

Project Plan

Overview of Project

1. Background

The project grows out of three independent background activities:

- The JISC capital programme's funding for repository start-ups
- The creation of the Institute of Musical Research (IMR) within the School of Advanced Studies (SAS) of the University of London
- The increasing awareness amongst the musical research community of the difficulty of exploiting and communicating the products of research as practice in many fields of musicology.

The project also exploits the close working relationship between SAS and the Digital Archives Group at the University of London Computer Centre, who have extensive experience in digital asset management, digital preservation, multimedia transcoding and annotation and repository systems.

The project proposal set out the case for a thematic repository to capture, organise and disseminate materials for use in research and teaching, and to act as far as is legally possible as an open record of research which takes this form. The material will primarily consist of digital audio and video. The IMR, acting as a national focus for music research, coordinates repository activities, and engaged enthusiastic support from conservatoires, music schools and other research groups for the project proposal.

The proposal has importance for the following communities:

- The music research community will gain a new means of capturing and disseminating what was once an ephemeral event;
- Music students will gain access to materials that allow them new insights into a developing area of research which inter-relates with their daily creative practice.

2. Aims and Objectives

The broad aims of the project are as stated in the original bid:

This project sets out to create an open, national resource of practice-based music research: an online multimedia repository (video, audio, graphics, text) representing practice-based research in western classical, world and popular musics, from universities and conservatoires across the UK, for the purposes of research, study and teaching.

This is aligned with the overall remit of the Institute of Musical Research to stimulate and act as a focus for research initiatives at a national level in its area of interest. Secondary aims, also set out in the proposal, are to explore and raise awareness of issues regarding licensing and open access to research materials of this type amongst the music research community and to explore the particular issues that institutional repositories face when dealing with diverse multimedia collections.

3. Overall Approach

The IMR will set overall project objectives. It will take advice not only from the PRIMO Steering Committee, which meets regularly at the IMR, but from the Advisory Group that has been established for the project, which meets virtually for the most part but which complements the Committee and will, alongside the Committee, take an active role in overseeing the submissions process. Staff at ULCC will take responsibility for the establishment of the repository software and hardware and the provision of services and advice relating to audio and video encoding, digitisation and online delivery. ULCC representatives will attend the project's advisory group meetings.

The project will use the PRIMO Steering Committee, the Advisory Group, mailing lists, IMR's web site, press releases and printed publicity material to announce the existence of the repository and to invite submissions. It will work to ensure a minimum number of submissions are in the repository before a formal launch event, which will be used to widen the call for material.

The IMR's director, Katharine Ellis, will negotiate an appropriate licence with the MCPS-PRS to reduce the number of rights clearances required for those wishing to submit material to the repository. The project will produce guidance, backed by legal advice, on the permissions and clearances which different types of submissions will require in order to be placed in the repository. It will also produce standard templates for submitters which include a means of recording these permissions and clearances. Guidance will also be provided on recording and encoding techniques which will produce best results for different types of performance material.

The project's primary aim will be to establish a critical mass of material which demonstrates the value of practice as research in music, and in having such material available online in a curated form for research communities. Critical success factors include:

- Establishing a repository
- Establishing a straightforward means of submitting material
- Successfully negotiating a suitable licence with MCPS-PRS, and with other collecting societies as necessary
- Acquiring at least 10 submissions by the end of 2007

4. Project Outputs

PRIMO will exist as an open-access repository of multimedia files containing practice-as-research material in Western art music, world music, popular music, improvisatory musics and computer-assisted composition. The repository will be peer-reviewed in the sense that each item submitted will be cleared by a member of the PRIMO Steering Committee or a member of the Advisory Group before permission to upload is granted; but it is not an academic journal. As currently planned, the website will have three layers: a front end containing an introduction to PRIMO, guidelines for researchers, and interim reports from the Project team; a browsing area where smaller or low-resolution files can be opened and searched for relevance; and the main collection of high-resolution files, requiring the user to register before access is granted.

PRIMO has the potential to contribute to the infrastructure of repository construction and management in the following ways:

- in finding solutions to complex problems of intellectual property rights and management, and in maintaining dialogue with collecting societies and others involved in this rapidly-changing area;
- in enhancing confidence within the academic repository sector, which still prioritises text-based research.

The tangible deliverables will include:

- A working repository suitable for a medium-sized multimedia collection
- A MCPS-PRS licence to cover all in-copyright music material deposited in the repository
- Publicity material for potential depositors
- Guidance on IPR and technical issues for depositors
- At least one report on the challenges and successes of the project

5. Project Outcomes

PRIMO will help set a new benchmarks in:

- the capturing of non-textual research outcomes;
- allowing a focus on research processes as well as end products;
- allowing a continuum to be traced between text-based research with practical examples, and performance / composition offered as answers to research questions;
- encouraging a dialogue on the nature of performance and composition as research, by offering a wide range of examples;
- offering direct access to performance and composition material for other researchers to draw on, whether they are 'practice-based' researchers or not.

Although the outcomes will generally be seen in the music research community, we expect other positive outcomes to be visible in other domains. An effective repository which focuses on non-textual research materials has potential benefits and lessons for the academic repository community in general. The project will also help to strengthen links between the host institution's research and computing service communities.

6. Stakeholder Analysis

Stakeholder	Interest / stake	Importance
Practitioner-Researchers in HEIs across the UK	Contributors and users. New type of publications outlet, especially to demonstrate the process of creating practice-based research	high
Researchers in Performance Studies	Users within the HEI community	high
Independent freelance musicians interested in research, including instrument builders/restorers	Potential contributors and users of research published in PRIMO	high
Ethnomusicologists/other researchers in oral traditions	Potential contributors and users	high
Researchers in music and science (esp. psychology of music)	Potential contributors and users	high
Repository managers who wish to deal with multimedia research collections	How the project manages technical and IPR issues associated with audio and video material	medium
Those interested in the problems of	What techniques we can develop to make	low

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7. Risk Analysis

Risk	Probability	Severity	Score (P x S)	Action to Prevent/Manage Risk
Staffing	1	1	1	
Organisational	1	1	1	
Technical	1	1	1	
External suppliers	1	1	1	
Legal	3	3	9	Detailed investigation of IP aspects of the project, including regular contact with specialist academic lawyer.

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Technical risks are low because the project is using technology with which the technical partner (ULCC) is already familiar. Staffing risks are low because the project is able to draw on a pool of staff from ULCC and is not critically dependent on the expertise or availability of any particular key member of staff.

8. Standards

Name of standard or specification	Version	Notes
MPEG	Various layers	Potential for both audio and video content because of ability of layer 7 to define cue points
AVI, WAV	Various	Likely methods for submissions to repository
OAI-PMH	Track current	Essential for exposing repository content
Creative Commons	To be determined	For licensing of content
OAIS	Current ISO	For defining preservation model for repository

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Investigation of metadata standards and packaging standards which will most effectively meet the needs of the project is being undertaken as part of work package 2, and this list will be updated to reflect the findings of that work package as it relates to the requirements of depositors and repository users.

9. Technical Development

The project is not primarily a technical development project. Technical input from ULCC is primarily related to the deployment of commonly-available open-source tools for the repository itself and for the encoding and/or digitisation of audio and video materials to be placed in the repository, and the creation of low-resolution versions suitable for open access. We will be employing tools we are already familiar with and which (to a great extent) we have already used. Our goal is not to develop new technology, but to make existing technology more accessible to a community in music research who may not yet be familiar with it.

What will be new for us is the combination of multimedia content and e-prints repository software. We will be monitoring the effect on server resources as usage of the repository rises and feeding any issues of concern back to the e-prints development community, in which ULCC already takes an active part.

The one area in which we expect to conduct significant technical exploration is in the area of allowing efficient citation of parts of a video or audio performance in the archive. MPEG standards already include the ability to define arbitrary cue points within a multimedia stream, which will achieve one part of what we want to do. The project will explore how easy it is to allow others to define these as part of a citation.

10. Intellectual Property Rights

By virtue of Creative Commons agreements and waivers from other participants, individual researchers and/or groups will own the the intellectual property created by the project. There is likely to be some IP owned by third parties: PRIMO will include detailed guidelines on preparing material within current legal frameworks in respect of: images, recordings, copyright editions, copyright musical works. PRIMO is applying for a blanket licence (Limited Online Exploitation Licence) from the MCPS-PRS Alliance, which will help researchers with third-party issues. PRIMO will also contain guidance for users as to their responsibilities in respect of IP within the submissions. We are hoping, for instance, to develop a citation method that refers readers back to the PRIMO website instead of necessitating the ripping of musical material from the site itself.

Project Resources

11. Project Partners

The project is being resource entirely from with the University of London, and hence no consortium agreement is needed.

12. Project Management

PRIMO has a Steering Committee comprising the Partners and external experts from the University of Surrey, the Royal Academy of Music, the Birmingham Conservatoire and the School of Oriental and African Studies. The Steering Group makes decisions and reports, ultimately, to the Advisory Council of the Institute of Musical Research, which meets twice per year. The Steering Group is aided in its work by an Advisory Group including people involved in cognate projects, past and present, from the AHDS, the Royal Scottish Academy of Music and Drama, the Leeds College of Music, and Kingston University.

The project director, Katharine Ellis, takes responsibility for managing project progress and ensuring that outcomes are achieved. She works with Richard Davis of the Digital Archives Group at ULCC who is able to call on a variety of resources from within the group to achieve specific project aims.

13. Programme Support

We anticipate we may require assistance in the later stages of the project in publicising the project's lessons to the wider repository community. (IMR is already confident that it has effective means to publicise the repository to its primary research community.)

14. Budget

Detailed Project Planning

15. Workpackages

In a separate document (Appendix B to this plan.)

16. Evaluation Plan

Timing	Factor to Evaluate	Questions to Address	Method(s)	Measure of Success
July 2007 and continuing	Quality of initial documentation, including IPR guidelines, Creative Commons information, and MCPS-PRS licence information	Clarity, helpfulness, accuracy, comprehensiveness of guidelines	Steering Group evaluation	Low level of queries about guidelines, or incomplete/inadequately prepared pre-submission forms
September 2007 - November 2007	Repository site	Ease of use, appropriateness, quality of content	Use by steering/advisory groups	Positive responses, identified problems fixed
September 2007 - July 2008	Quality of submission guidelines	Ease of comprehension, completeness, utility of advice	Asking depositors at time of submission	Positive responses
December 2007	Quality of submissions	Creativity, innovation	Steering Group evaluation	International quality
December 2007	Representativeness of submissions	Disciplinary spread, variety of processed and end-result-based submissions	Steering Group evaluation	Performance and composition well represented; good spread of musics, including popular and world; variety of processes/types of end result covered
December 2007	Quantity of submissions	Impact of advocacy	Steering Group evaluation	Aiming for 10 submissions by launch
June 2008	Interim impact of project	Interest generated among users	Statistical analysis of downloads/visits	Regular/international hits
December 2008	'Reach' of project	Links with other projects. Function of PRIMO as hub for other projects	Statistical analysis	Growing, international list of related projects with links to and from PRIMO

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17. Quality Plan

Quality monitoring is being dealt with primarily through the evaluation process described in the previous section. Internal deliverables (such as project monitoring reports) and public documents such as guidelines for depositors are subject to initial review by project staff at IMR and ULCC, and further exposure to the external members of the project steering group. The opinions of the JISC programme manager will also be of interest to us.

18. Dissemination Plan

Timing	Dissemination Activity	Audience	Purpose	Key Message
March 2007	Press release	UK HEIs, musicological email lists	Generate awareness of forthcoming call for submissions	Prepare materials as of now.
May 2007	Call for submissions	UK HEIs, musicological e-lists	Gather first tranche of materials	Deadline for October publication is August 2007
April 2007 onwards	Advocacy at conferences	UK HEIs, musicological e-lists	Generate further interest in submission/use	PRIMO will be live in October
October 2007	'Soft' launch of pilot	UK HEIs, musicological e-lists	Demonstrate pilot	PRIMO is live

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19. Exit and Sustainability Plans

Project Outputs	Why Sustainable	Scenarios for Taking Forward	Issues to Address
The repository	Primary project aim!	Ensure continued commitment from parent school	Integration with other UoL [?] repository activities
Generic licences	Designed to have long life	Maintain with repository activities	
Advice to depositors	Essential for continued growth	Maintain with repository	

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Appendixes

Appendix A. Project Budget

Appendix B. Workpackages

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