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A new ecosystem of early music studies (EarlyMuse)

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EUROPEAN COOPERATION IN SCIENCE & TECHNOLOGY

Brussels, 27 May 2022

COST 075/22

DECISION

Subject: Memorandum of Understanding for the implementation of the COST Action "A new ecosystem of early music studies" (EarlyMuse) CA21161

The COST Member Countries will find attached the Memorandum of Understanding for the COST Action A new ecosystem of early music studies approved by the Committee of Senior Officials through written procedure on 27 May 2022.

MEMORANDUM OF UNDERSTANDING

For the implementation of a COST Action designated as

COST Action CA21161
A NEW ECOSYSTEM OF EARLY MUSIC STUDIES (EarlyMuse)

The COST Members through the present Memorandum of Understanding (MoU) wish to undertake joint activities of mutual interest and declare their common intention to participate in the COST Action, referred to above and described in the Technical Annex of this MoU.

The Action will be carried out in accordance with the set of COST Implementation Rules approved by the Committee of Senior Officials (CSO), or any document amending or replacing them.

The main aim and objective of the Action is to EarlyMuse intends to chart new paths that will strengthen the unique place of early music in Europe. It will therefore be a matter of confronting the challenges that arise from different vantage points: (1) scientific, (2) educational, (3) structural and professional, (4) economic and societal.. This will be achieved through the specific objectives detailed in the Technical Annex.

The present MoU enters into force on the date of the approval of the COST Action by the CSO.

OVERVIEW

Summary
Early music, in all its breadth, and all its experimental dimensions, has been foundational to musicology as an academic discipline, and continues to play, in changing configurations, an essential role in the training courses and research programmes of musicologists. *EarlyMuse* aims to take this academic and artistic movement in new directions in both research and training by strengthening collaborative practices between all the stakeholders. Rethinking the scientific and experimental field, as well as the material and symbolic value of early music and its modes of promotion in the digital age and in the post-pandemic period, offers tremendous opportunities to revalorize a major part of European musical heritage. In order to address these challenges in all their complexity and diversity, the consortium brings together academic partners from several countries, with a network of music culture professionals and an industrial partner. *EarlyMuse* intends to chart new paths that will strengthen the unique place of early music in Europe, both in our intellectual and cultural practices and in its global appeal. Specifically, *EarlyMuse* will address six challenges: (1) scientific, (2) educational, (3) professional, (4) structural, (5) economic and (6) societal. The project will transform the scientific field, redraw the place of early music in higher education, attract original talent, deploy tools useful to emerging creative industries, and define public policy in the field of culture

Areas of Expertise Relevant for the Action	**Keywords**
● Arts: Performing arts ● Arts: Databases, data mining, data curation, computational modelling ● Other humanities: Cultural heritage, cultural memory	● Musicology ● Early music ● Music education ● Performance studies ● Creative industries

Specific Objectives
To achieve the main objective described in this MoU, the following specific objectives shall be accomplished:

Research Coordination
● Analysis of the higher education and scientific landscape of early music: the objective will be to describe and analyse the situation of early music by comparing the academic and non-academic worlds, in Europe. What impulses are modulating this landscape today?
● The meaning and strength of early music: its modalities of operation are no longer those of the past decades. Their presence is still affirmed in the academic world. However, the music industries are seeking to offer new models.
● Preservation of musical heritage and accessibility to resources: an essential step towards enabling early music to participate in the CCI dynamic is the development and construction of a platform that will enable the richness, diversity and complexity of the early music field to be visible and accessible.
● Early music: societal dimension, policy making and business. A two-pronged strategy: first to raise the profile of the field and create awareness of the challenges and opportunities it presents, and second to provide decision makers with the understanding they need to realize the field's potential.

Capacity Building
● Creating a multidisciplinary research network. The aim is not to exist as an autonomous force, but to coordinate dialogue in order to understand all aspects of the scientific field and its cultural implications.

● Scientific dissemination and clustering. The aim is to publish studies that will nourish the public debate while allowing the emergence of new paradigms to address the political dimension of early music, and beyond any form of music through the methodology that will be implemented.
● Career and regulations EarlyMuse intends to confront the question of careers. They differ according to the genre, the country and the nature of the profession. It intends to work on the place of women, the professional potential of new graduates.

TECHNICAL ANNEX

1 S&T EXCELLENCE

1.1 SOUNDNESS OF THE CHALLENGE

1.1.1 DESCRIPTION OF THE STATE-OF-THE-ART

Over the last twenty years, **musicology** has developed new orientations that affect the way it is taught, the way it is considered as a field of research, its relations with other scientific disciplines (cognitive sciences, philosophy, computer science, digital humanities, sociology, economics), and its relation with the world of culture, understood as a whole that encompasses all the stages of musical creation, from composition to dissemination and training. The diversity of musical practices has led to the construction of specific relationships, depending on what kind of music we are dealing with, and in what contexts. And depending on the genres of music concerned, the mobilisation of the stakeholders involved takes different directions and raises different questions at the level of creation, analysis, performance or diffusion. There is, however, one field in the world of music that has been built on a constant exchange among all such stakeholders: early music.

Why early music? The original idea of early music was simple: to play the music of the past as it would have been originally performed. The concept has evolved. It has gone from the rediscovery of forgotten instruments to a form of musical counter-culture. It has gone beyond its chronological definition (early music was once everything that preceded Bach) to become a way of approaching a repertoire. Then early music went on to question the notion of authenticity. Today it has found an important place in the European academic and cultural landscape. Formerly the province only of informed actors and audiences, early music has taken a major place in musical life. It has brought the recording industry of Western classical music the vast majority of its successes (the countertenor craze, the Vivaldi Revival, the explorations led by Cecilia Bartoli). Far from having been a moment of the 1970s that has since ossified, "early music" is a movement that perpetually interrogates its practices, that nourishes its musical attractiveness with innovations and discoveries, and that is marked by economic success. Listeners find novelty in the tone, the vocal or instrumental colour, and the works, many of which have not been heard in hundreds of years. Two examples with international repercussions bear witness to this: in Warsaw, the first edition of a Chopin competition devoted to historical pianos occurred in 2018; and the two biggest sales of the last 40 years of recordings of Beethoven's symphonies are recordings by ‘historically informed’ conductors (Gardiner and Harnoncourt). In both cases, the aim was to bring together the work of musicologists and performers, whether well-established or at the beginning of their careers, with that of emblematic institutions and commercial cultural enterprises (music publishers, recording companies). The result today is experimentation that breaks away from questions of music interpretation, and, instead, combines heritage and creation in a completely new way.

How does early music function? Festivals devoted to early music have multiplied. Some of them have achieved worldwide success, attracting visitors from across the globe; others have evolved on a more local or regional level where specialists, amateurs and the curious meet. The practice of this music has always been associated with a knowledge base that is constantly enriched thanks to a privileged relationship between performers, musicologists and presenters. Training and research centres dedicated to these repertoires have emerged. Record companies and publishers have launched collections that have left their mark on the musical enterprise, while performance events have shaped trends amongst performers due to significant public interest in new expressions of old music. In recent decades a new model has emerged for the early music specialist: trained both in musicology and in musical practice, usually in separate institutions (with a few rare exceptions including the British university model, which closely links musical practice and musicology), specialists disseminate their research results both scientifically and artistically, from concerts to recordings, via music publishing or in print media. The introduction of doctorates in musical performance and artistic research in a few European universities have further expanded the field. These hybrid research outcomes question the

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prevailing modes of scientific distribution, and demand the coordination on a large scale of both pedagogical and scientific projects. Indeed, the demands in terms of training and research have increased: diversification of scientific approaches (paleography as the study of musical notation, codicology as the study of musical sources, philology as the science of editing music), broadening of practical horizons (vocal techniques, instruments, violin making).

How has musicology interacted with early music? Following the model of some British institutions, chairs have been created in universities which require their holders to have both scientific and artistic competence. But this tendency has not marked all European countries with the same dynamism or in the same configuration. University policies and artistic training, largely in conservatories, have not always coincided. The creation of larger academic groupings over the last two decades has favoured the strengthening of links between universities and conservatories in some countries, and departments of early music have been created here and there, based on joint resources that favour the publication of scientific works and the emergence of talent. However, these initiatives remain localised, while the demand for this type of training has continued to grow to embrace the broad range of tools currently used in Digital Humanities.

1.1.2 DESCRIPTION OF THE CHALLENGE (MAIN AIM)

While the field of early music is more vibrant than ever, institutional and industrial shifts in the last two decades have highlighted the discontinuities between academic and artistic research and the prevailing modes of distribution. Too, the lack of visibility and unequal opportunities of early music and musicians in certain European countries mean that much rich potential remains untapped. While musicology as an academic study has always accompanied and fostered the early music movement in its various and constantly changing configurations, shifts in university education have tended to eliminate essential training in the field of early music. The challenge is to stimulate new research and training programs that will ensure the long-term vitality and durability of the rich field of early music and to push it into new realms. *EarlyMuse* wishes to take up this academic and artistic movement in new directions in both research and training by strengthening collaborative practices between all players across Europe. Rethinking the scientific and experimental field, as well as the material and symbolic value of early music and its modes of promotion in the digital age, implies questioning the fundamental vectors that made it an original form of production in the academic and cultural landscape.

EarlyMuse intends to chart new paths that will strengthen the unique place of early music in Europe. It will therefore be a matter of confronting the challenges that arise from different vantage points: (1) scientific, (2) educational, (3) structural and professional, (4) economic and societal.

<u>Challenge 1: The scientific requirements of the field</u>

- Drawing up new themes of research in their dual (scientific and practical) dimensions.
- Many primary sources of early music remain inaccessible and undocumented, necessitating a concerted effort to discover, document, and digitize them to stimulate research and performance. Too many works are available in inappropriate formats.
- Many sources are under threat due to institutional and/or environmental conditions, necessitating immediate action to preserve them for the benefit of future generations.

<u>Challenge 2: The training of early music in higher education systems</u>

- The study of early music involves overcoming a number of obstacles: it requires deep knowledge of musical and non-musical languages (modal composition, but also Latin and vernacular languages), paleography, codicology, and bibliography, to name only some of the most essential skills. Due to changes of curriculum after the implementation of the Bologna Process (intergovernmental higher education reform process of 1998), specialized courses have disappeared, meaning that far fewer students currently receive the necessary training to go on to a research career in early music.
- Most European educational systems draw clear lines between the conservatories and the universities, meaning that collaboration between musicologists in the conservatories and those at the universities is challenging. The links between the two educational worlds have been shaped in different ways in most European countries.

<u>Challenge 3: Structuring the field and the conditions of practicing of early music</u>

- Lack of structural support has meant that newly-minted Early Career Investigators (ECIs) find no place in the academy and end up leaving the field without having had the opportunity to disseminate the results of their practical research in early music.

- How can we create the conditions to allow this new model based on the study and practice of early music to play a powerful role in attracting talent in Europe?
- How can this dynamic be conceived in the landscape of higher education and research, both scientific and artistic, in Europe?
- Increasing professionalization and specialization in the fields of performance and within the music industry have diminished the dialogue between scholarship, performance, and dissemination, which had been a hallmark of the early years of the early music movement. On what basis should this renewed dialogue be built?

Challenge 4: The challenges posed by Cultural and Creative Industries (CCI) and audiences

- The CCI have profoundly transformed the world of culture: how can early music find a place in them? What will be the consequences for the economic models of production? The world of early music is vast and currently in a fragmented, disconnected state: there is a lack of common understanding and shared vision for societal relevance between the various stakeholders. However, it is essential for the construction of public policies.
- How can we rethink the role of audiences in a new structuring of the field of early music? Beyond the observations already made, are there not other ways of approaching the question of the audience?

Musicologists, musicians and disseminators of all kinds (in publications, concerts, festivals, recordings) have been confronted with these challenges to varying degrees. They have provided partial responses, either by addressing only one aspect (for example, the link between musicians and new dissemination technologies) or by limiting their work to a specific context (a country, a type of institution, a university or a conservatory). The 2014 initiative *Creative Europe* (renewed in 2021) and the 2015 initiative *Music Moves Europe*, set out to identify and propose solutions to challenges facing the world of music. It is now a question of going beyond these challenges to build, on an academic basis, innovative avenues that place this field in a new academic, cultural and industrial context (including the consequences of the pandemic and the role of the CCIs).

1.2 PROGRESS BEYOND THE STATE-OF-THE-ART

1.2.1 APPROACH TO THE CHALLENGE AND PROGRESS BEYOND THE STATE-OF-THE-ART

In order to fully include early music into the European cultural landscape in a visible and comprehensible manner, *EarlyMuse* intends to make early music a place of experimentation to broaden the field of CCI. What is at stake is building innovative research programmes, proposing new training courses, from undergraduate to doctoral level, and developing technologies adapted to a better preservation and dissemination of a rich and diversified musical heritage. The final objective is to facilitate broader public access to this heritage. In order to fully include early music in the CCI dynamic, it is necessary to collectively imagine avenues that push the boundaries between research and interpretation, create open platforms for exchange, and promote cultural heritage for new audiences. It will therefore be a question of constructing an approach to musical phenomena based on an admittedly vast but manageable corpus of early music and its stakeholders in order to consider relational modes other than that of performer/viewer, platform/listener, professional/amateur. Early music, as a broadly-conceived movement, has the potential to position itself as a pioneer of a way of thinking and making that could inspire actors in other fields.

- A transformation of the scientific field of early music: A new dynamic is essential. This not only implies questions about the structuring of research but also the conception of the field of early music as a whole to be addressed globally (Challenge 1). It will not simply be a matter of drawing up a new list of research themes in their dual scientific and practical dimensions. This happens regularly in early music circles and leads to some fine achievements (both scientific and musical). Rather, it will be necessary, on the basis of the scientific experience of each partner (which covers all types of music, both sacred and secular, from the Antiquity to the 19th century, Western and non-Western) to demonstrate that the field can be conceived in a coherent manner despite its richness and diversity. In other words, it will go beyond historical studies of the early music movement (see bibliography) to embark on a resolutely prospective path. It will therefore be a question of laying the foundations and the first steps of a shared platform that concerns the entire community, from academics to broadcasters, and makes sense to the public. This approach requires research infrastructure that meets the challenges of the digital age.

- Redesign early music in higher education: In order to give the field of early music a global dimension (Challenge 2), it will be necessary to examine both the training courses and the organisation of research themes, as well as the capacity of European players to participate in one way or another in redefining the role of early music in higher education establishments. Through their actions, researcher-performers are shaking up the curricula that were constructed at the end of the 20th century. The functioning of the music industry, of cultural enterprises, of artists, opens up new perspectives both in terms of university curricula and of professional prospects.
- Attracting talent: Europe's attractiveness in the field of early music is undeniable. European research institutions, musical training centres and broadcasting venues continue to lead the field, attracting scientific and artistic talent from around the world. However, there are still barriers to overcome, even within Europe, for those who wish to enter the world of early music or to deploy a proven talent (Challenge 3). How to effectively combine analysis from the field of education and research with professional practice, both academic and non-academic, to develop ambitious and attractive perspectives.
- Fuelling policy making and building a new economic environment: Providing reliable and quality data is essential to inform public policy and economic analysis (Challenge 4). It also requires case studies, as it is necessary to identify as closely as possible the diversity of situations and their impact in terms of both scientific advances and cultural achievements. This orientation is obvious when dealing with music with a strong identity potential (for example with all religious music, Catholic, Reformed or Byzantine) or with powerful popular repercussions (large-scale festivals).

1.2.2 OBJECTIVES

1.2.2.1 Research Coordination Objectives

The establishment of a new dynamic requires the deployment of a set of research objectives around questions that place early music in a scientific, educational, professional, and public dimension. *EarlyMuse* aims to strengthen and develop excellence in all its forms, to contribute to the deployment of open music science and to integrate these approaches into the European cultural landscape in a visible and understandable way.

RCO1: Analysis of the higher education and scientific landscape of early music.

It is crucial to bring together, in a coordinated way, the geographically widely scattered COST members, as each evolves in a specific institutional and national context that does not always allow for optimum deployment. The first objective will therefore be to describe and analyse in detail the situation of early music by comparing the academic and non-academic worlds, in Europe. This evaluative work is as necessary for the academic world as it is for cultural actors: what place does heritage music occupy in curricula, in research programmes? What internal and external impulses have modified and are modulating this landscape today? It will be a question of deploying indicators that have not yet been used to carry out an accurate measurement of the role played by early music.

RCO2: The meaning and strength of early music

The arts, and particularly the performing arts, occupy an important place in educational and cultural policies. The meaning of early music and its modalities of operation are no longer those of the 1960s or 70s. Their presence is still affirmed in the academic world by numerous periodicals (*Early Music*, *Early Music History*, *Musica Disciplina*, *Plainsong and Medieval Music*, *Eighteenth Century Music, Journal of the Alamire Foundation*, *Recercare* etc.), annual congresses and book series published by prestigious publishers. However, the music industries (publishing, recording, concerts) are seeking to offer new models. RCO2 is therefore to examine the field of early music in a comparative manner, providing a critically reflective basis for dialogue with other musical fields.

RCO3: Preservation of musical heritage and accessibility to resources

An essential step towards enabling early music to participate in the CCI dynamic is the development and construction of a platform that will enable the richness, diversity and complexity of the early music field to be visible and accessible. This will involve designing a European platform that reveals and

coordinates the European heritage of early music. This new type of platform will combine research and heritage enhancement and will act both as a research/scientific resource and as a promotional resource. It will take into account the diversity of the field of "early music" in historical and geographical terms. It should also respond to new economic trends in the music world (purchase of intellectual property rights by investment funds; projection of the value of streaming over the long term). It will be able to meet the specifications that European platforms have already established in several cultural fields.

RCO4: Early music: societal dimension, policy making and business

It will be necessary to develop a two-pronged strategy: first to raise the profile of the field and create awareness of the challenges and opportunities it presents, and second to provide decision makers with the understanding they need to realize the field's potential. RCO4 aims to feed public policies through a double action: case studies and consolidated data that allow comparisons and projections. It will also be necessary to consider how to go beyond audience studies. Rich and diversified, these studies, which concern all types of music in a wide variety of contexts, deserve to be revived, taking into account the state of culture in the post-pandemic period.

1.2.2.2 Capacity-building Objectives

CBO1: Creating a multidisciplinary research network

Rather than fostering dialogue between specific communities (researchers, performers, broadcasters) in a unilateral and at best bilateral manner, *EarlyMuse* will seek to consolidate a multidisciplinary network. And even within the music field as a whole, it will be essential to ensure a constant dialogue with other representatives of the music world (other classical repertoire as opera or contemporary, popular music). The aim is not to exist as an autonomous force, but to coordinate dialogue in order to understand all aspects of the scientific field and its cultural implications. *EarlyMuse* will therefore be present at events outside the field of musicology in order to explore the value of early music with the complementarity of other approaches (sociology, economics, cultural mediation). The aim is to publish original studies in a multidisciplinary perspective in journals of economics, sociology and others, involving those who make early music.

CBO2: Scientific dissemination and clustering

This action will extend the capacity of the network by engaging in dialogue at the conferences and symposia that mark the annual calendar of musicologists: the Med-Ren Conference and the Baroque Music Conference are two particularly appropriate forums for extending dialogue. CBO2 will also serve to enable the organisation of targeted events in countries where capacity is limited, in order to allow stakeholders in these communities to come together and determine how they can adapt to changes and new perspectives. The aim is to publish studies that will nourish the public debate while allowing the emergence of new paradigms to address the political dimension of early music, and beyond any form of music through the methodology that will be implemented.

CBO3: Career and regulations

By its concern to approach the field of early music in a comprehensive way, *EarlyMuse* also intends to confront the question of careers. They differ according to the genre, the country and the nature of the profession. CBO3 intends to work on the place of women, the professional potential of new graduates in these cultural professions which are supposed to be both nomadic and sedentary. It will mainly consist of actions to be carried out within higher education institutions, but also of setting up mentoring on a European scale. It will also address legal issues concerning the new uses of early music: contracts, royalties, rights affecting researchers as well as performers and broadcasters.

2 NETWORKING EXCELLENCE

2.1 ADDED VALUE OF NETWORKING IN S&T EXCELLENCE

2.1.1 ADDED VALUE IN RELATION TO EXISTING EFFORTS AT EUROPEAN AND/OR INTERNATIONAL LEVEL

There are initiatives in the field of early music supported by European schemes such as COST, Marie-Curie, ERC, H2020 and others. The principles underlying these projects are based on a precise scientific theme, on specific objects or on broader objects that contain a musical dimension.

Only one COST project so far has concerned music: an organology (study of musical instruments) programme involving university researchers and museum curators FPO1302 WOOD MUSICK. Closed or ongoing EU-funded projects deal with cultural production and partially concern early music. For example, CICERONE (H2020-EU.3.6.1.1.) takes a global view of CCIs and addresses the issue of music without taking into account the heterogeneity of the field in terms of its practices, its promotion and its symbolic dimensions. The DISCE project (H2020-EU.3.6.1.1.) takes the same approach. The results of these programmes should be integrated and qualified with regard to the subject of 'early music'. Although a few projects have attempted to measure the symbolic value of heritage (essentially heritage sites), none has so far addressed the musical domain. POLIFONIA has recently set itself the task of exploring new ways of digitally enhancing musical heritage (H2020-EU.3.6.2.2.). The ERC has supported several musicological projects on medieval and modern music: plainchant, late medieval court culture and musical practice, operas of the 17th century. HERA has promoted a collective action on East-West relations in Europe.

Other projects have been supported by cultural mechanisms, without excluding scientists from their implementation when necessary. From Cultura 2007 to Music Moves Europe, examples abound. Each time it has been a question of supporting specific operations or more recently of supporting the creation of a vast network. The 2020 report of the *Music Projects* supported by Creative Europe stresses the need to rethink the music ecosystem by taking into account the new challenges posed by the digitalisation of culture. Similarly, the *Feasibility study for the establishment of a European Music Observatory* (2020) stresses the need for consolidated data on musical usage, with an eye to the richness of the musical world. The last Music Moves Europe call resulted in the awarding of all remaining funding to one consortium: a Portuguese consulting group.

In all cases, these are important contributions that have led to significant advances in both scientific and cultural action. *EarlyMuse* builds on these results, and is moving decisively in a more global direction by involving a significant number of partners. *EarlyMuse* aims to measure and test the way in which a field (early music) that mobilises many players from different backgrounds can initiate a transition. This transition should lead to far-reaching choices that affect the modalities of scientific research, the structuring of training courses and the place of early music in cultural practices. This broad perspective confronts the field with a reality that could not be taken into account previously, namely the role of cultural and creative industries and the consequences of their weight in the positioning of a field such as early music in both the academic and non-academic worlds.

2.2 ADDED VALUE OF NETWORKING IN IMPACT

2.2.1 SECURING THE CRITICAL MASS AND EXPERTISE

It is essential - and this justifies the size of the consortium - to develop an innovative vision for research and dissemination of early music in order to enable it to be anchored in the dynamics of the cultural and creative industries. The collaborative definition of new objectives requires a wealth of singular experiences, an ability to mobilise communities on a large scale and a strength of action. It is therefore a question of constituting an original network, including representatives of the academic and non-academic worlds, that offers a vast array of specialisations and great diversity with respect to geographical and cultural horizons. Representatives of the academic world will be able to work with managers of conservatories, festivals, owners of recording and publishing companies, and musicians. The academic institutions represented cover the four European geographical areas, combining generalist and specialist institutions. The *EarlyMuse* consortium includes three types of partners:

1. representatives of higher education and public research institutions (universities, conservatories, research centers),
2. professionals involved in the world of early music (producers, recording industries, festival organisers),
3. a private music publishing company with a strong history and an international dimension.

The *EarlyMuse* network of proposers brings together partners from **23 countries**, including **12 ITCs**: Austria, Belgium, Bulgaria, Croatia, Cyprus, Czech Republic, France, Germany, Greece, Hungary, Italy, Latvia, Lithuania, Netherlands, Poland, Portugal, Serbia, Slovakia, Slovenia, Spain, Sweden, Switzerland, United Kingdom. The field of musicology in European universities is heterogeneous in history, size and context. Moreover, the working conditions have changed as the landscape of higher education has been transformed, favouring closer relations and even the integration of music training institutions in the field of musicology. Finally, in several places, musicology is associated with one or more disciplines of the humanities or social sciences to constitute multidisciplinary entities, depending on the nature of the other disciplines involved (history of the arts, media studies, literature, history, etc.). Each of the members of the consortium shares the ambition to turn this heterogeneity into a strength for the field of early music.

The aim is to bring together, on the one hand, network coordinators and, on the other hand, particularly dynamic scholars who have already implemented large-scale programmes. The universities and research organisations represented have departments that can boast real experience in the field of early music and have significant research programmes. The constitution of a vast network also ensures the contribution of a wide range of expertise. The "early music" field, conceived as a mode of approach, implies working on repertoires as diverse as plainsong, baroque opera, Byzantine chant, 18th century instrumental music, solo instruments, Renaissance polyphony, Bach, and Josquin among others. It is necessary to cover the whole scientific field in order to address questions that go beyond musicological research. This will allow for a better understanding of: regional or national policies in the field of cultural heritage, the employment market for those who train at the highest level in the field of early music, and the capacity of institutions to adapt to new challenges. Diversity also allows us to question complex concepts such as the link between identity and musical practices by covering the European aera as completely as possible.

Renewing the field of early music from the point of view of both training and research requires a sustained, concrete relationship with the world of early music production and dissemination. In order to reach a large number of stakeholders, this network will ensure direct dialogue with those who make early music: ensembles, concert venues, festivals, broadcasters, recording companies. Taking care not to break any element of the immense chain that starts with musicological work and ends with the dissemination of this heritage to a wide audience is an essential condition for thinking about the future of early music. Opting for a constituted network rather than for individual actors also guarantees the effectiveness of the dissemination of the results obtained and confronts them directly with the proof of concept.

Finally, a third type of partner is included. Coming from the editorial world, active on an international level, they will make it possible to consider both the economic reality and the viability on a global scale of including early music in the dynamics of the cultural and creative industries.

2.2.2 INVOLVEMENT OF STAKEHOLDERS

EarlyMuse will create a network of stakeholders to represent the full range of experience around early music as a scientific field and to coordinate it with another European network which gathers cultural actors. Progress beyond the state-of-the-art must take into account how to advance the sector at multiple levels. It will therefore involve (1) countries that have not created a place for early music in their academic structures; (2) countries that are seeking to build new academic and musical curricula; (3) countries that are facing new challenges related to the post-pandemic situation.

The Action aims at committing three types of stakeholders: (1) researchers from various disciplines, cultural areas and geographical locations including researchers involved in international initiatives; (2) the publishing ecosystem from various countries including a professional stakeholders group that will work on the emergence of early music as CCI; (3) cultural organisations, public and private.

Partners will be allocated to the WGs with a focus on meeting the objectives of each WG. This choice is possible because of the breadth and diversity of the *EarlyMuse* network The Management Committee (MC) will appoint 3 stakeholders' managers (Europe, ITCs) in order to ensure the involvement of all stakeholders. Festivals, congresses, and audiovisual distribution outlets will be essential vectors for disseminating the work carried out within *EarlyMuse*. To date, *EarlyMuse* has been able to contact no less than 130 players in the world of culture in addition to the 24 higher education institutions.

2.2.3 MUTUAL BENEFITS OF THE INVOLVEMENT OF SECONDARY PROPOSERS FROM NEAR NEIGHBOUR OR INTERNATIONAL PARTNER COUNTRIES OR INTERNATIONAL ORGANISATIONS

Since the 1950s, musicology has been organised around vast international projects that mobilise specialists in musical sources, iconography, the press and bibliographic resources. *EarlyMuse* will collaborate with two of these international initiatives in order to build up resources which are now indispensable to any student, researcher or performer. Insofar as *EarlyMuse* will address issues relating to the preservation and dissemination of musical heritage, and will outline the contours of a platform that can provide open access to all the work that has been done and will be done in the future, it will be necessary to do so in coordination with international companies that go beyond the European framework and that already make use of efficient digital tools. *EarlyMuse*'s ambition is not to duplicate or replace these two international partner initiatives. It will be a question of building on complementarity, of demonstrating the functioning of a platform made up of European heritage elements, but relevant on a global level. The reinforcement, and if necessary, the enlargement of the network, intends to echo the disciplinary enrichment (cultural economists, sociologists of artistic practices, computer scientists specialised in DH, museologists and curators, etc.). The aim will also be to build a convergent and innovative vision that takes into account national diversities.

3 IMPACT

3.1 IMPACT TO SCIENCE, SOCIETY AND COMPETITIVENESS, AND POTENTIAL FOR INNOVATION/BREAK-THROUGHS

3.1.1 SCIENTIFIC, TECHNOLOGICAL, AND/OR SOCIOECONOMIC IMPACTS (INCLUDING POTENTIAL INNOVATIONS AND/OR BREAKTHROUGHS)

EarlyMuse is the strongest effort to date to engage the largest number of countries (23) to assess the current state of European early music heritage. It constitutes a major break-through in the dynamics of collaboration in this complex cultural field in order to have the largest impact on a wide variety of related aspects that can be grouped in four levels/categories: scientific, educational/cultural, technological and socioeconomic.

Short-term impact

- *Scientific*: Thanks to a precise quantitative evaluation of the place of early music in the academic world and in that of cultural production, new forms of scientific and artistic collaboration related to early music European heritage will emerge. The political role of early music will be both an object of research and experimentation, feeding simultaneously into musicology and policy-making.
- *Educational*: The analysis of the modalities of operation of the teaching of early music will invite a revision of the curriculum. Several dynamics will thus be at work: suggesting models for modular curricula according to national contexts, facilitating student mobility via exchange opportunities, networking of a new type of training combining research-practice-dissemination.
- *Technological*: The detailed analysis of existing digital resources will invite all project leaders (from and outside the *EarlyMuse* network) to include their results in a common data mining protocol and to enrich a shared ontology by adapting it to the largest possible number of musical repertoires. Analysis, protocol and ontologies will lay the foundations for a global platform that could cover the entire field of early music.
- *Socioeconomic*: The first observations of the status of early music in national cultural practices will encourage comparative approaches between countries for the benefit of artists and

presenters. This economic and qualitative approach will prove to be an indispensable tool for measuring the capacity of early music to participate in the dynamics of the CCI.

EarlyMuse covers early music. However, the impacts intend to go beyond the perimeter of early music. Certainly the community of researchers, performers, presenters is large, easily representing ⅓ of those involved in the study and dissemination of "classical" music. Precisely because *EarlyMuse* can be a field of experimentation, it projects its impacts beyond early music alone by aiming at all musical domains (contemporary music, current music, folk music, jazz, traditional music and other musical genres) and beyond, in an ambitious way, everything that concerns the world of creation and heritage heard in their academic dimension. *EarlyMuse* aims to engage a field of study and research in new perspectives in order to face the challenges that will arise in the next ten years.

Long-term impact

- *Scientific*: Research that combines an academic approach, an artistic experience and socio-economic dimensions (when necessary) will play an increasingly important role leading to works whose presentation model and results will risk changing the functioning and place of musicology. Even though it is based on early music, *EarlyMuse* intends to create a dialogue with other scientific and cultural fields in order to facilitate the understanding of a scientific discipline (musicology) and a mode of artistic expression (music).
- *Educational*: *EarlyMuse* wishes to encourage the creation of new curricula that take into account the diversity of educational and professional backgrounds underlying the CCI. These courses will ideally be designed between academic and non-academic partners in a field that has always distinguished between the training phase and entry into the professional world.
- *Technological*: Through its work on ontologies, data mining, the law of musical works and their distribution, the foundations of a new type of platform dedicated to early music will be laid. It will be necessary to move on to the next step, which will be the construction of this platform, taking into account the categories of users: (1) researchers and performers, (2) presenters and decision makers, (3) general audience. The trigger will come from the association of academic and industrial partners.
- *Socioeconomic*: If *EarlyMuse* succeeds in having the Member States recognize the capacity of early music to participate legitimately in the dynamics of the CCI, new perspectives will open up in terms of professional development and economic opportunities (new outlets, expansion of markets). This movement could concern other fields based on the study of heritage.

	Key performance indicators
Scientific	number of new sci/artistic collaborations, number of scientific papers, number of dialogues with other scientific and cultural fields.
Educational	% of involved stakeholders that implement changes in the curricula based on project feedback, number of courses designed between academic and non-academic partners.
Technological	Follow-up development project platform based on design identified.
Socioeconomic	Number of countries where comparative approach is presented, number of white/opinion papers.

3.2 MEASURES TO MAXIMISE IMPACT

3.2.1 KNOWLEDGE CREATION, TRANSFER OF KNOWLEDGE AND CAREER DEVELOPMENT

The originality of *EarlyMuse* lies in bringing together actors who are building an innovative conception of early music on a large scale, giving meaning to a real continuum of research / creation / dissemination. This threefold articulation is unique and capable of imagining other modes of conception and realisation that allow all the actors in this chain to be intimately linked, because they are involved in the very process of defining the objectives-of early music.

Creation: By means of a shared online survey, by comparing the results and by interpreting their significance for the implementation of scientific or educational policies, *EarlyMuse* occupies a little

explored ground in an original way. This new form of knowledge creation includes everything from the study of old music sources of European heritage to economic development by encouraging the emergence of networked research/teaching/performance programmes that coordinate the skills of all concerned. The results of the work will be published regularly on a dedicated website. The work will range from an analysis of the state of higher education in the field of early music to analyses of innovations in the field and analytical data on the state of early music (economic value, intensity of artistic achievement).

Transfer: The designing of a platform of a new kind makes it possible to create new dynamics in terms of research (data mining, ontologies, digital musicology), the promotion of research (for work in performance studies, for example, which has no suitable means of dissemination), and the production of sound (recording) of projects that explore unknown paths and repertoires by opening them up to the widest possible audience. Here is a need for sustained conversations about the futures of scholarly communication. These should include discussion of models and technological standards for digital platforms to publish projects that feature multimedia audio and video and/or interactive code and data. Many dissertations or researches do not find a publisher adapted to the nature of the demonstrations (combining musicology and performance, text and sound and/or visual demonstration). The platform would allow users, according to various modalities to browse through a whole range of achievements, such as: selected performances of early music from different European traditions, the provision of research tools (needed for research work, including the publication of music editions), access to reliable information to help policy makers and concert programmers, and an innovative publication dedicated to performance studies, which supports the presentation of the results by coordinating textual and audio-visual elements. This platform is important to support the visibility (and audibility) of the growing number of performer-researchers, whose research defies traditional modes of research dissemination. This platform should have several functions, each of which requires careful consideration before implementation (see impact).

Career: *EarlyMuse* will create links between institutions targeting young talent and next generation leaders. There will be an increased attractiveness about places that are sometimes difficult to access: of the hundred institutions of higher education that offer courses in early music, only ten or so have the capacity to make their offer known and thus to attract talented students (25%). The impact will be global because students of early music come to Europe from all over the world. It is necessary to build a tool that makes it possible to reconcile two career modes: the rather sedentary one of the researchers and the nomadic one of the interpreters or the actor in the cultural world. The ambition is clearly to widen the field of possibilities in double or triple careers. It will also be necessary to create a new dynamic to allow more women to occupy positions of responsibility: the management of ensembles, cultural facilities, festivals and recording companies is almost exclusively entrusted to men. *EarlyMuse* will establish itself as an efficient observatory on the subject and will regularly publish reports on the issue in connection with international partners for the sake of comparison.

3.2.2 PLAN FOR DISSEMINATION AND/OR EXPLOITATION AND DIALOGUE WITH THE GENERAL PUBLIC OR POLICY

Dissemination: *EarlyMuse* will be present at the major events that mark the life of the musicological community: the annual conferences devoted to early music (Med-Ren Music Conference and Baroque Music Conference), the conferences organised by the International Musicological Society and a participation in the work of the new Early Music study group of the American Musicological Society. Annual seminars open to the musicological community but also to the cultural world will be organised in order to generalise the principle of early music as a cultural and creative industry. There will be 14 training schools centered around three themes: data mining and ontologies for a platform dedicated to early music, illustration of local European initiatives, academic and non-academic policy making. The work carried out by the different WGs will lead to collective publications in international journals or book series: a Handbook on early music: one article will deal with the links between early music and the CCIs, another will address the question of opening up professional opportunities, and finally a collective work will look at early music as a field of experimentation on the scientific, artistic and societal levels.

Exploitation and Dialogue: A crucial issue is the growing need for basic science to improve interaction with the broader public outside academia. The presence of *EarlyMuse* in podcasts and blogs or the presentation of cultural events, its contribution to tourism promotion policies will constitute two strong axes of dialogue between *EarlyMuse* and the public: How to conceive early music in settings that are

not the classical ones of the concert? How to express that besides some high places of musical tourism (Salzburg, Bayreuth, Pesaro), there are others? A second issue concerns the relations between academic, cultural and economic actors. In this respect, an annual forum will be organised on the occasion of a scientific or cultural event in order to create a new form of dialogue between these three categories of actors, but also to create a real spirit of incubation of ideas and initiatives that will allow the professional and economic horizons of both to be broadened. Methods involved will include informative and educational materials, media appearances, use of social media, public lectures and presentations, workshops.

Policy: RCO4 adopts the principle of regular publications of its work in order to contribute to the debate on public policies in the field of culture and, of course, early music. The aim is to target each time the decision-making level (European, national, regional, local) and to make available relevant tools to help in the decision-making process. Each year, three prospective analyses will be conducted at the request of the consortium members.

Scientific and artistic communities, music organisations	*Online/Print/Media*	Websites, music and musicological journals, music press, podcast.
	Events	Exhibitions, conferences, workshops, seminars, posters. At scholarly and artistic meetings.
Policymakers, national and regional authorities	*Online/Print/Media*	Articles and reports for EU policy/research websites and journals, national and local media, press, white papers.
	Events	1-on-1 meetings, conferences, seminars.
General audience	*Online/Print/Media*	Social media, videos, radio, podcast.
	Events	Lectures during festivals and concerts, exhibitions.

4 IMPLEMENTATION

4.1 COHERENCE AND EFFECTIVENESS OF THE WORK PLAN

4.1.1 DESCRIPTION OF WORKING GROUPS, TASKS AND ACTIVITIES

The management of the Action will pay attention on how to make a network of academic institutions and non-academic partners work; how to manage the diversity of meeting formats (conferences, seminars, workshops); how to ensure that the *EarlyMuse* network's actions are widely publicised in the specialised press and in decision-making bodies in the field of musical culture. It will strive to:

- ensure transparent management with partners and the EU.
- facilitate and monitor STSMs (short-term scientific mission).
- share knowledge and data among all participants.

The management team will seek to have regular meetings, up to every month (on line or in presence) with different configurations to guarantee the cohesion of the action and to suggest innovative models, especially for the links between academics and non-academics.

WG1 Education (**RCO1**/**CBO1**):

How is early music taught, whether in conservatoires or in universities? What is the landscape of early music education? How can the differences between local situations and the ambitions of young researchers and artists from all over Europe and beyond be compensated for by an adapted educational offer? This WG will survey European early music education, performing comparative analyses of national curricula in an international, European context. This type of work requires a strong coordination between all *EarlyMuse* partners. However, it is based on taking into account all national situations. The

task is manageable in the sense that not all universities have a musicology department and not all conservatories have an early music department. WG1 will provide the essential basis for any discussion that takes into account the diversity of the European landscape, while emphasizing shared strengths. The WG1 will be implemented from the beginning of the programme and will be an essential element in consolidating the network of partners.

- Assess the place of early music in relation to other musical practices, but also in relation to practices in other countries outside the EU;
- Map the relations between the academic study of early music, the practice of early music, and the business of early music across Europe in order to gain insight into the structures of the art world and identify synergies relevant to future research and dissemination.

WG2 Sources (**RCO3**/**CBO2**)

What sources for early music remain undiscovered? What sources are currently under threat? A preliminary inventory of neglected collections and corpora (i.e. sources not in usual catalogues) will be compiled in order to identify points of action, particularly with regard to collections under threat. The task will be conducted at the national level, especially checking the online catalogues, and collating the results. The work will stimulate recovery of European music heritage and the process to catalogue, preserve / digitize, study, perform and disseminate this new / forgotten repertoire.

- To create a dialogue between currently heterogeneous resources either because they were built on different corpora (from Byzantine chant to 18th century opera); or because they are intended to enhance and protect fragile or inaccessible heritage (sources, editions, recordings), or because they promote the visibility of achievements (artistic projects).
- Develop ontological models not only from the point of view of the musicologist according to the current requirements of the digital humanities, but also in the capacity to meet the metadata needs of publishing or broadcasting platforms as well as different musical systems.
- Build an approach to the musical phenomenon based on a corpus of early music that is certainly vast but manageable, in order to envisage other modes of relationship than that between performer/spectator, platform/listener, professional/amateur.
- Establish a coordinated plan for discovering and documenting (threatened) sources, particularly those located in ITCs.
- Think about the automated mining of musical data, primarily symbolic (digital scores), in connection with audio.

WG3 Publications (**RCO2**/**CBO2**):

Current research in early music pushes the boundaries of traditional (academic) publishing. This WG will explore what needs to change in order to facilitate the communication of cutting-edge (artistic) research. Working with music publishers and editors of publication indexes, the WG will assess what alternative publication formats can be made available and provide advice on how such scholarly contributions might be assessed (peer-reviewed) within the academic context.

- Imagine a digital flow from the person who produces a score (typically the music publisher, musicologist or musician) to the person who studies it, who interprets it or who broadcasts its interpretation.
- To ensure open access and global communication of results.

WG4 Performances (**RCO2**/**CBO3**):

What opportunities currently exist for performing artists? How have these opportunities changed due to the pandemic? How well is early music represented in festivals or concert series? What about on streaming services or through record companies? This WG will create a basis of understanding for what challenges and opportunities are available to early music performers today and will develop a basis of understanding for performers to negotiate career development. Particular attention will be paid to the opportunities open to young researchers as well as to the possibilities open to women to occupy positions of responsibility in the field of early music. How can we rethink the discovery of early music? How can we live differently with known early music? How can we design a European space around this immense heritage that links the dynamics of scientific laboratories with training centres for performers and broadcasters? Does this tripartition not deserve to be rethought in the light of another conception

of cultural action? How can we anchor in the universe of cultural practices a resolutely scientific approach based on the enhancement of an exceptional and living heritage through the emotional force of the performance? In the form of publications, the WG4 will result in proposals that can feed into debates organised in professional circles during European or international congresses and musical events.

WG5 Policies (**RCO4**/**CBO3**):

How does European cultural policy affect early music, at the EU, regional, national, and local levels? In what ways has early music had—or not had—a voice in agenda-setting? How might that voice be amplified? Is early music indeed a special case in the world of music? This WG will explore and facilitate the participation of stakeholders from the field of early music in the formation of cultural policy. Particularly given the emphasis these days on cultural heritage, one might expect great interest in early music—yet it has been strangely ignored. This WG will therefore raise the profile of the world of early music and provide information to policymakers.

- To ensure the efficient collaboration of academic and especially scientific fields of early music research with the non-academic world - the consumers of early music - through members of the *EarlyMuse* project.
- To identify and establish avenues which will ensure that the cultural heritage of early music proves durable and accessible.
- To provide input to policymakers and (international) organizations regarding the potential of early music in terms of societal and economic potential.
- Imagine training and dissemination paths in Europe and with international partners in order to consolidate Europe's essential attractiveness in the field of early music.

4.1.2 DESCRIPTION OF DELIVERABLES AND TIMEFRAME

WG1 [months 1-48]: *Deliverables*: Analysis (report) of the structure and nature of early music education in conservatories and universities, on the basis of data obtained nationally by the different partners [months 18, 36, 48]. *STSMs*: Data collection by ECIs at various institutions [months 1-18]. *Meetings*: 1 per year to assess progress and propose new directions [months 1, 12, 24, 36]. *Milestone*: (1) assessment of geographical coverage [month 6], (2) geographical review and prioritisation of analyses [month 18], (3) reorientation of comparisons [month 33].

WG2 [months 1-48]: *Deliverables*: Analysis (report) of target collections, analyzing benefits of cataloguing and digitization [months 30, 48]. *Training workshops:* On music cataloguing criteria adapted to the specific targeted collections [months 11, 17, 29, 35, 41]; and use of Digital Humanities tools applied to the cataloguing, reproduction, study, and dissemination of music sources. Regarding workshops related to digital research, *EarlyMuse* will establish an association with, and appropriate links to, DARIAH-EU (Digital Research Infrastructure for the Arts and Humanities). *STSMs*: For ECIs to identify/catalogue target collections, particularly in ITCs [months 13-48]. *Meetings*: at least 1 per year to assess progress and propose new directions [months 6, 18, 30, 42]. *Milestone*: (1) evaluation of the findings [month 12], (2) effectiveness of the digital tools [month 24], (3) functional testing of the platform architecture [month 36].

WG3 [months 4-45]: *Deliverables*: Study on alternative publication formats and standards for music research and digital music editions; paper(s) directed toward universities, and other institutions on how to assess alternative publication formats in the academic context. Groundwork for guidelines on peer review. Prospects for creation of new outlets (hybrid journals and other alternatives) [months 30, 36, 45]. *Meetings*: at least 1 per year for agenda-setting [months 4, 24, 36]. *STSMs*: To discover the needs of researchers who desire alternative ways to communicate their results. *Training workshop*: On criteria and digital tools involved in the online publication of music research and digital music editions [months 7, 13, 25, 37, 43]. *Milestone*: (1) comparison of needs and standards [month 12], (2) validation of specifications [month 30].

WG4 [months 5-48]: *Deliverables*: Planning and design of a comprehensive online resource (as part of the project's platform) to enhance the career advancement opportunities of musicians devoted to early music [months 24, 42]. *Training workshops*: On historical performance practices; innovative programming based on new/forgotten repertoires related to the project; digital technologies for performers; and career development [months 12, 24, 36, 44]. *Dissemination activities*: Performances

(both live and online) of repertory related to the project. *Milestone*: (1) comparison between the state and the challenges [month 16], (2) involvement of broadcasters and music companies [month 28].

WG5 [months 1-48]: *Deliverables*: Survey of national / European cultural policies and how they interact / affect early music; overview of support for early music [months 24, 36]; white paper on how to maximize the potential of early music from a policy perspective [month 48]. *STSMs*: data collection on European, regional, national & local policies across Europe [months 1-24]. *Meetings*: at least one per year [months 1, 12, 24, 36]. *Milestone*: (1) effectiveness of the information collation tool [month 6], (2) geographical planning [month 18], (3) measuring dialogue with policy makers [month 33].

4.1.3 RISK ANALYSIS AND CONTINGENCY PLANS

The first risk (**R1** / WG2-3-4 / high) concerns the design of a new kind of platform by successfully taking into account the needs and requirements from scientific, technical and economic point of view, and to avoid the exclusion of external stakeholders needs (scientific, industrial actors). If it is impossible to prove the viability of such a platform, it will be necessary to consider a different distribution of data and users by designing several platforms with different templates and functionalities. There is also a potential risk (**R2** / WG1-4-5 / medium) pertaining to idiosyncratic policies and mechanisms in which scholarly activities unfold in different European countries, potentially preventing a smooth and timely participation and delivery by each and every member in Action activities. Contingency measures will primarily consist of backup by substitute members and intensive exchange within and across WGs, with strict observance of regular reporting as the norm.

The third risk (**R3** / WG5-management / low) concerns the creation of a European and worldwide network with sufficiently broad perspectives to address all the issues raised by the integration of early music into the dynamics of the KICs: ensuring diversity of perspectives, careers and horizons. To mitigate that risk, *EarlyMuse* will initiate a broad campaign to promote its goals across the stakeholder spectrum, ensuring a quality flow of information as well as dialogue between scientists and non-scientists. Methods involved will include informative and educational materials, media appearances, use of social media, public lectures and presentations, workshops. Finally (**R4** / management / low), the loss of partners or their lack of involvement can also occur in the course of work. All WG leaders will have deputies from a different institution or organisation who can become the leader, and a new deputy will be nominated from the WG. Partners will represent organisations large enough to replace participants if necessary and key partners have a strong existing collaborative history.

4.1.4 GANTT DIAGRAM

EUROPEAN COOPERATION IN SCIENCE & TECHNOLOGY

EarlyMuse	Years	Year 1												Year 2												Year 3												Year 4											
	Months	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48
WG1	**Education**	Me1					Mi1						Me2						Mi2						Me3									Mi3			Me4												
T1	Studies European early music education																																																
T1a	*Structure & nature of education*																																																
T1b	*Data collection at national level*																																																
T2	Performing comparative analyses																																																
T2a	*Performing comparative analyses of curricula*																																																
T2b	*Performing comparative analyses*																																																
D1	Analyses (Report)																		X																		X												X
WG2	**Sources**						Me1						Mi1						Me2						Mi2						Me3						Mi3						Me4						
T1	Inventory of neglected collections and corpora																																																
T1a	*Collection under threat*																																																
T1b	*Cataloguing target collections*																																																
T2	Workshop "*On music cataloguing criteria*"											WG2						WG2												WG2						WG2						WG2							
T3	Analysis benefits of cataloguing and digitization																																																
T4	Designing of a platform																																																
D1	Analysis (report) of target collections																														X																		X
WG3	**Publications**				Me1								Mi1												Me2						Mi2						Me3												
T1	Exploring what needs to change																																																
T2	Alternative publication formats in the academic context																																																
T3	Standards for music research and digital editions																																																
T4	Paper(s) directed toward universities & other institutions																																																
T5	Workshop *"On criteria and digital tools involved"*							WG3						WG3												WG3												WG3						WG3					
D1	Questions of assessment																																				X												
D2	Analysis (report) of studies (T2, T3, T4)																															X													X				
WG4	**Performances**												Me1				Mi1								Me2				Mi2								Me3												
T1	Challenges and opportunities																																																
T1a	*Identify to opportunities currently exist for performers*																																																
T1b	*Changements of these opportunities due to the pandemic*																																																
T1c	*Representation of EM in festivals or concert series*																																																
T1d	*Representation of EM on streaming or record*																																																
T2	Workshop "*On historical performance today*"												WG4												WG4												WG4							WG4					
D1	A comprehensive online resource																								X																		X						
WG5	**Policies**	Me1					Mi1						Me2						Mi2						Me3									Mi3			Me4												
T1	Data collection on policies across Europe																																																
T2	National/European cultural policies for early music																																																
D1	Survey of national/European cultural policies																								X												X												
D2	White paper																																																X
WG6	**Project management**																																																
	MP — Main proposer																																																
	PM — Project Manager																																																
	CM — Management Committee		Me1				Me2			Me3					Me4				Me5				Me6				Me7				Me8			Me9				Me10				Me11				Me12		
	Meetings (on line or in presence)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48
	Website "Earlymuse"																																																

Abbreviations : WG : working group | T : task | D: deliverable | Mi: milestone | Me: meeting | Training worshops

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