



JISC Project Plan

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- *The Project Management Guidelines have detailed instructions for preparing project plans.*
- *Please expand tables as appropriate.*
- *Fill in the information for the header, e.g. project acronym, version, and date.*
- *Prepare a cover sheet using the cover sheet template and attach to the project plan.*
- *This template is for completion by JISC funded project managers*
- *Text in italics is explanatory and should be deleted in completed documents.*
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Overview of Project

1. Background

The Department of Music at King's College London has for some years been a centre for research into musical performance, and especially performance documented by recordings. Supporting its work is the King's Sound Archive, a collection of some 150,000 78rpm shellac discs covering much of the output of the main UK companies from ca.1900-1955. The AHRC Research Centre for the History and Analysis of Recorded Music (CHARM, 2004-09, www.charm.rhul.ac.uk) includes a major discographical and transfer project generating (among other things) a library of free downloadable sound files, transferred in a professionally equipped studio at King's from 78rpm discs in the archive. In the process, together with our partners in the King's College Centre for Computing in the Humanities (CCH), we have set new standards for the integration of discography, sound files and metadata, the latter covering both content and transfer technique. And we have built up valuable expertise in all aspects of the handling, playing, transfer and documentation of early recordings.

At the same time, CHARM research undertaken by David Patmore (Sheffield University) has been revealing the effect on public perception of a new A&R policy devised at the time of the merger of the Gramophone Company and Columbia to form EMI in 1931. (For more detail see www.charm.rhul.ac.uk/content/projects/style.html.) Until then the two companies had built up large rosters of British and Irish artists who provided many of the performances in their catalogues. The work of Continental and US musicians was also well represented, but the core output of both companies depended on outstanding local talent. Very high standards were achieved. And many performances issued, in the 1910s and 20s especially, were the equal of any available at the time. A key factor was the competition for artists and sales between the largest companies operating in the UK, the Gramophone Co. and Columbia, which led to a rapid expansion in the catalogues of each company, creating a market for classical music that had never existed before.

The merger to create EMI had a dramatic effect. Competition ceased and a virtual monopoly was created. Coupled with the effects of the Depression, this led to a sharp 'rationalisation' of the catalogue, cutting out many of the local artists, including conductors and performers whom recording had made into household names (Cameron, Coates, Lambert, Long, Radford, Ronald, Sammons, Samuel, and many more), and promoting instead Continental performers who could be guaranteed to sell in all territories, at the same time invoking the cachet of those Central European areas associated with the great composers of music history. Only a handful---notably Barbirolli, Beecham, McCormack, Sargent---survived, and even those only with limited promotion abroad. Only Solomon and Stokowski could be considered truly international stars.

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This radical change of policy had a profound effect on the public perception of music thereafter, an effect that continued after World War II with the assumption among promoters, record companies and the public that musicians from abroad were likely to be more able and more profound than those home-grown. From a research point of view this is a fascinating phenomenon: with the recordings once more available, future research projects will be in a better position to explore the extent and nature of this effect.

The first priority, however, is to recover a substantial sample of the recordings by the most admired British and Irish artists who were dropped from the company catalogues during the 1930s and 40s. Their work covers the full range of repertoire, from Italian operatic arias to Austro-German symphonies, and so it can be studied in many of the genres associated with Continental stars. It has appeared hardly at all in modern CD or download reissues, the main exceptions being recordings in which Continental musicians figure prominently.

2. Aims and Objectives

The principal aims of 'Musicians of Britain and Ireland, 1900-1950' (MBI) are 1) to bring to public and scholarly notice a body of performances that has been largely invisible for more than half a century, and 2) to enable subsequent research into the consequences of record company A&R (artists & repertoire) policies on the public understanding of music.

Both aims will be achieved by enhancing and extending with a further ca. 2000 items the CHARM collection of downloadable music recordings, focusing on the work of performers native to or principally recording in the UK and Ireland who had been prominent in the UK record catalogues before the Second World War but whose work had fallen out of the catalogues by the start of the LP era.

3. Overall Approach

Discs for digitisation are chosen from the King's Sound Archive by the specialist advisors David Patmore and Nick Morgan and by the Principal- and Co-Investigators, with advice and suggestions from other members of the Management Committee (especially Beardsley and Day). An initial selection of 1500 items was published at the start of the project. Further selections are scheduled at two -monthly intervals. Each set of selections is published via Google Docs, and members of the user community are invited, via the subject e-lists Mus-Perf-Rec and 78-L, to comment and make other suggestions.

The procedure for digitisation and storing metadata is that established for the CHARM transfer project, operated successfully for the past 18 months. It is described in detail for a lay readership at www.charm.rhul.ac.uk/content/KCL_resources/making_transfers_AH.html.

The project will exclude performances that are easily available on CD or online and likely to remain so, and any items planned for the BLSA Archival Sound Recording project. Recordings whose works remain in copyright will only be included where the composer's estate is contactable and in agreement. Otherwise, any item in which key performers were born in or recorded primarily in Britain and Ireland may be included if requested or recommended by the selectors or wider public.

Success at the end of the project will constitute having enough recordings meeting these criteria available in high-quality freely downloadable transfers.

4. Project Outputs

MBI will provide approx. 2000 recordings, presented in losslessly compressed files (FLAC), of performances by British and Irish musicians made between 1900 and 1950.

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The recordings will be available for free download via an attractive web-based front-end that is easy to navigate and has a powerful search facility. They will be available as a self-standing collection supported by explanatory commentary, and also as part of the integrated collection formed by MBI + CHARM, amounting to almost 5000 sound files.

Beneath the front-end and search facilities will be the robust XML repository developed for CHARM integrated with this new project's metadata, enabling quick access to both general and specialised data on the recordings, performances, and transfer methodology.

An introductory essay, and documentation of the project's procedures will be provided.

5. Project Outcomes

The availability of these recordings once again should in the long run enable an evaluation of the ways in which record company A&R policies before 1950 effected musicians' careers and public taste, including beliefs about the strength and worth of national performance traditions. It should also enable performers (especially students) to draw and a much wider range of models for musical interpretation, with potential effects on emerging modern performance style. Teachers and lecturers will find it easier to show both the extent to which music's meaning depends on its performance and the radically different ways in which well-known scores used to be played and sung. The selection policies of the major CD reissue companies may also broaden.

6. Stakeholder Analysis

Stakeholder	Interest / stake	Importance
Music students	Models of performance	High
Classical music listening public	Music to listen to	High
Historians of recorded musical performance	Examples of performance	High
The British Library and other Sound Archives	Parallel projects	Medium
Record companies	Competition	Low

7. Risk Analysis

Risk	Probability (1-5)	Severity (1-5)	Score (P x S)	Action to Prevent/Manage Risk
Staffing	2	4	8	Look after staff very well. If necessary hire replacements on an hourly basis pending new appointments.
Organisational	1	3	3	Keep in touch with MC between meetings
Technical	4	3	12	Keep backup equipment; maintain close relations with key repairers.
External suppliers	1	2	2	Keep in touch with one remaining supplier.
Legal	2	2	4	Make reasonable efforts to contact composers' Estates where necessary. Otherwise omit items.
Archive closure	1	5	5	Fetch discs well ahead of requirements.
Studio closure	1	5	5	Pool home studios' equipment.

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8. Standards

Name of standard or specification	Version	Notes
UKOLN "Good Practice Guide for Developers of Cultural Heritage Web Services"		
AHDS Guides to Good Practice		
IASA TC 04		Modified to allow the use of CEDAR noise-reduction
METS		
AudioMD		
TEI P5		
XHTML	1.0	
CSS	level 2.1	
WAI WCAG	1.0	

9. Technical Development

The procedure has been designed in consultation with transfer engineer Roger Beardsley and has been presented, with favourable feedback, at the annual conferences of the International Association of Music Libraries (UK branch, Canterbury, April 2008) and the British and Irish Sound Archives (Aberystwyth, June 2008). The discs are cleaned on a Keith Monks RCM Mk. 5, played on an EMT 948 with EMT arm and Expert Stylus Co. styli selected for optimum music-to-surface noise ratio according to the characteristics of each disc. The signal is fed along two routes through a custom-designed Ted Kendall Front End EQ pre-amp, one untreated and stored as an archival copy on hard disc, the other via EQ selected by ear for best results. The latter is then digitised by an Apogee Rosetta A/D converter at 24bit/48KHz, followed by CEDAR DCX and CRX noise reduction, and recorded through a Lynx 22 digital sound card and Sequoia DAW onto hard disc. The final file formats for MBI will be 24bit/48kHz WAV for archiving both flat transfers and treated files, and FLAC for online delivery. Daily backups are made to a 1 Tb external drive and also to a 1.6Tb networked array at a different location within King's College, with weekly backup onto DVD-R for storage outside London.

Recordings metadata are taken from the disc labels and together with transfer metadata (styli, EQ, NR, any other machine and software settings) are input at the time of transfer using the interface designed by CCH for CHARM which automatically codes input metadata in XML.

The audio, audio metadata, and web interface share much of the core technical framework developed for CHARM. CCH's technical approach follows the guidelines for project management, standards, copyright, metadata, file formats, preservation, and other key areas outlined in the UKOLN "Good Practice Guide for Developers of Cultural Heritage Web Services" (<http://www.ukoln.ac.uk/interop-focus/gpg/>). We also draw upon the series of AHDS Guides to Good Practice as appropriate (<http://www.ahds.ac.uk/creating/guides/index.htm>).

The recording process and storage format for the audio data for the MBI project will be compliant with IASA TC 04, "Guidelines on the Production and Preservation of Digital Audio Objects" (see http://www.iasa-web.org/special_publications.asp), save for the 24/48 sample rate required by the CEDAR units (whose quality far exceeds any advantage to be had from the recommended 96kHz). Metadata for each audio object is XML-encoded, according to the METS schema, and the Audio Technical Metadata Extension Schema (AudioMD) (<http://www.loc.gov/standards/mets/>). Each audio object will be accessioned via a web interface which automatically generates a correctly formatted METS record and places it into an indexed repository.

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The public facing website for the MBI project will be developed and generated using a number of standards-compliant tools developed in-house at CCH. Textual material for the MBI project website will be stored in a repository of XML, encoded according to the TEI P5 standard (<http://www.tei-c.org/Guidelines/P5/>), and the repository itself will be managed by the Open Source eXist native XML database (<http://exist.sourceforge.net/>). The encoded project materials will be prepared for both editorial work and web publication by means of XSL transformations (XSLT 2.0; <http://www.w3.org/TR/xslt20/>), using a standard, internally-developed framework and associated procedures known as xMod (<http://www.cch.kcl.ac.uk/xmod/>). xMod runs within the Open Source Apache Cocoon application framework (<http://cocoon.apache.org/>).

The Ereuna search tool (<http://www.cch.kcl.ac.uk/ereuna/>), again developed at CCH and deployed across a number of projects, will be used to develop sophisticated browse and search functionality. Ereuna is built primarily upon the Apache Lucene search engine library (<http://lucene.apache.org/java/docs/index.html>). The presentation layer for the online publication will be developed using sUPL (simple Unified Presentation Layer: <http://www.cch.kcl.ac.uk/supl/>). sUPL is a CSS/XHTML based templating framework developed at CCH which allows rapid prototyping of complex web interfaces in full compliance with both the relevant standards (XHTML 1.0, CSS level 2.1: <http://www.w3.org/TR/xhtml1/> & <http://www.w3.org/TR/CSS21/>) and also industry best practice for usability and accessibility (including all priorities of WAI WCAG 1.0).

10. Intellectual Property Rights

Copyright in pre-1958 recordings expires at the end of the calendar year fifty years after the date of issue. The new draft directive from the EU commission specifically excludes backdated extension of copyright to pre-1958 recordings (http://ec.europa.eu/internal_market/copyright/docs/term/proposal_en.pdf, p. 13). Thus all MBI recordings are out of copyright. However, works (music and text) remain in copyright until 70 years after the death of the author. MBI will exclude recordings of works or texts in copyright except where a performance is felt to be exceptionally important and the composer's estate is easily contactable and gives permission without charge. Everything else performed by British or Irish musicians and contained among the 150,000 78rpm discs of the King's Sound Archive is now available to the project copyright free.

Copyright in the project's digital transfers will belong to King's College London. All will be downloadable free of charge. Commercial issue of any downloaded files by others would contravene the College's copyright, but there is no intention to inhibit the dissemination of files provided that it occurs without charge.

Project Resources

11. Project Partners

<List all project partners (including subcontractors), their roles, and the main contact. Indicate the date a consortium agreement was signed (or will be signed), and send a copy to the programme manager.>

12. Project Management

Management Committee

CHAIR: Timothy Day (montbrison25@hotmail.com)

PI: Daniel Leech-Wilkinson (daniel.leech-wilkinson@kcl.ac.uk)

CI: Roger Parker (roger.parker@kcl.ac.uk)

Head of CCH: Harold Short (harold.short.kcl.ac.uk)

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David Patmore (davidpatmore@hotmail.com)
Nicholas Morgan (nick.morgan@dsl.pipex.com)
Roger Beardsley (roger@beardsley75.freemove.co.uk)
A representative of JISC

The Management Committee will meet at four-monthly intervals, with a final meeting before the end of the project to review the final report and check on delivery of outputs.

Project staff

Martin Haskell (Martin@thehaskells.co.uk)
Andrew Hallifax (andrewhallifax@hotmail.com)
To be announced (CCH)

The PI undertakes the day-to-day management of the project, in consultation with the CI, taking advice on discographical and technical questions from the existing CHARM team. Haskell and Hallifax will be in daily consultation with the PI. There will be weekly progress meetings for all Music-based team members, and monthly presentations by each staff member to the existing research group on recorded performance at King's College London. The CCH TA will be monitored and managed on day-to-day basis at CCH, liaising weekly with Haskell and Hallifax, and attending the monthly research group meetings. Formal reports will be provided for each meeting of the Management Committee.

Haskell has been trained in CHARM procedures by Hallifax (currently working for CHARM) and the PI. The CCH appointee will be trained at CCH.

13. Programme Support

<Indicate if there are specific areas where you would like support from the programme or programme manager.>

None at present.

14. Budget

See Appendix A.

Detailed Project Planning

15. Workpackages

See Appendix B.

16. Evaluation Plan

Timing	Factor to Evaluate	Questions to Address	Method(s)	Measure of Success
Oct 08, Mar 09	Selection of discs	Is a good selection?	Online consultation	Supportive feedback
June- Sep 09	Quality of transfers	Are the FLAC files exceeding industry standards?	Online feedback on test site	Supportive feedback
June- Sep 09	Useability of interface	Can users find what they want?	Online feedback on test site	Supportive feedback

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17. Quality Plan

Output		Sound transfers			
Timing	Quality criteria	QA method(s)	Evidence of compliance	Quality responsibilities	Quality tools (if applicable)
Ongoing	Industry practice	Listening	Judgement of advisors on MC	Project staff reporting to PI	

Output		Metadata			
Timing	Quality criteria	QA method(s)	Evidence of compliance	Quality responsibilities	Quality tools (if applicable)
Mar 09	100% accuracy	Sample checking	Report to MC from PI	Project staff reporting to PI	Mets editing interface (CCH)

Output		Useability			
Timing	Quality criteria	QA method(s)	Evidence of compliance	Quality responsibilities	Quality tools (if applicable)
June 09	Satisfying users	Seek user feedback	User feedback	CCH staff	

18. Dissemination Plan

Timing	Dissemination Activity	Audience	Purpose	Key Message
Oct 08	Publication of first list	Specialist user community	To increase awareness and seek suggestions	This will be useful to you.
Mar 09	Publication of revised list	Specialist user community	To increase awareness and seek suggestions	This will be very useful to you soon.
June 09	Test site goes live	Online community	To seek feedback on quality and accessibility	This is for you. Tell us what you think.
Oct 09	Advertising of full availability	Online community	To spread knowledge of the outputs	This is for you and it's good.

19. Exit and Sustainability Plans

Project Outputs	Action for Take-up & Embedding	Action for Exit
Sound files	Preservation in King's Sound Archive and CCH digital repository	
Metadata	Preservation in King's Sound Archive and CCH digital repository	
Website and portal	Make accessible from CCH servers	Maintain online (CCH)

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Project Outputs	Why Sustainable	Scenarios for Taking Forward	Issues to Address
As above			

Appendixes

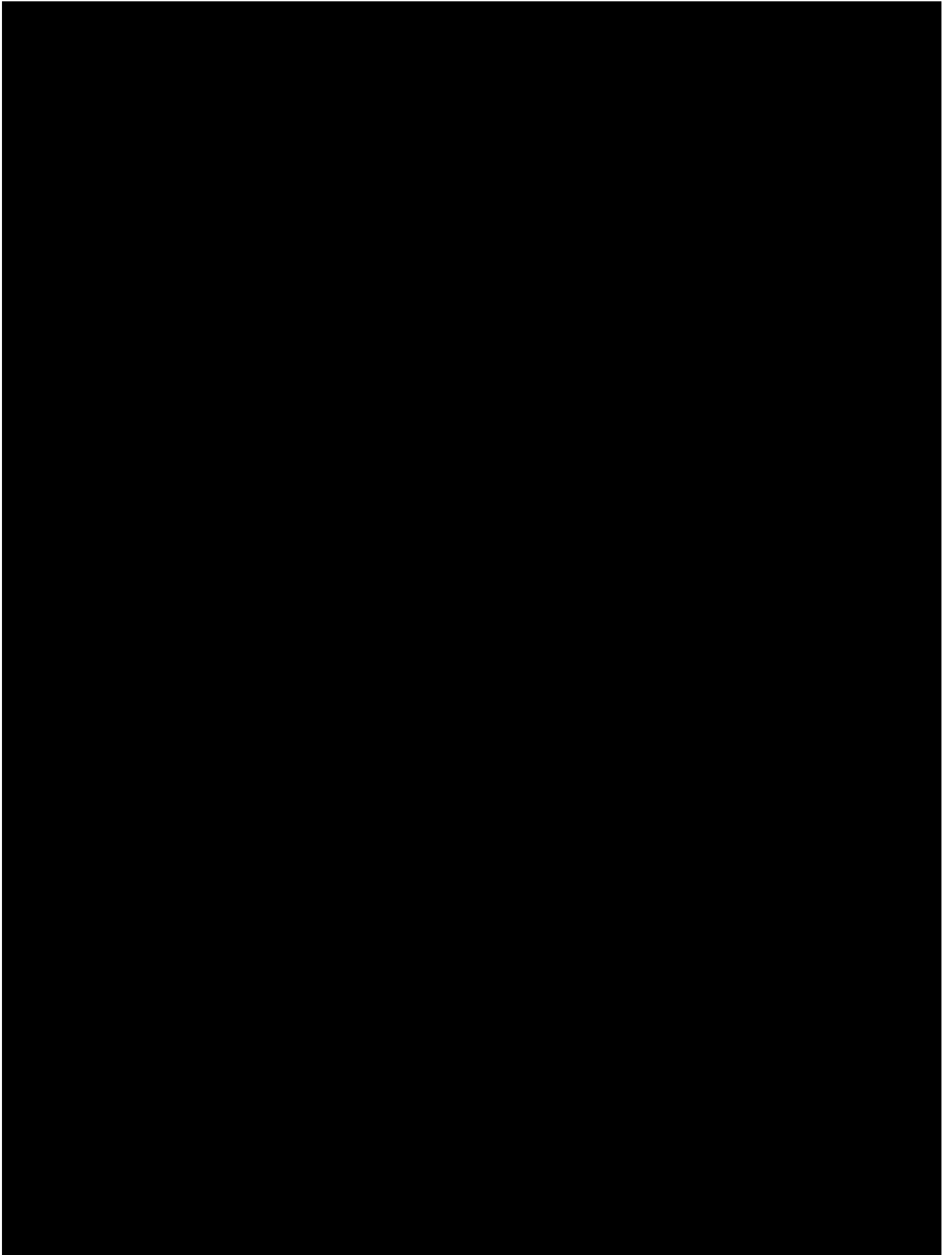
Appendix A. Project Budget

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Appendix B. Workpackages

		2008								2009																						
		Aug		Sept		Oct		Nov		Dec		Jan		Feb		Mar		Apr		May		Jun		Jul		Aug		Sep				
		3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	
Preliminaries:	Job descriptions	PI, CI, CCH																														
	Advertise TA1	PI																														
	Appoint TA1 & TA3					PI, CI, CCH																										
	Order equipment		PI																													
	Install & test new equipment					PI			PI																							
TTA3ining:	Train TA1					PI																										
	Train TA3					CCH																										
Recordings:	Choose ca. 1000 sides			PI, CI										PI, CI																		
	Review choice and progress							PI, CI			PI, CI							PI, CI					PI, CI									
	Publish choices & seek feedback					PI, CI												PI, CI														
	Digitisation									TA1									TA2													
Metadata:	Draw up schedule of work				CCH																											
	Setup 2nd-user metadata input					CCH																										
	Metadata processing								TA3																							
Website:	Basic design								TA3																							
	Project website live								TA3																							
	Front-end wireframe									TA3	TA3+PI, CI, TA1																					
	Front-end coding												TA3																			
	Test front-end													TA3																		
	Integrate CHARM and BIM data																		TA3													
	Test integration																						TA3									
Evaluation (See also 'Recordings')																								PI, TA2, TA3								
Documentation	Project plan									PI																						
	Progress report						PI						PI									PI										
	Final report																										PI					
	Completion report																												PI			
	Documentation of procedures																												PI, TA2, TA3			
Dissemination																																
Management						MC								MC																		
Other																																
Key:	PI: Principal Investigator																															
	CI: Co-Investigator																															
	TA1: (new) Technical Assistant (Music)																															
	TA2: (ex-CHARM) Technical Assistant (Music)																															
	TA3: Technical Assistant (CCH)																															
	CCH: Centre for Computing in the Humanities staff																															