EUROPEANA SOUNDS

Project Number: 620591

MS40: Report on Europeana Sounds Kick-off Meeting, 17-18 February 2014

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Abstract

This report summarises the Europeana Sounds project Kick-off Meeting which took place on 17-18 February 2014 at the British Library (BL), London.

Dissemination level		
P	Public	X
C	Confidential, only for the members of the consortium and Commission Services	

I.   COPYRIGHT NOTICE

II.   REVISIONS

Version	Status	Author	Date	Changes
0.1	ToC	Laurence Byrne	24/02/2014	Initial version
1.0	Draft	Catherine Gater	25/02/2014	First draft
1.1	Draft	Richard Ranft	27/02/2014	Revised draft
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2.0	FINAL	Richard Ranft	03/03/2014	Applied Quality Plan template

III.   DELIVERY SLIP

	Name	Partner/WP	Date
Document author	Catherine Gater Catherine.gater@bl.uk	BL/WP7	

IV.   DISTRIBUTION

Issue	Date	Comment	Author/Partner
1	04/03/2014	To Consortium partners and EC Project Officer	BL/WP7
2			
3			

V.   APPLICATION AREA

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VI.   DOCUMENT AMENDMENT PROCEDURE

Amendments, comments and suggestions should be sent to the authors named in the Delivery Slip.

VII.   TERMINOLOGY

A complete project glossary is provided at the following page:
http://pro.europeana.eu/web/guest/glossary

Further terms are defined below as required:

TERM	DEFINITION
CC0	Creative Commons Zero Public Domain Dedication
EDM	European Data Model
GA	General Assembly
PMB	Project Management Board
TEL	The European Library
WP	Work Package

VIII.   PROJECT SUMMARY

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

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

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

For more information, visit http://pro.europeana.eu/web/europeana-sounds.

IX.   STATEMENT OF ORIGINALITY

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

X.   EXECUTIVE SUMMARY: MS40 REPORT ON EUROPEANA SOUNDS KICK-OFF MEETING, 17-18 FEBRUARY 2014

This report summarises the Europeana Sounds Kick-off Meeting which took place on 17-18 February 2014 at the British Library, London. The report includes a summary of the sessions held at the meeting, a list of attendees and links to the presentations on the Europeana Pro website.

TABLE OF CONTENTS

1   INTRODUCTION

The European Sounds Kick-off meeting on 17-18 February 2014 was held at the British Library in London. The aim of the event was to bring together representatives of all 24 consortium partners, representing content providers, specialists and software developers to launch the project and its work programme.

2   LIST OF ATTENDEES

The following project partners attended the event:

- Rebekkah Abraham, *We Are What We Do*
- Marianna Anastasiou, *Friends of Music Society*
- Marion Ansel, *National Library of France (BNF)*
- Karina Bandere, *National Library of Latvia*
- Maarten Brinkerink, *Netherlands Institute for Sound and Vision (NISV)*
- Laurence Byrne, *British Library (BL)*
- Nicholas Carolan, *Irish Traditional Music Archive*
- Richard Chesser, *British Library*
- Jill Cousins, *Europeana*
- Francesca Di Donato, *Net7*
- Sebastian Drude, *The Language Archive*
- Nicole Emmenegger, *Europeana*
- Julia Fallon, *Europeana*
- Michael Fernau, *Deutsche Nationalbibliothek*
- Simone Fonda, *Net7*
- Gabriele Fröschl, *Österreichische Mediathek*
- Francesco Gandolfi, *Istituto Centrale per il Catalogo Unico delle Bioblioteche Italiane*
- Catherine Gater, *British Library*
- Roget Gavin, *British Library*
- Véronique Ginouvès, *Maison méditerranéenne des sciences de l'Homme*
- Sergiu Gordea, *Austrian Institute of Technology*
- Zane Grosa, *National Library of Latvia*
- David Haskiya, *Europeana*
- Antoine Isaac, *Europeana*
- Aude Julien Da Cruz Lima*, Centre National de la Recherche Scientifique (CNRS)*
- Max Kaiser, *Austrian National Library*
- Lisette Kalshoven, *Kennisland*
- Johannes Kapeller, *Österreichische Mediathek*
- Paul Keller, *Kennisland*
- Gaila Kirdiene, *Lithuanian Music and Theatre Academy*
- Breandán Knowlton, *Europeana*
- Stefanos Kollias, *National Technical University of* Athens (*NTUA)*
- Alexander König, *The Language Archive*
- Mairead MacDonald, *Tobar an Dualchais*
- Juozas Markauskas, *DIZI*
- Patrizia Martini, *Istituto Centrale per il Catalogo Unico delle Bioblioteche Italiane*

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- Jim McAllister, *Comhaltas Ceoltoiri Eireann*
- Lionel Michaux, *Bibliothèque Nationale de France (BNF)*
- Johan Oomen, *Netherlands Institute for Sound and Vision*
- Andra Patterson, *British Library*
- Maria Inês Queiroz, *Faculdade de Ciencias Sociais e Humanas da Universidade Nova de Lisboa*
- Richard Ranft, *British Library*
- Maria Fernanda Rollo, *Faculdade de Ciencias Sociais e Humanas da Universidade Nova de Lisboa*
- Joséphine Simonnot, *Centre National de la Recherche Scientifique (CNRS)*
- Nick Stanhope, *We Are What We Do*
- Johannes Theurer, *Rundfunk Berlin-Brandenburg*
- Grace Toland, *Irish Traditional Music Archive*
- Janet Topp Fargion, *British Library*
- Vassilis Tzouvaras, *National Technical University of Athens* (*NTUA*)
- Harry van Biessum, *Netherlands Institute for Sound and Vision*
- Gry Vindelev Elstrøm, *Statsbiblioteket*
- Valia Vraka, *Friends of Music Society*
- Arturs Zogla, *National Library of Latvia*

3   SUMMARY OF MEETING

The programme is shown on pp. 15-17. The meeting was held in the conference auditorium and adjacent rooms at the British Library and comprised the following sessions:

- Welcome and introduction by Roly Keating, Chief Executive of the British Library
- A series of brief introductions by each of the project partners about their institutions and key personnel involved in the project
- A presentation outlining the aims and scope of the project by the Project Coordinator, Richard Ranft (BL).
- A presentation examining the place of the project in Europeana's forward strategy by Jill Cousins, Europeana's Executive Director
- A presentation by Krzysztof Nichczynski, Project Officer for the European Commission summarising the key facts about the project and project partners' roles and obligations.
- A meeting of the Project Management Board, which is the day-to-day executive body for the Project, and supports the Coordinator in the delivery of the project. The PMB includes the Project Coordinator, Project Manager, Technical Director and all Work Package leaders.
- The first General Assembly meeting, the decision making body of the consortium, which discussed project governance and reporting and the consortium agreement. The GA was attended by nominated representatives of all consortium partners.
- Work Package presentations and introductory discussions, which were led by the relevant Work Package leads:
  WP1 (Aggregation) – Andra Patterson, British Library (BL)
  WP2 (Enrichment and Participation) – Maarten Brinkerink Netherlands Institute for Sound and Vision (NISV)
  WP3 (Licensing Guidelines) – Lissette Kalshoven, Kennisland (KL)
  WP4 (Channels Development) – David Haskiya, Europeana Foundation (EF)
  WP5 (Technical Infrastructure) – Vassilis Tzouvara, National Technical University of Athens (NTUA)
  WP6 (Dissemination & Networking) – Marion Ansell, Bibiothèque Nationale de France (BNF)
  WP6 (Project Management & Sustainability) - Catherine Gater (Project Manager, BL) and Roger Gavin (BL finance).
- Separate break-out sessions for each of WP1 - WP6 for attendees to discuss issues and opportunities with representatives from each Work Package and to write questions and initial issues on Post-it notes for discussion during the Review session later in the day..
- Review session in which each of the Work Package leads shared what had been discussed during the morning's break-out sessions (More information is given below).
- An informal networking event and evening dinner attended by the majority of the kick-off attendees, and brief lunch-time tours of the British Library's audio studios.
- Two brief concert sessions, introduced by Laurence Byrne (BL), as detailed in the next section. This was designed to introduce the consortium to actual samples of content that will

be made accessible and enriched in the project, and to provide samples for future dissemination activities. Selected audio and video recordings were introduced by Marianna Anastasiou (Friends of Music Society), Jane Topp Fargion (British Library), Juozas Markauskas (DIZI), Zane Grosa (National Library of Latvia), Max Kaiser (Max Planck Gesellschaft) and Mairead MacDonald (Tobar an Dualchais).

- Other British Library staff including curatorial specialists and representatives from Spotify attended the lunch sessions for informal discussions with attendees

The Work Package introduction and review sessions usefully highlighted points and questions that are being addressed by each teams, as summarised below:

WP1 (Aggregation):

- It is important to get sample metadata records from each institution.
- Some institutions may not be able to share all descriptive metadata under CC0.
- Content providers need clear EDM guidelines.
- Will hierarchical records be a problem for aggregation?
- Will unpublished / published material need two EDM mappings?

WP2 (Enrichment & Participation)

- It is important to keep in mind aggregation is being done in order to enrich the metadata.
- An understanding of enrichment must be shared across WP1 and WP2.
- Subsets of aggregation have potential for certain types of enrichment.
- Do content providers know of material they have that specific audiences will connect with?

WP3 (Licensing Guidelines)

- Important to note relationship between WP1 and WP3 milestones
- 'Traditional' music has sensitivities which are not copyrighted.
- We need to understand what kind of works are: public domain; cc-licensed; geo-locked; out-of-commerce.
- Clarification of what is in the public domain is necessary.

WP4 (Channels Development)

- Channels will be based on subject, not media type.
- WP1 ontologies will relate to WP2 channels.
- Channels restrict the 'scope' of searching across Europeana and help with precision of accessing data.

WP5 (Technical Infrastructure)

- Manual enrichment is part of WP1 aggregation and can be done by institutions themselves.

- It is important that metadata is as enriched as possible before Europeana ingestion.

WP6 (Dissemination & Networking)

- BNF is to co-ordinate Twitter accounts across partners.
- It may be worthwhile to set up dissemination sub-groups to co-ordinate issues relating to traditional music – language, description, ontologies etc.
- Looking to create opportunities and events for individual artists to contribute sounds directly to the project for re-use
- WP6 needs to work closely with WP4 to identify themes, communities etc. to target with dissemination activities
- It is not too early to begin thinking about new content that can be added after the project – this is essential for sustainability. We should have activities that raise this awareness.
- Members are to be encouraged to present at conferences or specialist social media sites on the project and issues related to it

CONCLUSION

All project partners attended the kick-off and took an active part in the proceedings. The work package leads were able to confirm key participants, to plan next steps. The meeting gave individuals an opportunity to meet face-to-face, to explore issues that need further discussion, and to go away with a clear idea of timescales, roles and responsibilities in the project.

4 SOUNDS CONCERTS

The following sounds were presented during the two 'concerts' that formed part of the programme on the second day of the Meeting.

Title	Description	Provider
Dance songs from Petrota, a prefecture of Evros, Thrace, Greece.	A rare piece of traditional music, representative of the music tradition of this acritic region of Greece, and unique because of these geographical parameters. It is performed by a team of women that sing and dance dressed in traditional costumes. The field recording was made in 2000 in the context of the research programme "Recording, study and promotion of the Thracian heritage in music and dance", conducted by Music Library of Greece "Lilian Voudouri" of the Friends of Music Society.	*Video recording (Selection from the Friends of Music Society)*
Gull in a Gale	You can't help but sympathize with the young Herring Gull featured in this recording. The typical calls we associate with this confident seaside regular have been replaced by some rather pathetic cries as the individual is constantly buffeted by an unrelenting wind. Conditions must have been absolutely atrocious!	*Recorded in England by Lawrence Shove. (Selection from the British Library)*
Sora ancestor song	The musical structure of the performance is interesting: the lead singer begins the song with the second singer following just seconds behind. This results in an 'echo' effect that seems unique to the Sora, though a similar style is used in forms of both North and South Indian classical music where the accompanist (sarangi or violin for example) follows the singer.	*Recorded by ethnomusicologist Rolf Killius in 2001 in a Sora house, Tame Gorjang village, Orissa. (Selection from the British Library)*
Tututū, abełėle	Three female singers from Slavičiškis village, Kupiškis district, Lithuania. Recorded in 1972.	*Traditional (Selection from DIZI)*
Biržiečių untyte (penkiese)	Wooden multi-pipe whistles played by five male players, recorded in Biržai town, Lithuania 1973. Both samples are typical of Sutartines polyphonic traditional music kind, which is acknowledged by UNESCO as a proclaimed masterpiece of Intangible Cultural Heritage.	*Traditional (Selection from DIZI)*
Melanholiskais valsis (Melancholic	This is the only surviving work of orchestral music by Latvian composer Emils Dārziņš, who has composed also many choral and solo songs. He destroyed his	*Emīls Dārziņš, 1875-1910 (Selection from the National Library of*

waltz)	other symphonic works because he was accused of plagiarism, and ended his life when he was just 34, apparently throwing himself under a train.	*Latvia)*
Latvian folk song "Pūt, vējiņi" (Blow, wind, blow)	Arranged by Andrejs Jurjāns for 4-voice mixed choir a capella, this is a truly iconic song in Latvian culture. During the Soviet occupation this song served as unofficial anthem of Latvia, and has been a staple in the choir repertoire and in the Latvian Song and Dance Festival throughout the years.	*Traditional (Selection from the National Library of Latvia)*
Documentation of Tauwema village	Ambient sounds and some small pieces of conversation in the language Kilivila. This is a selection from the original recording which is about an hour long, made by Gunter Senft, as part of his language documentation project about the language Kilivila, spoken on the Trobriand Islands (located near Papua New Guinea).	*Filmed by Gunter Senft. (Selection from the Max Planck Gesellschaft)*
Kilivila language	An adult talking to school children about their future education in the Kilivila language. This was also recorded by Gunter Senft in 2003 as part of the Kilivila language documentation project.	*Recorded by Gunter Senft. (Selection from the Max Planck Gesellschaft)*
Stanley Robertson talks about changes in detail	This recording comes from the School of Scottish Studies Archive at the University of Edinburgh, the source of the majority of the recordings that can be heard on Tobar an Dualchais. As a Scots recording given by a Traveller, it also represents the substantial amount of material in that genre. It was recorded by Alan Bruford on reel in 1978.	*Recorded by Alan Bruford (Selections from Tobar an Dualchais)*
Kate MacMillan sings "Latha Dhomh 's mi Buain a' Choirce"	From the Canna collection held by the National Trust for Scotland. It is a traditional Gaelic song recorded by John Lorne Campbell on wire in 1949 and represents the thousands of Gaelic songs that can be heard on Tobar an Dualchais.	*Recorded by John Lorne Campbell (Selections from Tobar an Dualchais)*

5   RELATED MATERIALS

British Library blog post:

http://britishlibrary.typepad.co.uk/sound-and-vision/2014/02/europeana-sounds-gets-underway.html

The Kick-off meeting presentations are available for public download from the Europeana Sounds web space on Europeana Pro:

http://pro.europeana.eu/web/europeana-sounds/documents/-/document_library_display/0Hv5/view/2078284

6   PROGRAMME

Day 1: Monday 17 February 2014				
Start time	**Subject**	**Minutes duration**	**Presenter**	**Venue**	**Notes**
0900	*Arrival and coffee*	*30*		*Foyer*	Public entrance to BL piazza opens at 0830
0930	Welcome	15	BL (Roly Keating, BL Chief Executive; Adam Farquhar)	Auditorium	
0945	Overview of project (aims, objectives, key deliverables, WPs)	30	BL (Richard Ranft)	Auditorium	
1015	Partners introductions	60	ALL	Auditorium	Each partner nominates 1 rep to introduce self (24 partners x2 minutes each)
1115	*Coffee*	*15*		*Foyer*	
1130	Europeana introduction	30	Jill Cousins	Auditorium	
1200	European Commission introduction	30	Krzysztof Nichczynski (EC Project Officer)	Auditorium	
1230	*Lunch / Tours*	*75*			Includes optional 30-min tour of BL sound studios or a visit to the 'Georgians Revealed' exhibition (limited numbers)
1345	WP1 (aggregation)	45	BL (Andra Patterson)	Auditorium / Chaucer	20 mins intro + 25 mins discussions
1430	WP2 (enrichment & participation)	45	NISV (Johan Oomen)	Auditorium / Chaucer	20 mins intro + 25 mins discussions
1515	*Coffee*	*30*		*Foyer*	
1545	WP3 (licensing guidelines)	45	KL (Paul Keller/ Lisette Kalshoven)	Auditorium / Chaucer	20 mins intro + 25 mins discussions
1630	WP4 (channels dev.)	45	EF (David Haskiya)	Auditorium / Chaucer	20 mins intro + 25 mins discussions

1715	Day One wrap up	15	BL (Richard Ranft / Catherine Gater)	Auditorium / Chaucer	Include discussion of structure for post lunch WP meetings on Day 2
1730	*Day One close*				
1830	*Social drinks and dinner*		*ALL PROJECT*	*BL restaurant*	1830 Drinks 1900 Buffet dinner provided by BL

Day 2: Tuesday 18 February 2014					
Start time	**Subject**	**Minutes duration**	**Presenter**	**Venue**	**Notes**
0815	Project Management Board (PMB)	60	PMB	Chaucer	WP leads and BL management team only, until 0915
0900	*Arrival & coffee (others)*	*30*	*ALL (except PMB)*	*Foyer*	Public entrance to BL piazza opens at 0830
0915	*Parallel meetings:* 0915 WP1-6 team meetings	75	ALL (except GA)	Auditorium / Foyer	WP side meetings in foyer / auditorium
0930	0930 General Assembly (GA)	60	BL/GA members	Chaucer	Nominated representatives from each partner and Project Management Board only
1030	'Concert'	15	3 content partners	Auditorium	3 content partners present 'iconic' audio tracks (max 6), ideally copyright- cleared for future promos
1045	*Coffee (and group photo)*	*15*		*Foyer*	
1100	WP5 (tech infrastructure)	45	NTUA (Vassilis Tzouvaras)	Auditorium / Chaucer	20 mins intro + 25 mins discussions
1145	WP6 (dissemination, networking)	45	BNF (Marion Ansell)	Auditorium / Chaucer	20 mins intro + 25 mins discussions
1245	*Lunch / Tours*	*75*			Includes optional 30-min tour of BL sound studios or a visit to the 'Georgians Revealed' exhibition (limited numbers)

1400	Review, discussion of WPs 1-6 and issues	75	BL (Richard Ranft/ Catherine Gater)	Auditorium / Chaucer	Parallel side meetings for technical activities, and/or separate WP meetings
1515	*Coffee*	*15*		*Foyer*	
1530	Project governance, reporting, admin and finances	45	BL (Catherine Gater/ Roger Gavin)	Auditorium	
1615	'Concert' #2	15	3 more content partners	Auditorium	3 content partners present 'iconic' audio tracks (max 6), ideally copyright- cleared for future promos
1630	Next steps & close	30	BL (Richard Ranft/ Catherine Gater)	Auditorium	
1700	*Meeting ends*				