African and Middle East collections as well as Head of the Conservation Workshop.

Besides ethnomusicological writings she published numerous articles mainly about 18th century music and is the author of several entries of the renowned music encyclopaedia *The New Grove Dictionary of Music and Musicians.*

8. University of Florence, Dept. of History of the Arts and Performance (UF)

The University of Florence was founded in the 14th century and is presently one of the oldest and largest universities in Italy with twelve faculties and almost 4,000 professors and full time researchers.

The Department of History of the Arts and Performance includes thirty seven professors and researchers specialized in the history of cinema, of theatre and of music and musicology, with particular emphasis on contemporary music and opera and history and technology of musical instruments.

Since November 2007 the Department shares a researcher in History of Musical Instruments with the Musical Instrument Department of the Galleria dell'Accademia of Florence, conducting research on the collection of the Florence Conservatory of Music.

The University of Florence will provide scientific knowledge and support to the work of the Association "Amici del Museo degli Strumenti Musicali" (AF) in the digitisation and checking of the instruments held at the Dept. of Musical Instruments of the Galleria dell'Accademia, collaborating with harvesting data via OAI.

It will also be involved in WG 3 "Thesauri and classification" (in particular tasks nos 3.1, 3.2, 3.3, 3.5, 3.7, 3.8, 3.9, 3.10, 3.11, 3.12 and 3.13; deliverables nos 3.1, 3.3, 3.4), in WG 5 "Assessment and evaluation" in relation to the work of AF, and in WP 6 "Dissemination and awareness" being involved in the organization of the CIMCIM meeting 2009, where the MIMO project will be presented (task 6.3).

Gabriele Rossi Rognoni

The person in charge of the project is Gabriele Rossi Rognoni, researcher in History of Musical Instruments in the Department and professor of History of Music for the BA in Disciplines of Art, Music and Performance and of History of Musical Instruments for the MA in Musicology and Musical Heritage.

Gabriele Rossi Rognoni has been in charge of the Musical Instrument Department of Musical Instruments of the Galleria dell'Accademia since its creation in 2001 and is the editor of the scientific catalogues of the collection (the first volume with Renato Meucci and Franca Falletti). He mainly published on the history of musical instrument making in Milan and Florence and on keyboard instrument restoration.

He studied musical composition at the Conservatory of Music in Milan and obtained a degree in musicology at the School of Musical Philology and Paleography of the University of Pavia (Cremona, 1998).

He was Andrew W. Mellon Fellow (2001) and Sylvan C. Coleman and Pamela Coleman Memorial Fund Fellow (2007) of the Metropolitan Museum of Art and presently serves in his second term as Secretary of the International Committee of Musical Instrument Museums and Collections (CIMCIM) of ICOM.

9. The Horniman Museum, London (HML)

The Horniman Museum aims to use its collections 'to encourage a wider appreciation of the world, its peoples and their cultures, and its environments'. Music making around the world is represented by the museum's collection of musical instruments, one of the most comprehensive in the UK. In 1997 the national importance of the Horniman Museum's musical instrument and anthropology collections was recognised by the award of designated status.

The museum holds over 7,500 musical instruments. It also houses around 1,000 archival documents, associated with the collections of historic wind instruments of European art music acquired from Adam Carse (1947) and the factory of the instrument manufacturers Boosey & Hawkes (2004), in addition to the Wayne collection of 600 concertinas and related free reed instruments (1996). The collection of Arnold Dolmetsch, a pioneer in the revival of early music, is an important source of historic strings and keyboards. As a public museum of anthropology since 1901, the Horniman Museum also has a long track record of commissioning, collecting and documenting musical instruments from living makers. It aims to acquire sound and video recordings for each new instrument collected, in order to illustrate aspects of its repertoire, performance technique and cultural contexts for performance. Recent collections of instruments made in republics of the former Soviet Union and India are supported by a rich archive of such material. These recordings have added a vital dimension to the permanent gallery of 1,500 musical instruments and to temporary exhibitions.

Margaret Birley

has been the Keeper of the musical instrument collection at the Horniman Museum since 2000. Since that time she has been senior curator in charge of two major exhibitions, the museum's permanent gallery of around 1,500 objects and the museum's major temporary exhibition for 2008, which showcases recent fieldwork collections of musical instruments from India, supported by audio video material acquired in collaboration with the British Library Sound Archive, together with the museum's historic collections. During Margaret Birley's years as Deputy Keeper at the Horniman Museum she was Secretary, Treasurer and Newsletter Editor of CIMCIM from 1995 to 1998 and Treasurer from 1998 to 2001. She was reviews editor of the *Galpin Society Journal* from 2001 to 2007, and a committee member during that time. Her approach to and engagement with the complexities of thesauri and classification is primarily as an ethnomusicologist, having made collections for the museum the republics of the former Soviet Union, and lectured on organology to graduates studying ethnomusicology at Goldsmiths College, University of London. Margaret Birley holds a degree in music from the University of Oxford and an M.Mus in Ethnomusicology from Goldsmiths College (London University).

The Horniman Museum is currently receiving sponsorship from the UK's MLA Renaissance in the Regions fund to mount a catalogue of 2,000 of its musical instrument records online, and Margaret Birley's work leading the museum's curatorial project team will have many congruencies with the work of the Thesauri and Classification working group.

10. Staatliche Museen zu Berlin, Stiftung Preußischer Kulturbesitz – Ethnologisches Museum, Berlin, Germany (SPK)

The beginnings of the Ethnological Museum date back to the Cabinet of Art and Rarities belonging to the Electors of Brandenburg. As early as the seventeenth century they collected not only works of European art but also rare objects from distant parts of the world. They eventually formed the Royal Prussian Art Cabinet from which, in 1829, the "Ethnographic Collection" was created. The Ethnological Museum was founded in 1873. Under its first director, Adolf Bastian, who died in 1905, acquisitions from throughout the world systematically increased the museum's possessions. Today, the Ethnological Museum in Berlin is the biggest of its kind in Germany with over 500.000 objects.

The music archive of the Ethnological Museum (officially: the Department for Ethnomusicology, Media-Technology and Berlin Phonogramm-Archiv) dates back to September 1900 when Carl Stumpf made his first phonographic recording of extra-European music on the occasion of a ensemble from the Siamese royal court visiting Berlin. Later, this collection grew and gained international recognition as the Berlin Phonogramm-Archiv. In 2001, the UNESCO has included the cylinder collection of Phonogramm-Archiv in the memory of the world.

Stumpf, Erich Moritz von Hornbostel, Curt Sachs and other leading figures of the so-called Berlin School of Comparative Musicology were able to utilize large collections of sound recordings and musical instruments pertaining to all parts of the world. It were mainly the instruments that today are in the custody of Ethnological Museum that served as the background and illustrative examples for the widely influential instrument classification by proposed Hornbostel and Sachs in 1914.

Dr. Lars-Christian Koch

Dr. Lars-Christian Koch studied Cultural Anthropology, Musicology and Ethnomusicology in Bonn and Cologne. He researched music in India for several years and worked on the concept of rasa and the songs of Rabindranath Tagore. Since 2003 he is the head of the department for Ethnomusicology, Media-Technology and Berlin Phonogramm-Archiv of the Ethnological Museum. In the museum he also functions as the highest ranking metadata editor. As an extraordinary professor for ethnomusicology, Lars Koch teaches in Berlin and Cologne.

Maurice Mengel

Maurice Mengel holds a Master of Arts Degree in Musicology, Cultural Anthropology, English in Cologne. Thesis on the conditions, possibilities and limits of biography in ethnomusicological research. He undertakes

a PhD project on the history of Romanian Ethnomusicology and works for nearly five years in the music archive of Ethnological Museum in Berlin focusing on metadata.

Susanna Schulz, M.A. - Coordinator

Susanna Schulz holds an M.A. Degree in Musicology and History and Society of South Asia (Berlin 2005). She holds an Apprenticeship Diploma in Plugged Instrument Making (Mittenwald 1999). In 2003 she spent six months at Jawaharlal Nehru University, New Delhi, focussing studies in ancient Indian history. Her field of work lies in music psychology and ethnology, creativity, studies on scales, tuning and intonation problems, sound analysis. At present, this has widened from specialization on Northern Indian classical music (musical form, studies on Indian society) to other topics such as processes in instrument making.

During an internship in the Ethnological Museum Dahlem in May 2005 she worked on the Phonogramm-Archiv's database. From 2005 to 2008 she worked in the Berlin Phonogramm-Archiv as a free lancer, leading instrument making workshops for school classes (2007/08), preparing the permanent exhibition "ABC der Töne" in the Ethnological Museum Dahlem ("Jahr der Geisteswissenschaften"). She was also assisting performing artists, with workshops and digital documentation, during the 5th Symposium of ISGMA (International Study Group of Music Archaeology) in 2006. Recent theoretical and practical studies in music archaeology resulted in collaboration with the German Archaeological Institute (DAI).

Currently she is employed as a volunteer in the Berlin Phonogramm-Archiv.

11. The Stockholm Music Museum (SMS-MM)

The Stockholm Music Museum was founded in 1899 as a part of the great Stockholm art and industry exhibition. Its collections include almost 6,000 instruments spanning the last four centuries. European art-music and Scandinavian folk music instruments make up the core of the collection. It includes some four hundred keyboard instruments; fifty clavichords, twenty four harpsichord instruments, 225 square and upright pianos, fifty grand pianos and sixty five reed organs, most of them manufactured in Sweden. The entire keyboard collection is presented on the museum's website with photos and descriptive texts. More than a hundred can also be heard in authentic music samples. A special technical documentation is available for sixteen of the clavichords in form of a downloadable application which contains drawings, diagrams etc. The museum also possesses a large number of fine 18th and 19th century woodwind instruments, including an extremely rare Oboe Da Caccia, 4 chalumeau and some very early bassoons, as well as several hundreds of -mainly Scandinavian- brass instruments. Among the Scandinavian folk instruments can be mentioned sixty Swedish nyckelharpas, eleven Norwegian hardanger fiddles and fifty-seven langeleiks. A large proportion of these other instruments are also viewable on the website. Dotted throughout the collection are many individual items of great importance and rarity.

The Museum's exhibitions are accessible to children as well as adults, and visitors are invited to see, listen to, and even touch and play many of the instruments.

Hans Riben

Hans Riben was appointed Director of The Stockholm Music Museum in October 2008. Before this he was collections and project manager, responsible for the digitalisation of the instrument collections. He also has a background in archives and records management. He has a particular interest in keyboard instruments and reed organs, but has also worked with the unique collection of drums and kettle drums in the Swedish state trophy collection in the National Swedish Museum of Military History (Armémuseum).

Nicholas Eastop ARAM, ARCM.

Nicholas Eastop is schooled as both a musician and an instrument technician. He studied the bass trombone at the Royal Academy of Music in London, and has been a member of The Chamber Orchestra of Europe since 1983. He makes regular freelance appearances with the major symphony orchestras in Stockholm and London, and with other ensembles throughout Europe. His training as a technician was informal, though

lengthy, in his father's instrument repair workshop, where he spent many hours first observing, then assisting, and eventually taking over the brass instrument repair department.

He has been curator of winds at the Stockholm Music Museum since 1999, having previously worked there as an assistant in the Swedish Government's "Sesam" project, 1996-1998.

Background and reference documents

Appendix 1

Listed below are some organisations that have close links to the partners within the MIMO consortium. This list is not exhaustive, indeed could be expanded considerably further, but it does demonstrate the breadth of contacts within the partnership. Each partner will be asked to submit a more detailed and extensive breakdown in advance of the first Project Steering Group meeting, as this will form the core of our initial evaluation and dissemination distribution network. We also have the contact details of around one hundred individuals who completed and returned questionnaires expressing an interest in assisting with the evaluation of the project.

As outlined earlier, 4 associate partners – Musikmuseet, Copenhagen (DK); Technisches Museum, Wien (AT); Pokrajinski Muzej, Ptuj (SI) and the Palais Lascaris-Musée de la musique de Nice, Nice (FR) – have offered to assist in the evaluation process. Primarily they will act in the same way as the User Focus Groups (e.g. Task 5.2) but will offer the added expertise brought by museum staff working in the field. Moreover, they are in a position to offer professional advice from a more detached perspective than those partners more directly involved in the project and we will look to them to more actively participate in the evaluation process by suggesting alternative question forms, evaluation methods, methods of communication and dissemination. Additionally these organisations will act as dissemination points for promotional material about the project

Higher Education Contacts

- University of Ratisbon, faculty of musicology (Universität Regensburg)
- University of Munich, faculty of musicology (Ludwig-Maximilans-Universität München)
- University of Music and Theatre Munich (Hochschule für Musik und Theater München)
- University of Würzburg, faculty of musicology (Julius-Maximilians-Universität Würzburg)
- University of Tübingen, faculty of musicology (Eberhard-Karls-Universität Tübingen)
- University of Vienna (A) (Universität Wien)
- Université Libre de Bruxelles, Belgium
- Université catholique de Louvain, Louvain-la-Neuve, Belgium
- CNSMDP (Conservatoire National Supérieur de Musique et de Danse de Paris)
- CNSMDL (Conservatoire National Supérieur de Musique et de Danse de Lyon)
- Université Paris VII, UFR Musicology
- Université Paris IV, UFR Musicology and Organology
- Université Paris XI, Master of environment and cultural heritage
- Université Paris VI, Science and Technology teaching module and Jean le Rond d'Alembert Institute
- Université de Lille III, UFR Organology
- Université de Nanterre, MEDIADIX
- Université François Rabelais, CEFEDEM Tours,
- Université de Nice Sofia Antipolis, UFR Musicology
- ITEMM (Institut Technologique Européen des Métiers de la Musique)
- Ircam (Institut de Recherche et de Coordination Acoustique / Musique)
- INP (Institut National du Patrimoine)
- HEAD (Haute Ecole d'Art et de Design), Genève
- Ecole Boulle, Paris
- CNAM (Conservatoire National des Arts et Métiers, History of sciences and technologies)
- Florence Conservatory of Music
- Institute for Psychoacoustics and Electronic Music, Ghent University
- Ghent University College - Faculty of Music and Drama
- Lemmensinstituut, Leuven
- CIRAD Marseille

In addition, three members of the consortium – UEDIN, ULEU and UF – come from museum based within universities and each therefore has extensive networks both in their own and national Higher Education networks.

Music industry

- Hochschule für Musik Nürnberg (scientific, educational, concerts)
- Bayerischer Rundfunk – Studio Franken (concerts, CD-productions, broadcast productions)
- GNM collaborates for recordings of historical musical instruments with several CD-Labels

Instrument makers – Companies

- Selmer
- Pianos Pleyel
- Kurchner
- Sofacob
- Savarez

National and International organisations

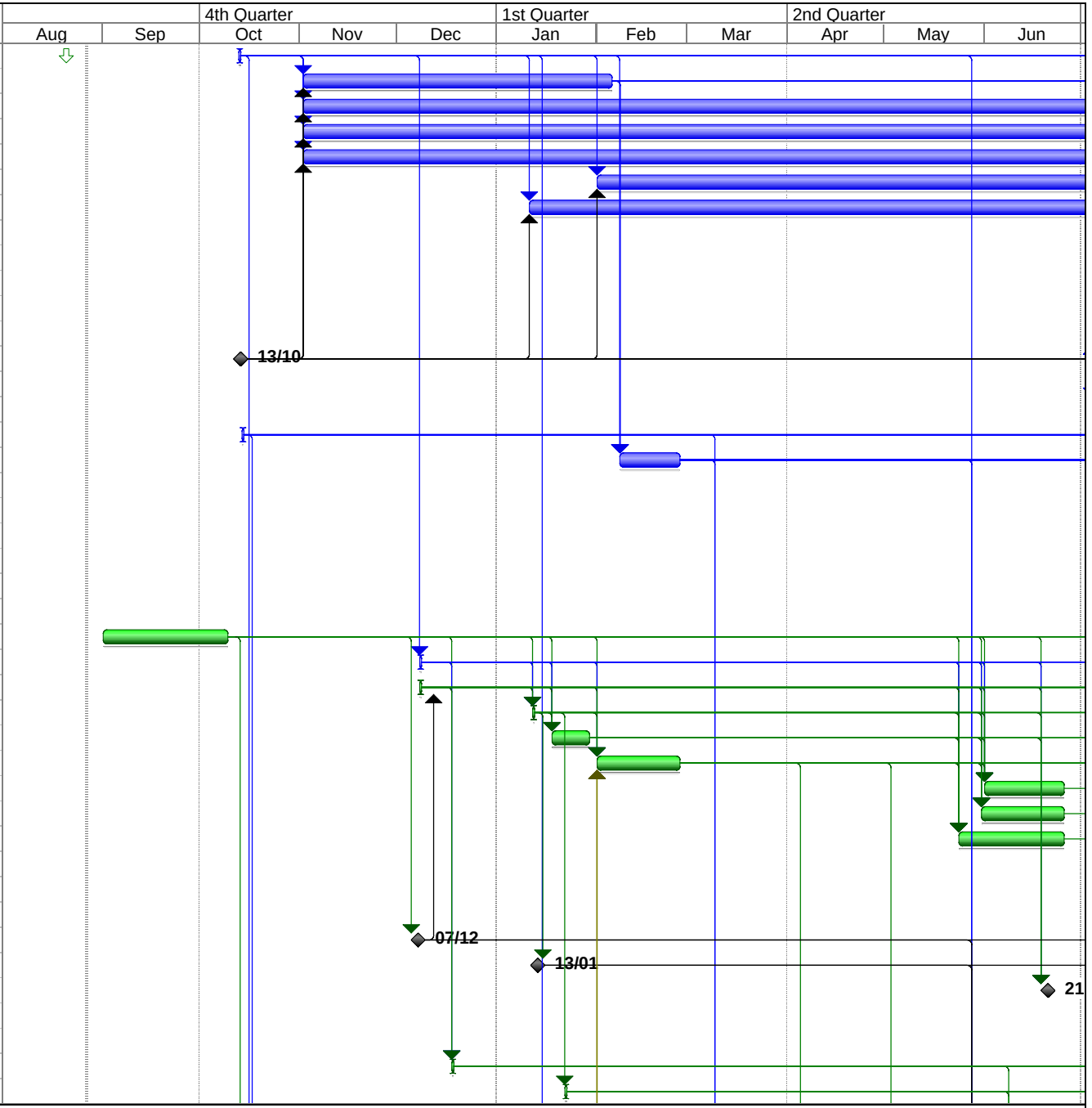
- ALADFI (Association des Luthiers et Archetiers pour le Développement de la Facture Instrumentale)
- GLAAF (Groupement des Luthiers et Archetiers d'Art de France)
- CSFI (Chambre syndicale de la facture instrumentale)
- Cité de la musique Extranet Network of 50 french libraries with music sections
- IAML (International Association of Musical Libraries)(formal demand to CIMCIM of a standardised vocabulary for musical instruments)
- IASA (International Association of Sound Archives)

Record Labels

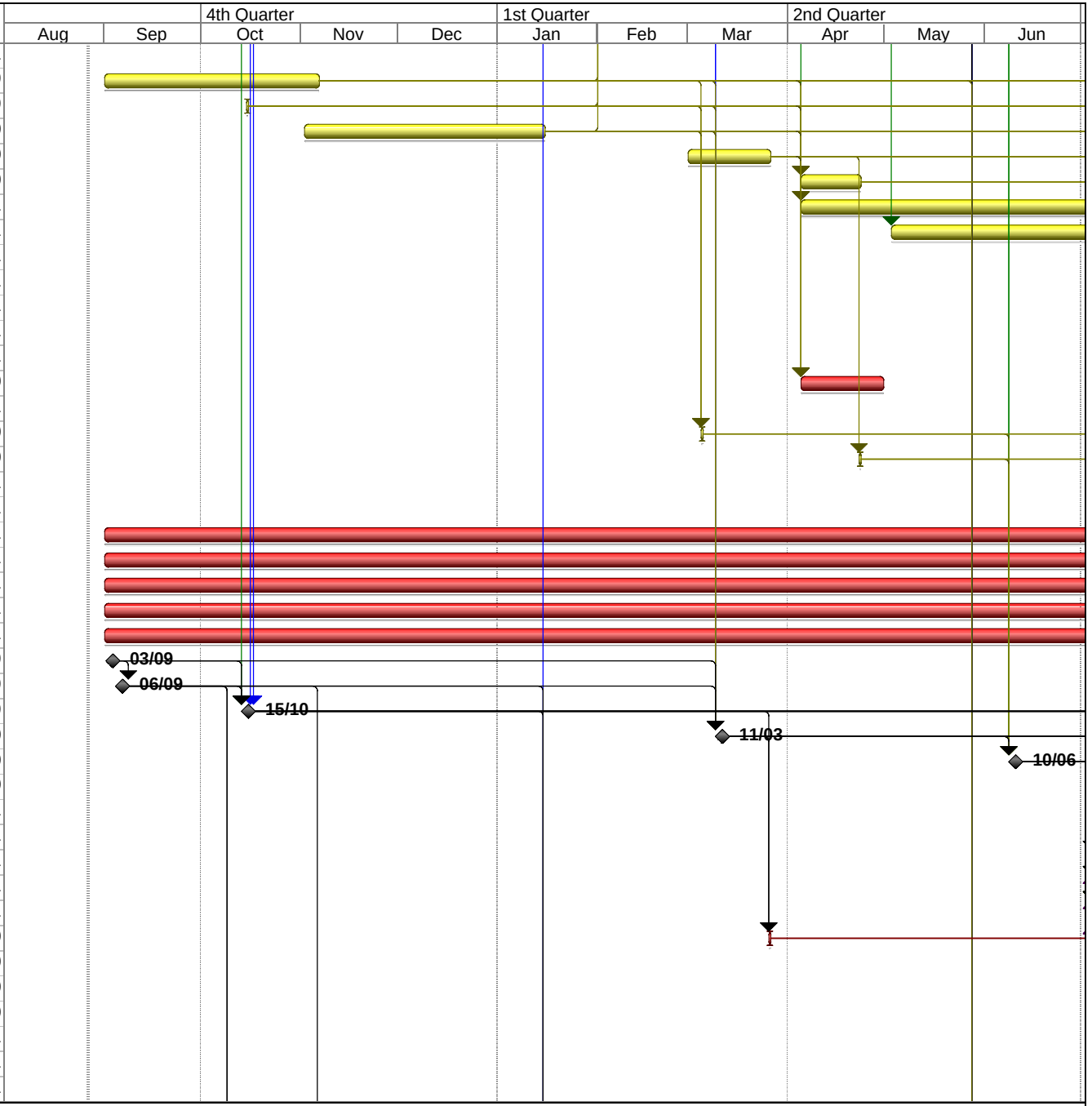
- Naïve
- Harmonia Mundi
- Lyrinx
- Alpha
- Ricer Car
- SWP Records
- New Generation Media

We have also contacts through active membership of the Galpin Society (of which Arnold Myers, University of Edinburgh is Vice-President) and through the Musical Acoustics Network (which includes mostly UK instrument makers).

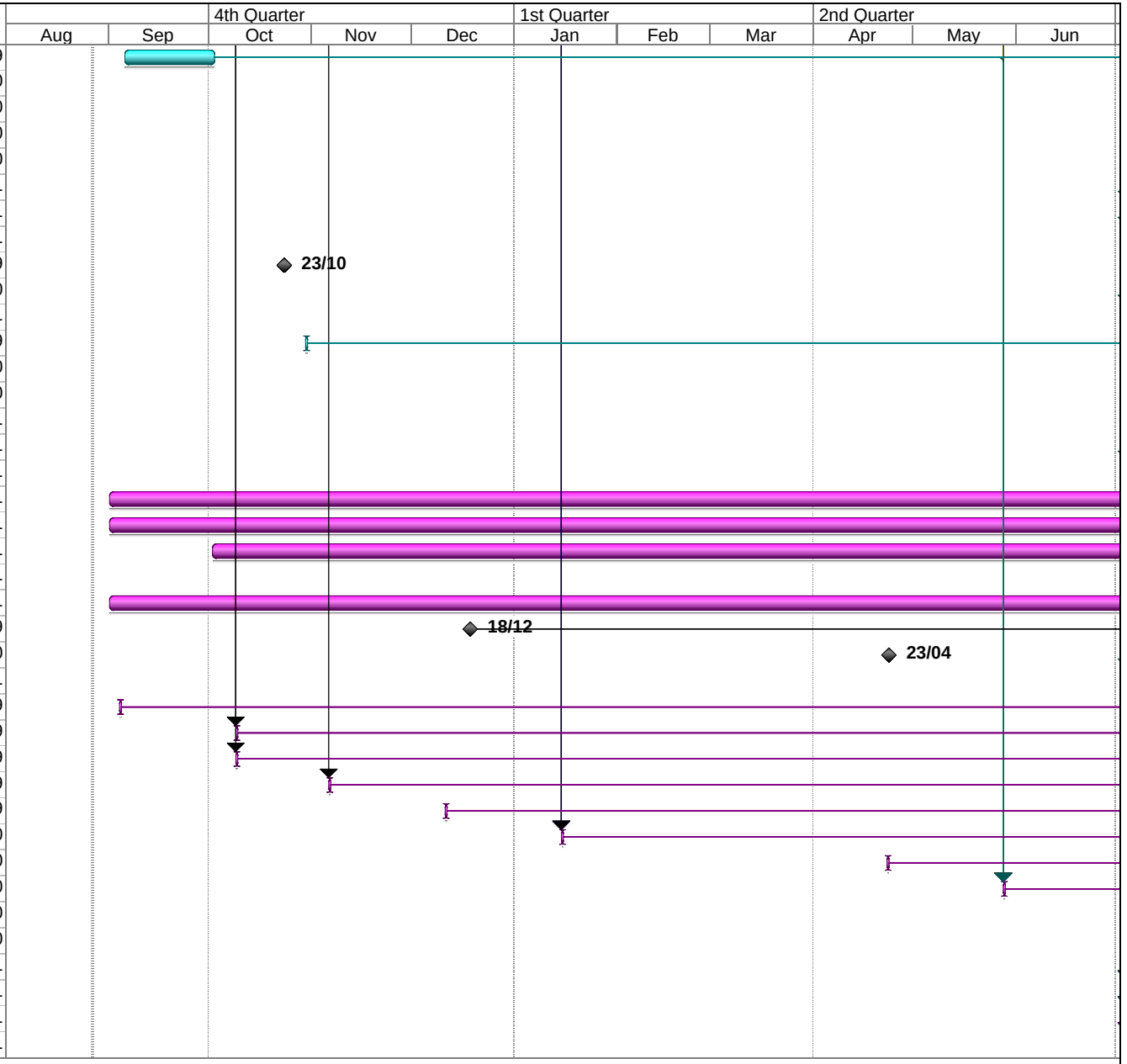
ID	Task Name	Start	Finish
1	Task 1.1	Tue 13/10/09	Tue 13/10/09
2	Task 1.2	Mon 02/11/09	Fri 05/02/10
3	Task 1.3	Mon 02/11/09	Fri 05/08/11
4	Task 1.4	Mon 02/11/09	Fri 05/08/11
5	Task 1.5	Mon 02/11/09	Fri 05/08/11
6	Task 1.6	Mon 01/02/10	Fri 05/11/10
7	Task 1.7	Mon 11/01/10	Fri 16/07/10
8	Task 1.8	Wed 08/09/10	Thu 09/09/10
9	Task 1.9	Mon 18/10/10	Fri 03/06/11
10	Task 1.10	Mon 18/10/10	Fri 03/06/11
11	Task 1.11	Mon 18/10/10	Fri 03/06/11
12	Task 1.12	Tue 09/08/11	Tue 09/08/11
13	Milestone M1.1	Tue 13/10/09	Tue 13/10/09
14	Milestone M1.2	Thu 09/09/10	Thu 09/09/10
15	Milestone M1.3	Wed 10/08/11	Wed 10/08/11
16	Deliverable D1.1	Wed 14/10/09	Wed 14/10/09
17	Deliverable D1.2	Mon 08/02/10	Fri 26/02/10
18	Deliverable D1.3	Fri 30/07/10	Fri 30/07/10
19	Deliverable D1.4	Fri 10/09/10	Fri 10/09/10
20	Deliverable D1.5	Fri 24/09/10	Fri 24/09/10
21	Deliverable D1.6	Mon 06/06/11	Fri 24/06/11
22	Deliverable D1.7	Mon 29/08/11	Mon 29/08/11
23	Deliverable D1.8	Fri 26/08/11	Fri 26/08/11
24	Task 2.1	Tue 01/09/09	Fri 09/10/09
25	Task 2.2	Tue 08/12/09	Tue 08/12/09
26	Task 2.3	Tue 08/12/09	Tue 08/12/09
27	Task 2.4	Tue 12/01/10	Tue 12/01/10
28	Task 2.5	Mon 18/01/10	Fri 29/01/10
29	Task 2.6	Mon 01/02/10	Fri 26/02/10
30	Task 2.7	Tue 01/06/10	Fri 25/06/10
31	Task 2.8	Mon 31/05/10	Fri 25/06/10
32	Task 2.9	Mon 24/05/10	Fri 25/06/10
33	Task 2.10	Mon 02/08/10	Fri 20/08/10
34	Task 2.11	Mon 03/01/11	Fri 21/01/11
35	Task 2.12	Mon 07/02/11	Mon 28/02/11
36	Milestone M2.1	Mon 07/12/09	Mon 07/12/09
37	Milestone M2.2	Wed 13/01/10	Wed 13/01/10
38	Milestone M2.3	Mon 21/06/10	Mon 21/06/10
39	Milestone M2.4	Mon 23/08/10	Mon 23/08/10
40	Milestone M2.5	Mon 24/01/11	Mon 24/01/11
41	Deliverable D2.1	Fri 18/12/09	Fri 18/12/09
42	Deliverable D2.2	Fri 22/01/10	Fri 22/01/10

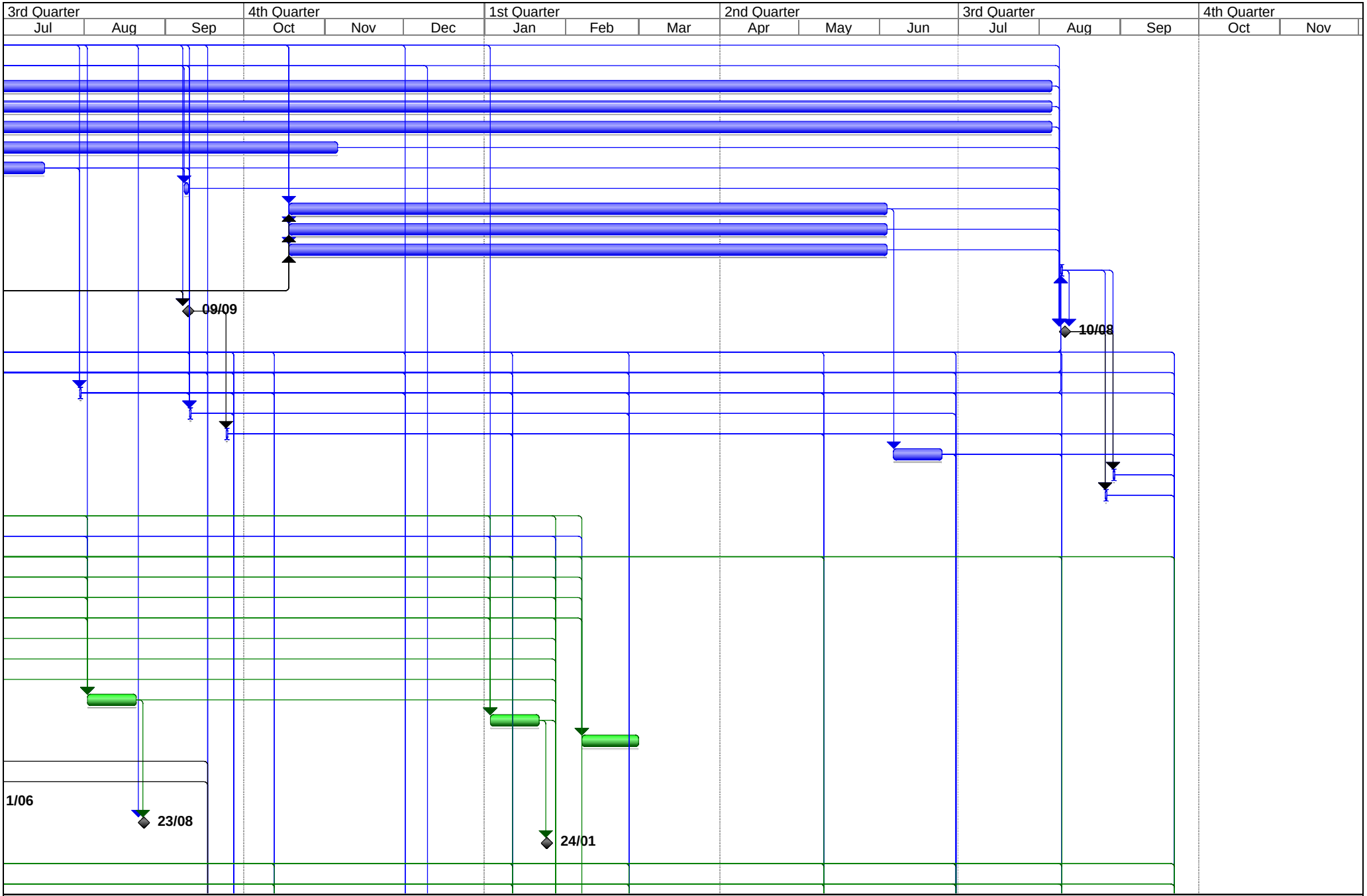


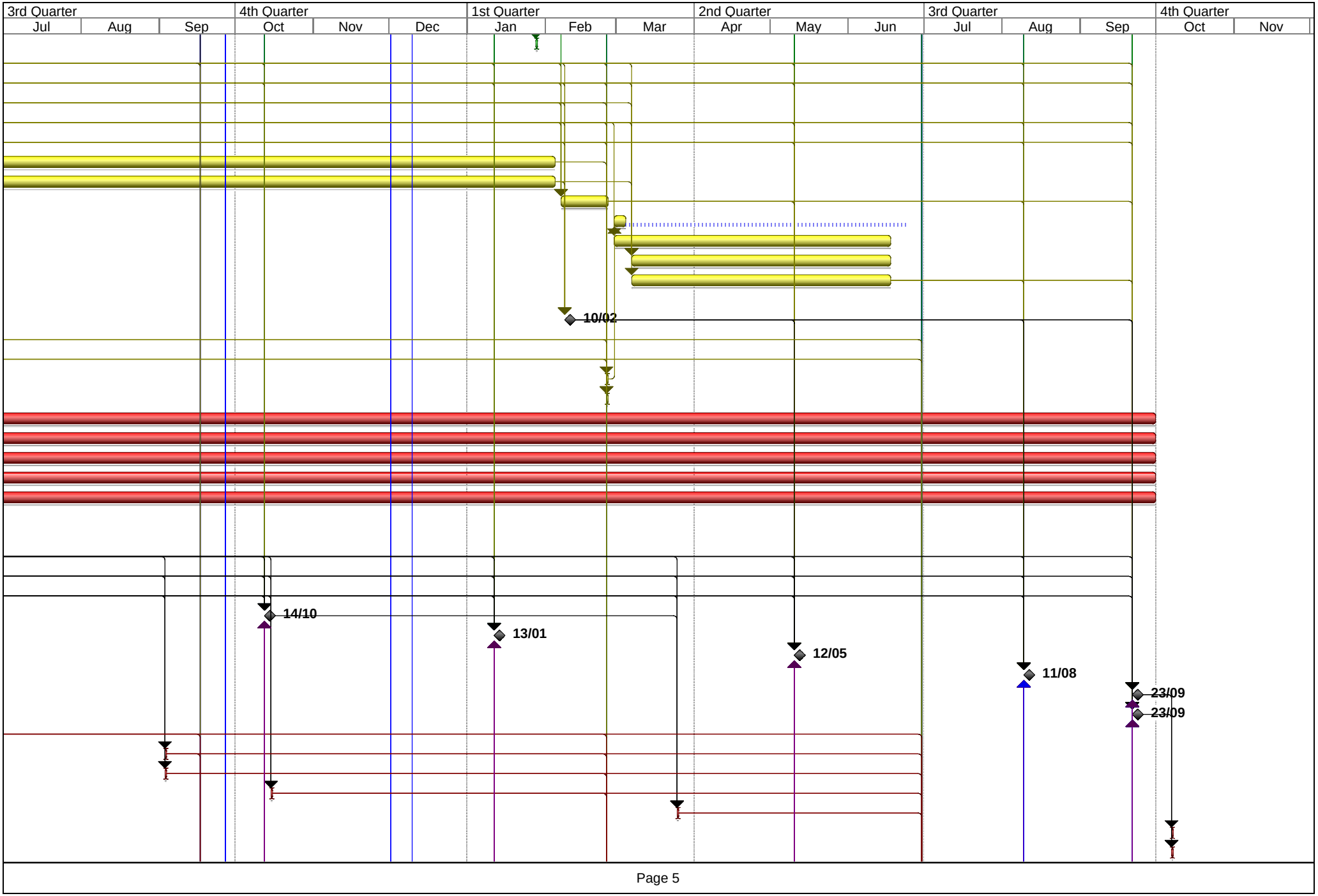
ID	Task Name	Start	Finish
43	Deliverable D2.3	Fri 28/01/11	Fri 28/01/11
44	Task 3.1	Tue 01/09/09	Fri 06/11/09
45	Task 3.2	Thu 15/10/09	Thu 15/10/09
46	Task 3.3	Mon 02/11/09	Fri 15/01/10
47	Task 3.4	Mon 01/03/10	Fri 26/03/10
48	Task 3.5	Mon 05/04/10	Fri 23/04/10
49	Task 3.6	Mon 05/04/10	Fri 04/02/11
50	Task 3.7	Mon 03/05/10	Fri 04/02/11
51	Task 3.8	Mon 07/02/11	Fri 25/02/11
52	Task 3.9	Mon 28/02/11	Fri 24/06/11
53	Task 3.10	Mon 28/02/11	Fri 17/06/11
54	Task 3.11	Mon 07/03/11	Fri 17/06/11
55	Task 3.12	Mon 07/03/11	Fri 17/06/11
56	Milestone M3.1	Mon 05/04/10	Fri 30/04/10
57	Milestone M3.2	Mon 07/02/11	Thu 10/02/11
58	Deliverable D3.1	Fri 05/03/10	Fri 05/03/10
59	Deliverable D3.2	Fri 23/04/10	Fri 23/04/10
60	Deliverable D3.3	Fri 25/02/11	Fri 25/02/11
61	Deliverable D3.4	Fri 25/02/11	Fri 25/02/11
62	Task 4.1	Tue 01/09/09	Fri 30/09/11
63	Task 4.2	Tue 01/09/09	Fri 30/09/11
64	Task 4.3	Tue 01/09/09	Fri 30/09/11
65	Task 4.4	Tue 01/09/09	Fri 30/09/11
66	Task 4.5	Tue 01/09/09	Fri 30/09/11
67	Milestone M4.1	Tue 01/09/09	Thu 03/09/09
68	Milestone M4.2	Sat 05/09/09	Sun 06/09/09
69	Milestone M4.3	Thu 15/10/09	Thu 15/10/09
70	Milestone M4.4	Wed 10/03/10	Thu 11/03/10
71	Milestone M4.5	Wed 09/06/10	Thu 10/06/10
72	Milestone M4.6	Wed 13/10/10	Thu 14/10/10
73	Milestone M4.7	Wed 12/01/11	Thu 13/01/11
74	Milestone M4.8	Wed 11/05/11	Thu 12/05/11
75	Milestone M4.9	Wed 10/08/11	Thu 11/08/11
76	Milestone M4.10	Fri 23/09/11	Fri 23/09/11
77	Milestone M4.11	Fri 23/09/11	Fri 23/09/11
78	Deliverable D4.1	Fri 26/03/10	Fri 26/03/10
79	Deliverable D4.2	Fri 03/09/10	Fri 03/09/10
80	Deliverable D4.3	Fri 03/09/10	Fri 03/09/10
81	Deliverable D4.4	Fri 15/10/10	Fri 15/10/10
82	Deliverable D4.5	Fri 25/03/11	Fri 25/03/11
83	Deliverable D4.6	Fri 07/10/11	Fri 07/10/11
84	Deliverable D4.7	Fri 07/10/11	Fri 07/10/11

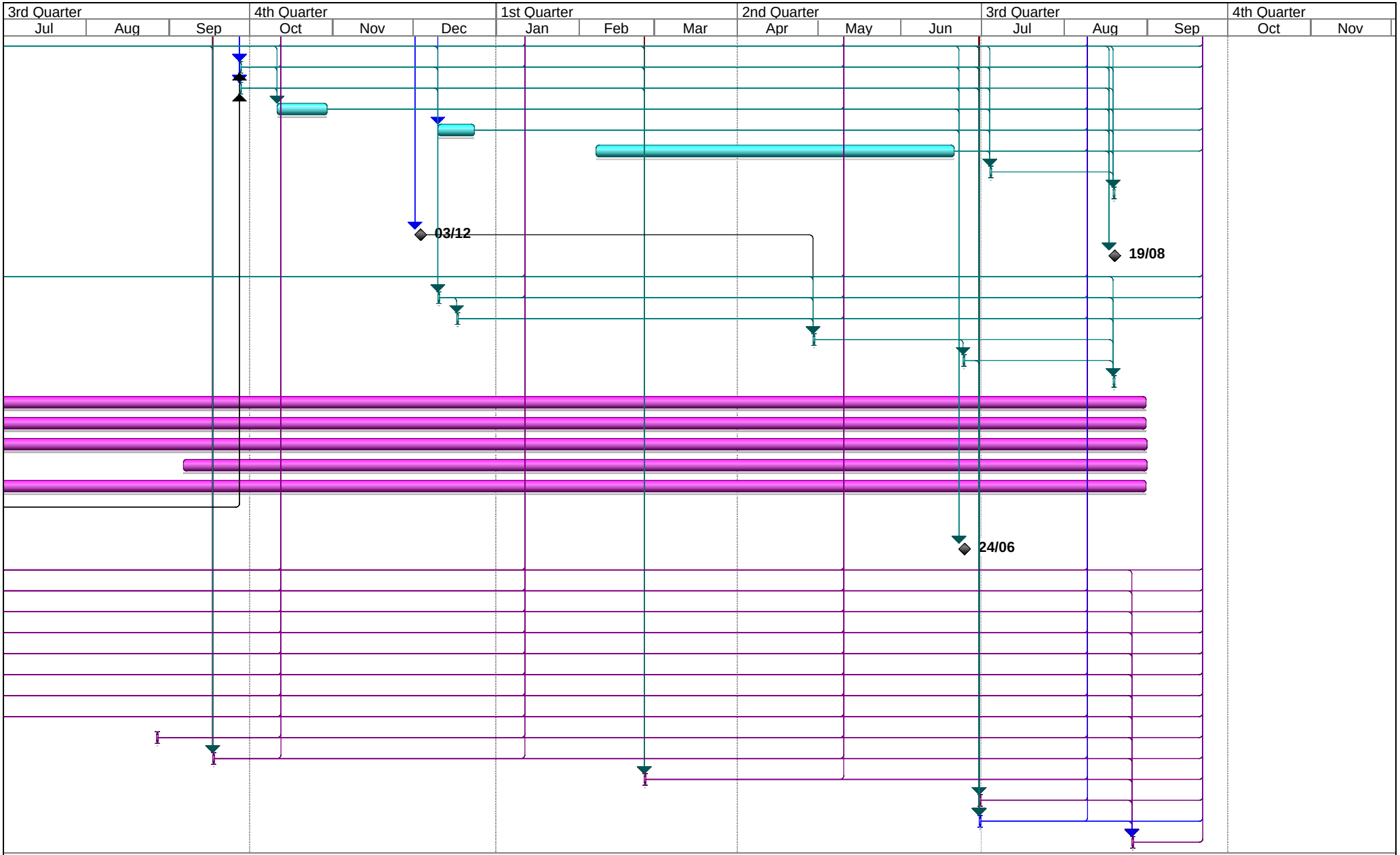


ID	Task Name	Start	Finish
85	Task 5.1	Sun 06/09/09	Fri 02/10/09
86	Task 5.2	Mon 27/09/10	Mon 27/09/10
87	Task 5.3	Mon 27/09/10	Mon 27/09/10
88	Task 5.4	Mon 11/10/10	Fri 29/10/10
89	Task 5.5	Fri 10/12/10	Thu 23/12/10
90	Task 5.6-7	Mon 07/02/11	Mon 20/06/11
91	Task 5.8	Mon 04/07/11	Mon 04/07/11
92	Task 5.9	Fri 19/08/11	Fri 19/08/11
93	Milestone M5.1	Mon 12/10/09	Fri 23/10/09
94	Milestone M5.2	Fri 03/12/10	Fri 03/12/10
95	Milestone M5.3	Fri 19/08/11	Fri 19/08/11
96	Deliverable D5.1	Fri 30/10/09	Fri 30/10/09
97	Deliverable D5.2	Fri 10/12/10	Fri 10/12/10
98	Deliverable D5.3	Fri 17/12/10	Fri 17/12/10
99	Deliverable D5.4	Fri 29/04/11	Fri 29/04/11
100	Deliverable D5.5	Fri 24/06/11	Fri 24/06/11
101	Deliverable D5.6	Fri 19/08/11	Fri 19/08/11
102	Task 6.1	Tue 01/09/09	Wed 31/08/11
103	Task 6.2	Tue 01/09/09	Wed 31/08/11
104	Task 6.3	Fri 02/10/09	Wed 31/08/11
105	Task 6.4	Mon 06/09/10	Wed 31/08/11
106	Task 6.5	Tue 01/09/09	Wed 31/08/11
107	Milestone M6.1	Fri 18/12/09	Fri 18/12/09
108	Milestone M6.2	Fri 23/04/10	Fri 23/04/10
109	Milestone M6.3	Fri 24/06/11	Fri 24/06/11
110	Deliverable D6.1	Fri 04/09/09	Fri 04/09/09
111	Deliverable D6.2	Fri 09/10/09	Fri 09/10/09
112	Deliverable D6.3	Fri 09/10/09	Fri 09/10/09
113	Deliverable D6.4	Fri 06/11/09	Fri 06/11/09
114	Deliverable D6.5	Fri 11/12/09	Fri 11/12/09
115	Deliverable D6.6	Fri 15/01/10	Fri 15/01/10
116	Deliverable D6.7	Fri 23/04/10	Fri 23/04/10
117	Deliverable D6.8	Fri 28/05/10	Fri 28/05/10
118	Deliverable D6.9	Fri 27/08/10	Fri 27/08/10
119	Deliverable D6.10	Fri 17/09/10	Fri 17/09/10
120	Deliverable D6.11	Fri 25/02/11	Fri 25/02/11
121	Deliverable D6.12	Thu 30/06/11	Thu 30/06/11
122	Deliverable D6.13	Thu 30/06/11	Thu 30/06/11
123	Deliverable D6.14	Fri 26/08/11	Fri 26/08/11

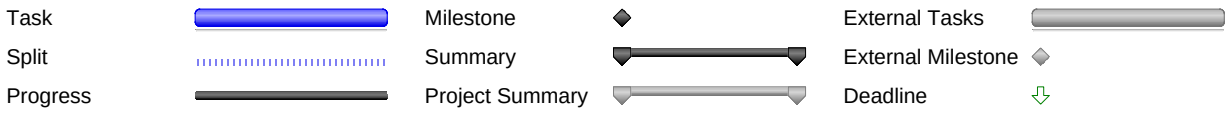



3rd Quarter
4th Quarter
1st Quarter
2nd Quarter
3rd Quarter
4th Quarter
Jul
Aug
Sep
Oct
Nov
Dec
Jan
Feb
Mar
Apr
May
Jun
Jul
Aug
Sep
Oct
Nov
09/09
10/08
1/06
23/08
24/01

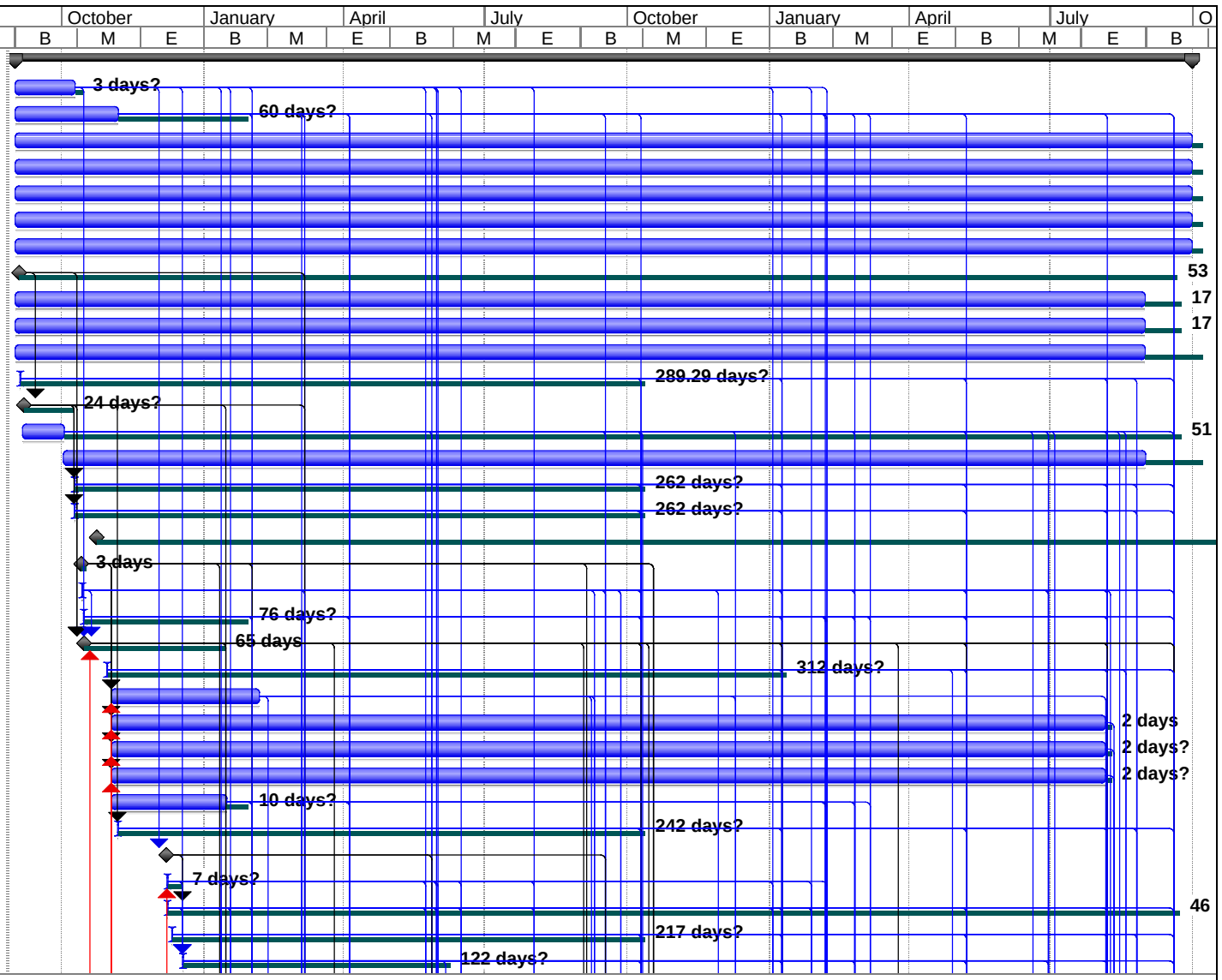

3rd Quarter
4th Quarter
1st Quarter
2nd Quarter
3rd Quarter
4th Quarter
Jul
Aug
Sep
Oct
Nov
Dec
Jan
Feb
Mar
Apr
May
Jun
Jul
Aug
Sep
Oct
Nov
10/02
14/10
13/01
12/05
11/08
23/09
23/09


3rd Quarter
Jul
Aug
Sep
4th Quarter
Oct
Nov
Dec
1st Quarter
Jan
Feb
Mar
2nd Quarter
Apr
May
Jun
3rd Quarter
Jul
Aug
Sep
4th Quarter
Oct
Nov
03/12
19/08
24/06

Project: MIMO
Date: Thu 27/08/09



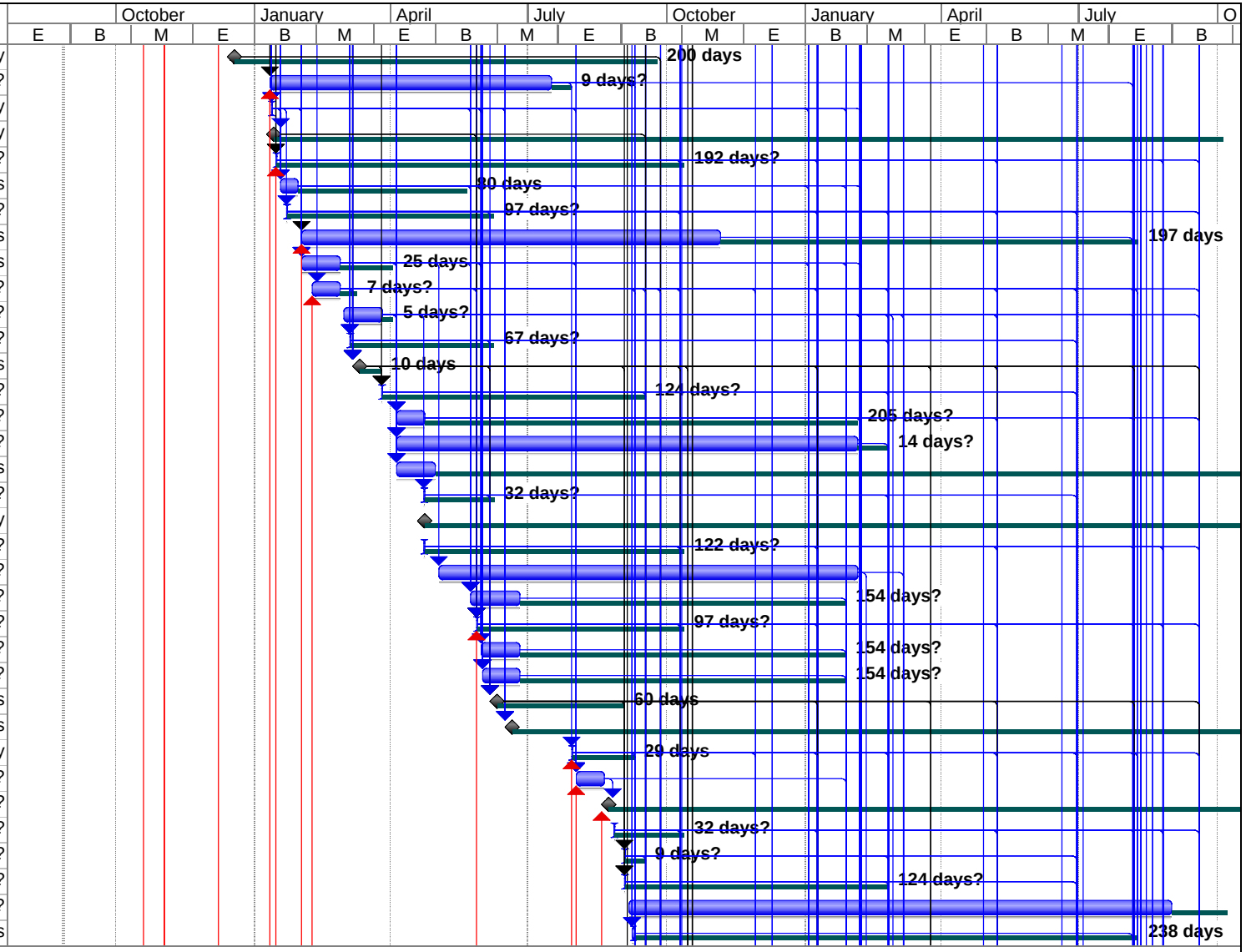
ID	Task Name	Duration
	Critical: No	**46.29 days**
24	Task 2.1	31.29 days?
44	Task 3.1	51.29 days?
62	Task 4.1	46.29 days?
63	Task 4.2	46.29 days?
64	Task 4.3	46.29 days?
65	Task 4.4	46.29 days?
66	Task 4.5	46.29 days?
67	Milestone M4.1	3 days?
102	Task 6.1	524 days
103	Task 6.2	524 days
106	Task 6.5	524 days
110	Deliverable D6.1	1 day?
68	Milestone M4.2	2.29 days?
85	Task 5.1	21.14 days?
104	Task 6.3	499 days
111	Deliverable D6.2	1 day?
112	Deliverable D6.3	1 day?
93	Milestone M5.1	10 days
13	Milestone M1.1	1 day
16	Deliverable D1.1	1 day?
45	Task 3.2	1 day?
69	Milestone M4.3	1 day
96	Deliverable D5.1	1 day?
2	Task 1.2	70 days?
3	Task 1.3	460 days
4	Task 1.4	460 days?
5	Task 1.5	460 days?
46	Task 3.3	55 days?
113	Deliverable D6.4	1 day?
36	Milestone M2.1	1 day
25	Task 2.2	1 day?
26	Task 2.3	1 day
114	Deliverable D6.5	1 day?
41	Deliverable D2.1	1 day?



Project: MIMO
Date: Thu 27/08/09

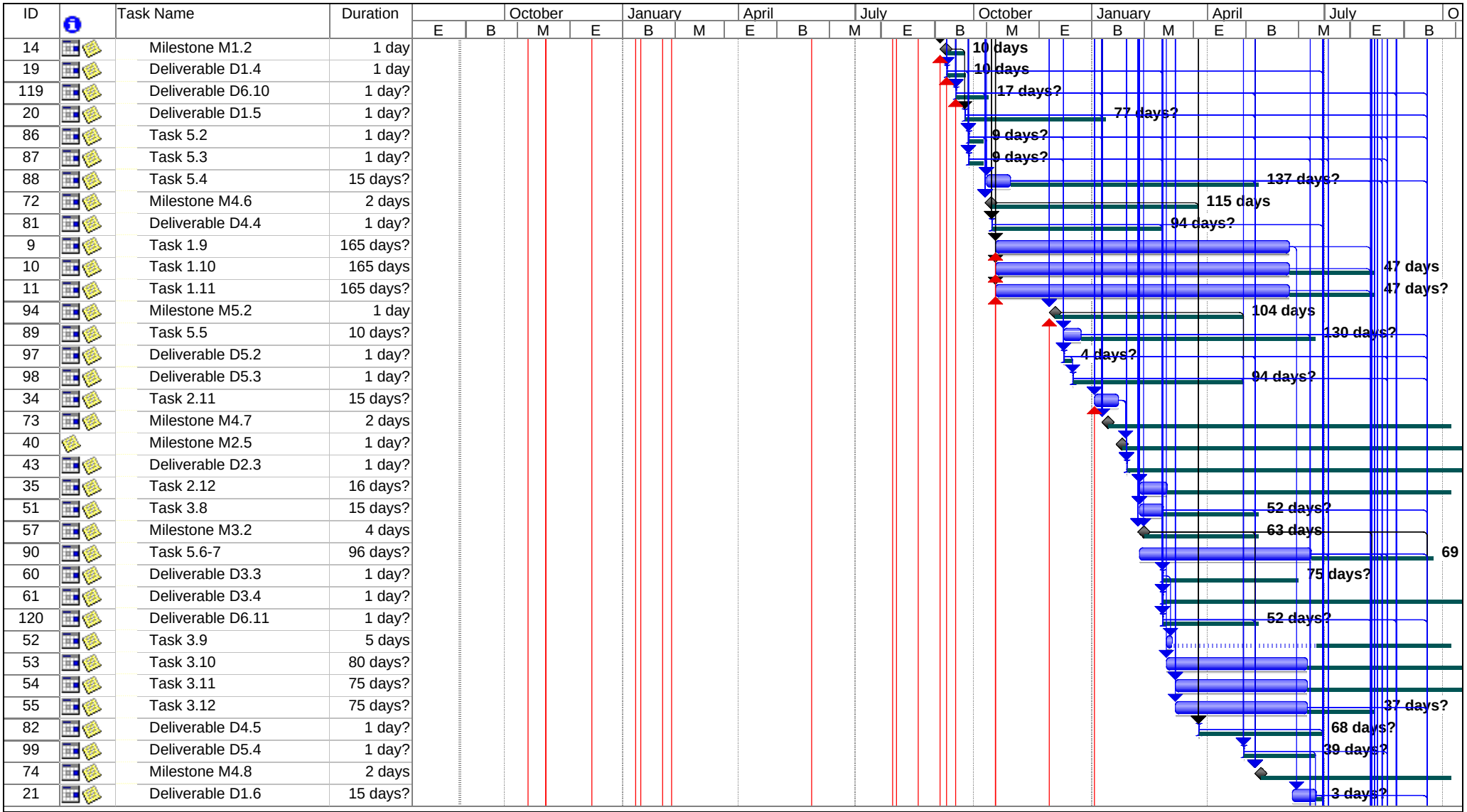
Critical	Milestone	Rolled Up Critical
Critical Split	Slack	Rolled Up Critical
Task	Slippage	External Tasks
Split	Summary	External Milestone
Progress	Project Summary	Deadline

ID	Task Name	Duration
107	Milestone M6.1	1 day
7	Task 1.7	135 days?
27	Task 2.4	1 day
37	Milestone M2.2	1 day
115	Deliverable D6.6	1 day?
28	Task 2.5	10 days
42	Deliverable D2.2	1 day?
6	Task 1.6	200 days
29	Task 2.6	20 days
17	Deliverable D1.2	15 days?
47	Task 3.4	20 days?
58	Deliverable D3.1	1 day?
70	Milestone M4.4	2 days
78	Deliverable D4.1	1 day?
48	Task 3.5	15 days?
49	Task 3.6	220 days?
56	Milestone M3.1	20 days
59	Deliverable D3.2	1 day?
108	Milestone M6.2	1 day
116	Deliverable D6.7	1 day?
50	Task 3.7	200 days?
32	Task 2.9	25 days?
117	Deliverable D6.8	1 day?
31	Task 2.8	20 days?
30	Task 2.7	19 days?
71	Milestone M4.5	2 days
38	Milestone M2.3	0 days
18	Deliverable D1.3	1 day
33	Task 2.10	15 days?
39	Milestone M2.4	1 day?
118	Deliverable D6.9	1 day?
79	Deliverable D4.2	1 day?
80	Deliverable D4.3	1 day?
105	Task 6.4	258 days?
8	Task 1.8	2 days



Project: MIMO
Date: Thu 27/08/09

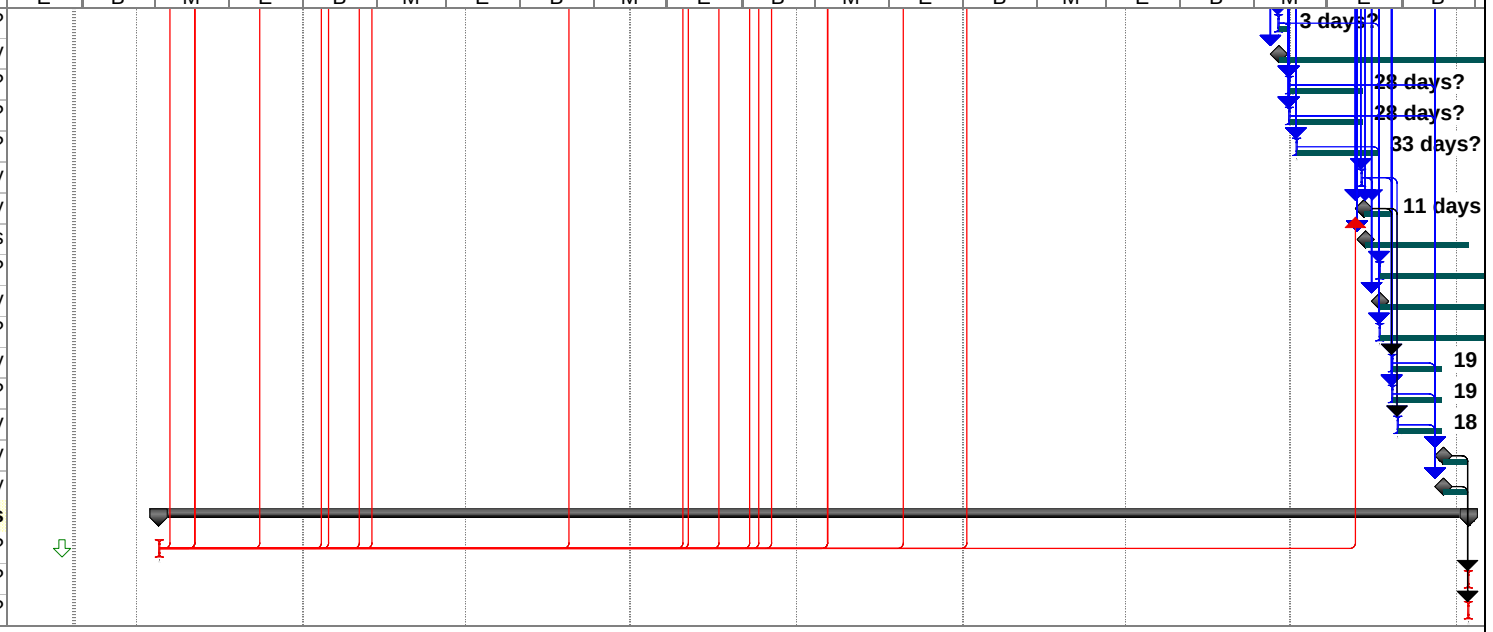
Critical	Milestone	Rolled Up Critical
Critical Split	Slack	Rolled Up Critical
Task	Slippage	External Tasks
Split	Summary	External Milestone
Progress	Project Summary	Deadline



Project: MIMO
Date: Thu 27/08/09

Critical	Milestone	Rolled Up Critical	
Critical Split	Slack	Rolled Up Critical	
Task	Slippage	External Tasks	
Split	Summary	External Milestone	
Progress	Project Summary	Deadline	

ID	Task Name	Duration
100	Deliverable D5.5	1 day?
109	Milestone M6.3	1 day
121	Deliverable D6.12	1 day?
122	Deliverable D6.13	1 day?
91	Task 5.8	1 day?
12	Task 1.12	1 day
15	Milestone M1.3	1 day
75	Milestone M4.9	2 days
92	Task 5.9	1 day?
95	Milestone M5.3	1 day
101	Deliverable D5.6	1 day?
23	Deliverable D1.8	1 day
123	Deliverable D6.14	1 day?
22	Deliverable D1.7	1 day
76	Milestone M4.10	1 day
77	Milestone M4.11	1 day
	Critical: Yes	**519 days**
1	Task 1.1	1 day?
83	Deliverable D4.6	1 day?
84	Deliverable D4.7	1 day?



Project: MIMO
Date: Thu 27/08/09

Critical	Milestone	Rolled Up Critical
Critical Split	Slack	Rolled Up Critical
Task	Slippage	External Tasks
Split	Summary	External Milestone
Progress	Project Summary	Deadline