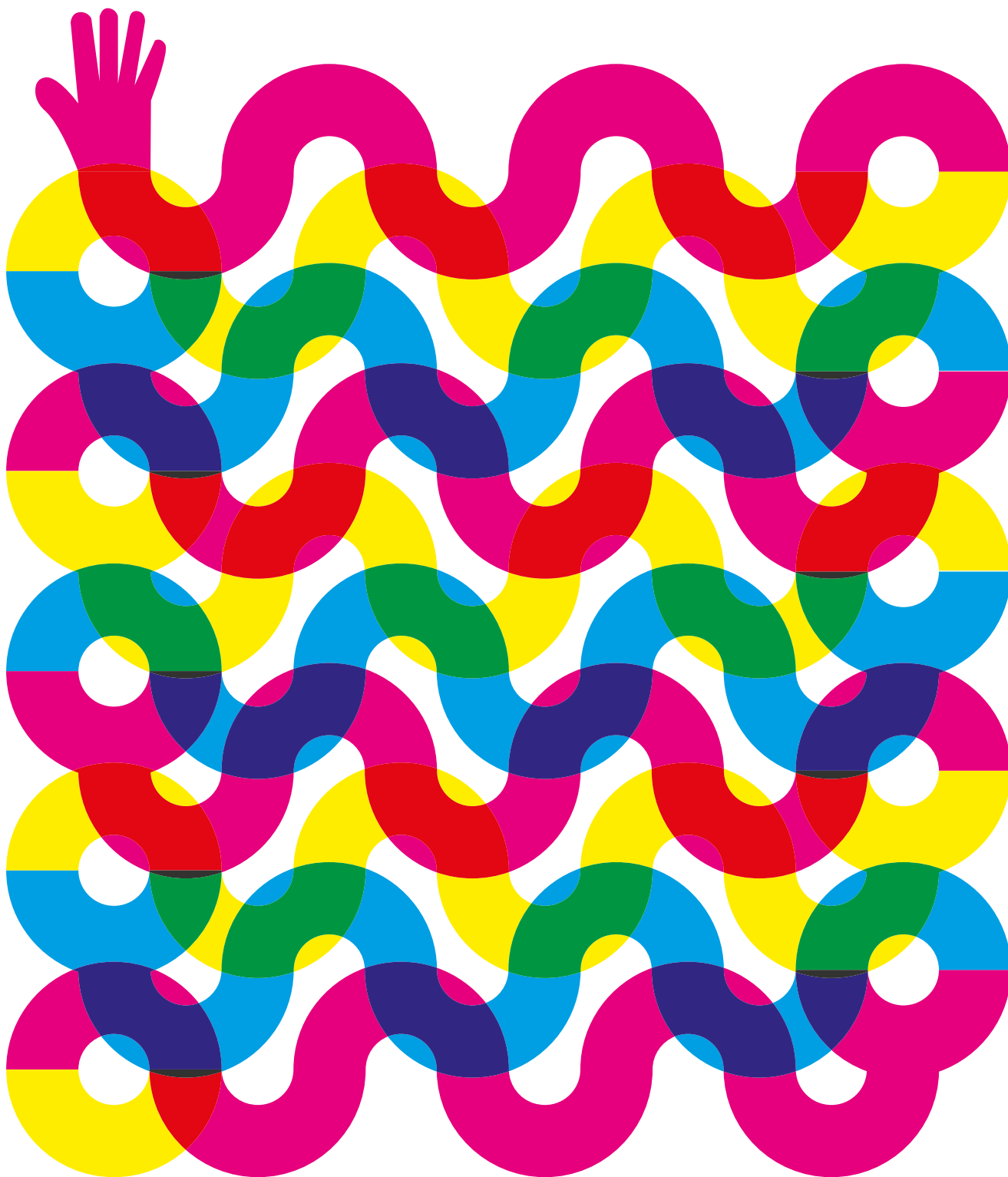


# Cross-Border Cooperation for Museums

From a Project Idea  
to a Successful  
Proposal: A Toolkit



Network of European  
Museum Organisations

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
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**NOTE.**

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## Foreword

In October 2019, NEMO published an analysis of museums' participation in different EU funding programmes from 2014-2018. The report shows that only a fraction of museums in Europe make use of EU funding opportunities. In addition, not many new organisations find their way to these funding opportunities, not least because of the complexity of the application process.

As a European network, it is NEMO's core task to encourage and enable museums to operate across borders, learn from each other and exchange expertise. This is why NEMO has decided to develop a Toolkit to help museums and museum associations across Europe to better access EU funding and increase their international activities.

The Toolkit gives an overview of the benefits of international cooperation and the existing funding opportunities, with a strong focus on EU funding programmes. It can also be thought of as a step-by-step guide to help museums prepare a successful proposal and build a strong consortium of partners, providing extensive expertise and information about the requirements that museums should aim for when engaging in a European cooperation project. It includes interviews with key organisations across Europe that are active at European level sharing their learning, insights and experiences of being partners in European cooperation projects. Please note that the Toolkit was written at a time when the new EU programmes 2021-2027 were being developed and that it provides a snapshot of a field in constant development. Readers are invited to access the more general and introductory EU webpages and follow these developments.

The Toolkit is addressed to two main target groups:

### Museums

to show them the added value of cooperation for their internationalisation, learning and training activities. Its purpose is also to help museums get access to more EU (or other) funding and give them concrete steps to take in designing a project together with partners in other countries.

### Museum associations

to help them advocate for their members – museums – to make more use of EU (or other) funding programmes, increasing museum sector professionalisation through cooperation and awareness.

It is NEMO's aim to strengthen museums' cross-border cooperation at large in future. We hope this Toolkit will help museums to take this first or further step towards working with and learning from their colleagues in Europe. Is it easy? No, but it's absolutely worth it!

Julia Pagel  
Secretary General  
NEMO



## International cooperation: Benefits for museums

The research commissioned by NEMO in 2019 to analyse museums' participation in four centralised EU funding programmes (Creative Europe, Erasmus+, Horizon 2020 and Europe for Citizens) [↗](#) shows that only 6% of the Creative Europe budget is used by museums participating in projects, a percentage that drops to less than 1% if considering the Erasmus+, Horizon 2020 and Europe for Citizens programmes. It also points out that it is pretty much the same organisations that take advantage of EU funding, confirming that for many museums, especially the small ones, being active in the European scene is too demanding in terms of administrative and operational effort.

Involving smaller museums and increasing the number of institutions that benefit from EU funds and take part in transnational cooperation initiatives is an important objective, which contributes to the development and sustainability of museums and can be attained with the support of museum associations and networks.

NEMO's report pointed in this direction, recommending the pooling of expertise in EU programmes at national level to stimulate museums' participation in international projects, supported by museum umbrella organisations as facilitators in the process.

Indeed, the aim of this publication is to help those organisations that haven't yet been involved in international cooperation to understand what it takes to develop a project idea with partners from other countries, be they museums, universities, private organisations or NGOs, and to find the funding to carry it out.

There are a variety of ways in which museums can become active in **international partnerships**:



Being involved  
in research  
projects



Collaborating  
with the creative  
industries to  
develop new  
products or  
services



Organising  
international  
events or  
travelling  
exhibitions



Experimenting  
in new business  
models or ways  
to address the  
public

**“International co-operation will open doors and teach you things you did not even anticipate. These will give you tremendous amounts of added value for your efforts.”**

Pirjo Hamari, Director of Development, Finnish Heritage Agency



Depending on the nature of the project, its goals and the role played by the museum, the **benefits deriving from international cooperation** can be:

PROJECT		
	Raising the profile of the institution both locally, nationally and internationally	Innocultour
	Introducing new and different perspectives on the collections and on the museum's work	I-ON – Identity on the Line
	Developing a broader understanding of current museological issues	SWICH SHE CULTURE
	Gaining an insight into practices tried and tested in other countries or in other sectors to adapt them to the local use	Creative Museum - Making Museum
	Developing skills and knowledge	Mu.SA DIAMOND
	Sharing resources	MeLA
	Benchmarking one's practices against best practices in other countries	MOI!
	Developing new audiences	EVOKED
	Building and becoming part of an international museum community	LEM
	Introducing new approaches to benefit local audiences	MAP for ID
	Generating new products and services	The People's Smart Sculpture

Working internationally is mainly an exercise in sharing and mutual learning. In recent times, during the Covid crisis, the sharing of resources has proved essential in helping museums continue providing services to the public while closed. The exchange of practices and the sharing of know-how on how to engage the public digitally, for example, has shown once again that **international cooperation is very important in delivering to local audiences.**

**“ The collaboration with European partners creates valuable cultural products in terms of development and change management in the emerging countries and reinforces a sense of belonging to a common European space. ”**

Lana Karaia, International Projects Coordinator,  
Georgian Museums Association



## How to get started

### Organisational check

Museums and museum associations interested in developing international cooperation projects should first of all conduct a short organisational check to make sure that working internationally is something that fits into the overall strategy of the organisation and that it is supported by key decision-makers, boards and directors.

#### INTERNAL ORGANISATIONAL CHECK: QUESTIONS TO BE ASKED:

What are the organisation's vision, mission and strategic objectives?

Do they match the priorities of international funded programmes or with the EU agendas in different areas of interest for the organisation (e.g. education, technologies, inclusion, health and wellbeing, etc.)?

Has the organisation developed an international strategy?

Does the museum/association have specific needs or problems that could be better addressed and solved through international cooperation?

Are there existing international contacts within the museum/association or in one's funding authority?

Are there opportunities to establish such contacts via partner forums or databases, or through brokering organisations capable of identifying funding sources or potential partners?

Have the costs/benefits of investing time and resources in international work been evaluated?

Are there staff assigned to these activities? Are they appropriately trained? Can money be allocated to buy some external services or consultation?



## EXTERNAL CONTEXT CHECK: QUESTIONS TO BE ASKED:

Is the organisation already member of an international network?

Is the town or city where the museum is located twinned with a town/city in another country?

Are there events in the area, such as festivals, anniversaries, etc., that could provide an impetus for international collaboration?

Are there organisations in the area that could advise on funding opportunities or be willing to share their expertise?

Is it possible to connect to international initiatives, such as those happening within the framework of special European Years (e.g. 2018 European Year of Cultural Heritage, 2008 European Year of Intercultural Dialogue, etc.) or of the programmes staged by the cities that are European Capitals of Culture each year?

Being informed about funding opportunities, identifying the appropriate calls, filling in an application using the right language, documenting the project and doing the reporting can be very challenging for a small organisation, even if it acts as a minor partner in a consortium.

The support of a more experienced peer organisation or an external consultant can be key when taking your first steps into the international arena.

**“ If you are new to European projects, the EU lingo in itself can be a challenge and the administrative rules need to be well understood. Seek the help and advice of more experienced colleagues or organisations! ”**

Nils Jensen, Director, Danish Museum Association





## Building a network

Having a network of contacts is essential and often a prerequisite for working internationally. Cooperation projects in fact work best when they build on pre-existing contacts and relationships, based on mutual knowledge and respect, shared values and the commitment to common aims.

Being part of a museum association or a network specialised in a certain discipline (e.g. some International Council of Museums (ICOM) International Committees, or thematic networks like ECSITE for science centres, Hands On! International for children museums, etc.) provides a range of like-minded institutions, with which it is usually easier to conceive a cooperation project.

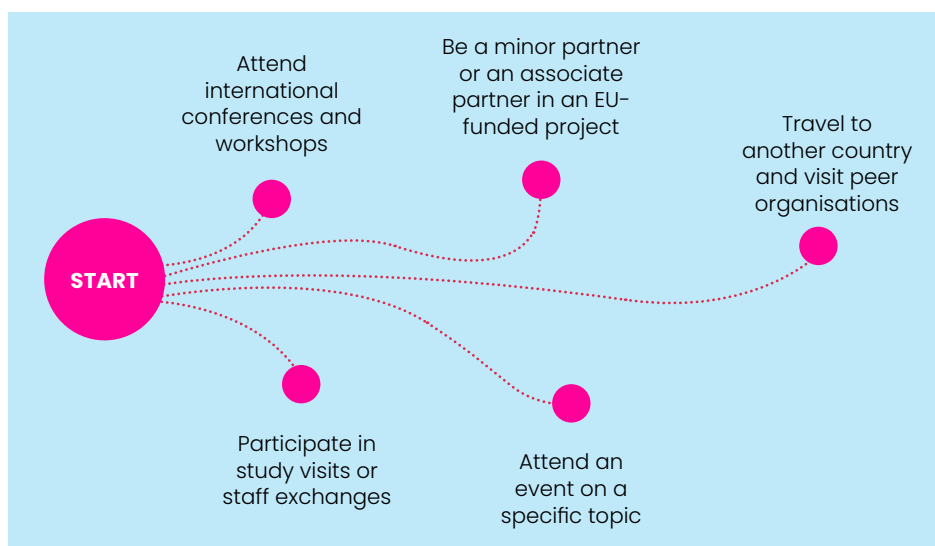
But international cooperation also offers opportunities to work fruitfully with organisations active in different domains: universities, tech companies, NGOs, adult education institutes, tourism organisations, environmental associations, to name just a few.

The international, as well as multidisciplinary, dimension of these collaborations contributes to the cross-breeding of ideas that generate innovation and help museums think out of the box.

### INTERNATIONAL COOPERATION DOES NOT NEED TO START BIG

You can begin by attending international conferences and workshops, participating in study visits or staff exchanges, or being a minor partner or an associate partner in an EU-funded project. In the latter case, the organisation, while still being part of an international consortium, does not have to deliver anything but receives no funding either.

Attending an event on a specific topic or travelling to another country and visiting peer organisations, even if only for a few days, can trigger new ideas and contribute to identifying areas of common interest around which to build a cooperation project.



If you are interested in visiting other countries to find out how things work there, it is worth consulting the Cultural Mobility funding guides available online, which contain information on mobility grants for cultural workers. You should also consider:

NEMO travel grants projects

Erasmus+ mobility projects

The I-Portunus Mobility Scheme

### Develop a project idea and map it to the priorities of the funding programme

Every project originates from a need and tries to address a problem.

But in the case of an international cooperation project, the project idea, in addition to offering a solution to the problem of an individual organisation, should:

Resonate with the interests and priorities peer organisations in other countries

Stem from a thorough analysis of the context and the state of play

Be in line with the priorities of the funding programme

Have an international value

Show awareness of similar earlier projects in the same area and possibly build on their results

Be sustainable, i.e. yield benefits for the target group/s after the completion of the project.

Project ideas and the intention to collaborate internationally very often develop over a cup of coffee, during a conference break or in the course of a study trip, when museum professionals come together and circumstances encourage dialogue and creative thinking.

Even at this early stage, it is important to not only assess the common interest of organisations from different countries to develop an idea further into a project, but to familiarise yourself with the priorities, as well as the jargon, of the funding programmes.

Identifying the funding programme should be done before the call is published, as the lead time between the publication of the call and the

deadline for the submission of the application can be short; in European Programmes, for example, it is 45-90 days.

In the case of European funds, it is essential that the proposal reflects the priorities of the EU call, but also that it makes reference to **EU strategies** ( ) and other policy documents, such as the **New Agenda for Culture 2018** ( ) or the current **Work Plan for Culture** ( ) to underline the project's alignment with the EU's agendas.

**“ We started as colleagues, then we became friends. ”**

Kaja Sirok, Director, National Museum of Contemporary History of Slovenia

## Looking for funds

International cooperation does not necessarily have to cost money. Provided a network of contacts already exists, meetings can happen remotely and exchanges can take place online.

International cooperation also does not have to rely exclusively on funds provided by the European Union, as there are several other organisations and funds ( ) that provide financial support to cultural projects in Europe.

More detailed information about the different funding streams available for cultural organisations in Europe and worldwide is contained in the recent publication **Fund-Finder, Guide to funding opportunities for arts and culture in Europe, beyond Creative Europe**.

European programmes, however, are the most immediate and natural source museums and museum associations turn to when looking for funds.

There are two different types of EU funds: indirect funding and direct funding.

**Indirect funding or Structural Funds** ( ) are the main tool through which the European Union implements its Cohesion Policy, which supports economic, social and territorial cohesion, with the objective to redress the economic and social balance and the differences between regions in Europe.

Management of the Structural Funds is the responsibility of each Member State, which appoints managing authorities at national, or regional level. Each of the five Structural Funds is broken down into several Thematic Objectives that can be of relevance to the cultural sector (e.g. protecting and developing cultural and natural heritage, developing education and training infrastructures, promoting social inclusion, etc.).





**European Territorial Cooperation Programmes** [↗](#) (also known as Interreg), which fund cooperation projects in neighbouring countries or in designated areas in Europe, are also part of the Structural Funds for the achievement of the EU Cohesion Policy.

**Direct funding** is allocated directly by the European Commission through the programmes and tenders managed by the different Directorates General and EU bodies. [↗](#)



Here we will particularly consider grants, which are direct financial contributions supporting a specific action or project that helps to further EU policies. They are advertised through calls for proposals published on the web and in the Official Journal of the European Union, which invite the submission of proposals by consortia made up of (at least) three or more members and led by a project leader, or lead partner, which acts as applicant. Applications are selected on a competitive basis. EU funding usually constitutes 50–80% of the project's total cost.



It is important to remember that:

**Europe does not fund projects, but finances its policies THROUGH projects**

Projects should be looked at not so much – or not only – as something supporting the museum's strategy and being instrumental to reaching its institutional objectives, but as one of the many undertakings that contribute to the achievement of the European Union's goals.

Museums and cultural heritage organisations can be funded through different EU programmes and not necessarily only by those that have culture as their focus. Therefore it is worth searching the websites of the different EU Directorates General [↗](#) to identify less known funding streams and calls for proposals of which museum organisations can take advantage.

However, the EU programmes that are more frequently accessed by museums and on which NEMO concentrated its research [↗](#) are:

### **Creative Europe** [↗](#)

Through the Culture sub-programme, Creative Europe provides financial support for cooperation projects focused on the transnational mobility and capacity building of artists and cultural professionals, the circulation of cultural and creative works, and audience development.

### **Erasmus+** [↗](#)

Erasmus+ provides grants in the field of education, training, youth and sport. It funds both individuals on mobility abroad and organisations to collaborate in partnerships focused on education, vocational training and lifelong learning.

## Horizon Europe [↗](#) (previously Horizon 2020)

Horizon Europe is the EU Framework Programme for Research and Innovation. In the new funding period 2021-2027, the cultural and creative sectors are given prominence in the EU research programme like never before. The 'Culture, Creativity, and Inclusive Society' cluster of activities in Horizon Europe focuses on democratic governance, cultural heritage – to contribute to its protection and accessibility and promote better public engagement – and the creative economy, and on social and economic transformations.



### Prerequisite: EU login

If you intend to participate in an EU-funded project, either as a partner or lead organisation, you first have to register in the Education, Audiovisual and Culture Executive Agency's (EACEA) Participant Portal. [↗](#)

The system assigns each organisation a unique Participant Identification Code (PIC), which is indispensable when applying for funding or to be included in a consortium as a partner.

## Creative Europe

- [Where to find the calls](#) [↗](#)
- [Where to find previously funded projects](#) [↗](#) [↗](#)
- [Creative Europe Desks](#) [↗](#)

## Erasmus+

- [Where to find the centralised calls](#) [↗](#) [↗](#) [↗](#)
- [Where to find previously funded projects](#) [↗](#)
- [Erasmus+ National Agencies](#) [↗](#)

## Horizon Europe (Horizon 2020)

- [Where to find the calls](#) [↗](#)
- [Where to find previously funded projects](#) [↗](#)
- [Horizon Europe contact points](#) [↗](#)

**European funds for non-EU countries** are also available, particularly if they are EU candidates or potential candidates.



**Tip: Start small!**

Getting acquainted with European programmes requires time and a lot is learned by doing, so it is better to start with a small role in a partnership coordinated by a trusted lead partner. Erasmus+ or Creative Europe's smaller cooperation projects usually provide a safer environment in which to take the first steps and gain an insight into the functioning of EU projects.

Horizon Europe, being a research programme, has a larger budget and funds more complex projects, which are usually led by universities.

**From project idea to project application**

As already mentioned, giving shape to an international cooperation project requires:

A clear vision of one's organisational aims and needs, and of the objectives the organisation wants to pursue

Pre-existing networks and relationships

An understanding of topics or themes that might interest international partners

Knowledge of the priorities established by the funding programme (be it European or not), the characteristics of the call, deadline for submission, etc.

But more than anything it requires a systematic way of thinking and planning. This is particularly true of European-funded projects, where the application itself obliges you to think ahead and plan forward in such a detailed way it is as if the project were due to start the following day.

In the case of EU-funded projects, good planning is essential, not only to be able to fill in all the fields of the application form, but also because **the application, if accepted and funded, becomes the content of the agreement signed with the European Commission.**

Some EU programmes have a two-phase application process: a pre-proposal and, if approved, a full proposal, which leaves a margin for fine tuning ideas on the basis of the assessors' comments. Others,

after approval of the application, foresee a negotiation phase with the competent EU Directorate, which might lead to the review of some activities or modifications in the budget.

However, in the case of Creative Europe or Erasmus+, for example, what you write in the application is what you bind yourself to. So be as realistic as possible, avoid including activities that sound good but are hard to carry out, and don't underestimate the budget, because anything you promise, you will have to accomplish.

Several tools are available to help you think systematically. It is not binding to use them. Following the instructions and answering the different questions on an EU application form can be sufficient to support the logical unfolding of the mental planning process.

Investing time and effort in the planning phase is something that will pay off if the project is funded.

**The planning phase.** These are the main steps:



Particularly at the planning stage, the lead organisation should work to build a consensus around the project and involve prospective partners in a way that also reflects their priorities and interests, so that a genuine **shared ownership of the project** is achieved.

Project partners should have the right profile, bring complementary know-how and competencies, and represent a balanced geographical spread.

They can be found by building on pre-existing networks and consulting the National Contact Points of the funding programme, but also through the partner search pages of the European Commission [🔗](#), other partner search engines like the one provided by EPALE [🔗](#) - the Electronic Platform for Adult Learning in Europe - or by browsing through the lists of organisations already involved in EU-funded projects. [🔗](#)

## Concept note

At an early stage of the planning, the organisation acting as applicant should send around a concept note, i.e. a one-page description of the project to those it wants to engage as partners. The concept note should contain the following elements:

— **Name and short description of the proposing organisation/lead partner**

— **Description of the project idea**

- Objectives
- Activities
- Outputs and outcomes
- Tentative budget

— **Reference to the funding programme or call**, including deadline for submission and percentage of co-funding requested, if applicable

— **Description of characteristics and roles envisaged for the partners**

— **Name of contact person** for the proposing organisation

— **Deadline for potential partners** to manifest an expression of interest.

**N.B.**

The applicant should spare enough time to collect the documentation necessary to answer the call: a description of the organisations involved, documents demonstrating its own operational and financial capacity, mandate letters or letters of intent from the partners, curricula of the people involved, etc.

## Writing a proposal

Writing the narrative of an application can be a collaborative or solo exercise. The former is more demanding, in order to maintain a leading thread and ensure the consistency of all parts; the latter weighs more heavily on the writer – presumably the lead partner.

Even if written by the applicant alone, however, a proposal must involve all partners in its preparation. Objectives must be shared and content has to be thoroughly discussed and agreed upon, so as to guarantee ownership of the project by all parties involved. At all times, partners should see there is something for them in the project, something that matches their institutional goals and adds value to their day-to-day work.

It is essential for the proposal to be consistent in all its parts: overall and specific objectives must show they are pursued through the activities, which in turn deliver outputs whose cost is reflected in the budget.

The rationale of the project and the workplan should be straightforward and easy for project evaluators to grasp, and the language used should be understandable, avoiding technical terms or acronyms, unless they are explained.



However, acronyms are VERY important when it comes to the project title, which the EU requires to be expressed in an acronym. Choosing an attractive one that also connects to the project's core business could prove to be a tie-breaker.

The **project budget** is created by costing and attributing a monetary value to each activity and resource employed in the project. Costs have to be justified as the budget must demonstrate cost effectiveness and represent good value for money.

Preparing the budget requires knowing the financial rules of the programme for which one is applying, and this can be complicated and time consuming. Very often the administrative department of the museum/museum association cannot devote time to delve into the technicalities of EU budgets, in which case support from more experienced colleagues or external help should be sought.

**“European projects: it is not only about money, but much more about developing a new idea of museums together.”**

Davide Gnola, Director, Maritime Museum Cesenatico, Italy

### A strong proposal is

**Coherent**, showing a leading thread running throughout and consistently connecting the problems to the solutions, the target groups to the activities, and deliverables to the workplan and the human and financial resources allocated.

**Clear**, plainly identifying the needs of the proposal, the solutions and the outputs.

**Simple**, straightforward, readable, understandable even by non-experts (the evaluators are not necessarily knowledgeable in the subject matter of the project).

**Explicit**, making sure all the relevant information is stated, not assuming readers' previous knowledge of the matter, not taking anything for granted.

**Evidence-based**, moving from an ex ante needs analysis and background research into the state of play.

**Rigorous in its planning**, clearly identifying activities, times, duration, allocated resources.

**Concrete**, choosing visible and tangible outputs, and significant and quantifiable indicators.

**Realistic**, with achievable objectives and a balanced and appropriate distribution of tasks and resources.

**Innovative**, providing creative solutions to existing problems, or delivering new products or outcomes.

**Cost effective**, with an adequate budget that shows an efficient use of resources.

### Award criteria

In the case of EU programmes, when writing an application, make sure you provide evidence of what is requested by the award criteria, which are stated in the call and against which applications are assessed:

- Relevance of the project to the objectives and priorities of the scheme.
- Quality of the content and activities.
- Communication and dissemination of the activities and results of the project.
- Quality of the partnership.



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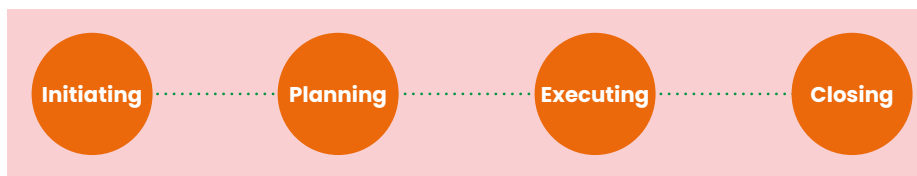
For an insight into the evaluator's approach to EU project applications, please have a look at the **Tips from an EU project evaluator**

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## If the project is approved ... what next?

A successful application is only the start of the journey. Adequate and careful planning will prove to be a good companion all along the way.

The European Commission itself developed a Project Management Methodology called PM2 ( ), which offers guidance through the four phases of a project lifecycle:



**Monitoring and Controlling** happen from the beginning to the end of the project.



### TIPS FOR THE PROJECT LEADER

#### Invest in the kick-off meeting.

The kick-off meeting is the first official event of the project and sets the tone for all that will follow. Therefore, it should be carefully planned with enough time allowed for all partners to meet – often for the first time – and for the lead partner to explain the project in detail and listen to partners' expectations. If possible, it should include a nice social programme with visits to local museums and time to get to know each other in a relaxed atmosphere. The whole project will benefit from a well-planned and successful kick-off meeting.

**Make sure the project scope and all activities planned are clear to all partners.** Take time to meet them and go over their tasks and responsibilities, individually if necessary, to avoid any misunderstanding.

**Clarify all the rules governing the project from the start** and provide partners with all the documents that will prove compliance and give evidence of proper spending, for example timesheets to record staff time spent on the project or templates to record the project dissemination effort.

**Tentatively plan all partner meetings and major public events** during kick off.

**Prepare each partner meeting carefully** and in detail, to make the most of the time spent in-person.

If you engage an **external evaluator**, introduce them to the objectives and mechanisms (and also to the partners) of the project early on, so that they can really capture its rationale and be able to provide useful feedback and suggestions for improvement early on.

If the project is complex and has many partners, **set up a Steering Committee** as part of the governance structure of the project to receive advice and support, and to ensure the project outcomes are achieved.



For more insight into how to coordinate a project, see the **Tips from a lead partner**



### TIPS FOR PROJECT PARTNERS

**Make sure you understand your role**, what you have to deliver and when.

**Make sure you understand the reporting rules** and especially the financial reporting rules.

**Make sure all of this is clearly written** in the Partner Agreement you sign with the Project Coordinator.

If concepts and terms are used by partners in different ways and mutual understanding is hindered, **propose to work on a common project glossary to facilitate communication.**

**Start collecting and filing evidence of time spent by staff** (timesheets) and of costs incurred from the very beginning.

**Keep a diary of the project dissemination events** you organise, including pictures

If needed, **ask more experienced colleagues** or other project partners for help or advice

**Don't be afraid to ask!**

Even though careful planning and keeping to plans is very important, deviations are allowed if properly justified. Indeed, some flexibility will be required to accompany the project in its organic growth and seize opportunities that come up unexpectedly. Unplanned outputs and outcomes can occur and should not be avoided. If coherent with the project and beneficial to the consortium partners and the project as a whole, they represent an enrichment and an added value.

An international project is, after all, a project like any other, with a start, an end and resources allocated.

The transnational and intercultural component is what makes it interesting and challenging, creating an environment where learning is generated by cultural diversity.

For museums and museum associations, international cooperation projects offer an opportunity to be learning organisations in the true sense of the word. For museum professionals they represent an invaluable chance to grow personally and professionally, and to be and feel part of a European community of practice.

## Where to find support

For the main European programmes funding culture – Creative Europe, Erasmus+ and Horizon Europe – each Member State hosts advisory and support organisations that provide assistance in administrative procedures, partner search and proposal writing.

### For the Creative Europe Programme: Creative Europe desks [↗](#)

Established in 38 European countries, these provide free information and guidance on how to access funding opportunities under the Creative Europe Programme, offer networking support and facilitate contacts between cultural operators in different countries.

### For Erasmus+: The Erasmus+ National Agencies [↗](#)

These not only provide information on the Erasmus+ Programme, but also select and evaluate the projects to be funded at national level.

### For Horizon Europe: National Contact Points for Horizon 2020 [↗](#)

Also established in many non-EU and non-associated countries ('third countries'), these are the main structure to provide guidance, practical information and assistance on all aspects of participation in the Horizon Programme.

### Europe Direct Information Centres [↗](#)

Although not focused exclusively on culture, the Europe Direct Information Centres – a network of about 500 walk-in offices located in all Member States – provide information to European citizens at local and regional level about the EU, including its priorities, legislation, policies, programmes and also funding opportunities.

It may also be useful to consult NEMO's 2019 research [↗](#), which lists big players in the European arena, i.e. museums or similar organisations that have been active in one or more EU-funded programmes. If they are in your country, you could consider contacting them for advice or the sharing of ideas.

## The role of museum associations

### International cooperation: Benefits for museum associations

International collaboration projects are time-consuming and often too complicated and costly for small museums to undertake. This is where the role of museum associations comes into play and becomes crucial.

In this context, museum associations or umbrella organisations can act as mediators – of information, training, but also funding – to their members or to museums in their area, which can be too under-resourced and under-staffed to take the initiative of starting an international collaboration.

The benefits of participating in international cooperation projects are no different for museum associations than they are for museums: sharing of resources, exchange of knowledge, insight into practices abroad, etc.

### Additional benefits of international cooperation for museum associations



Raising the museum association's profile among its members.



Offering museum members an information service via platforms, mailing lists, newsletters, etc.



Opening new horizons and creating a bridge between local museums and Europe.



Supporting members in establishing new contacts and networking opportunities.

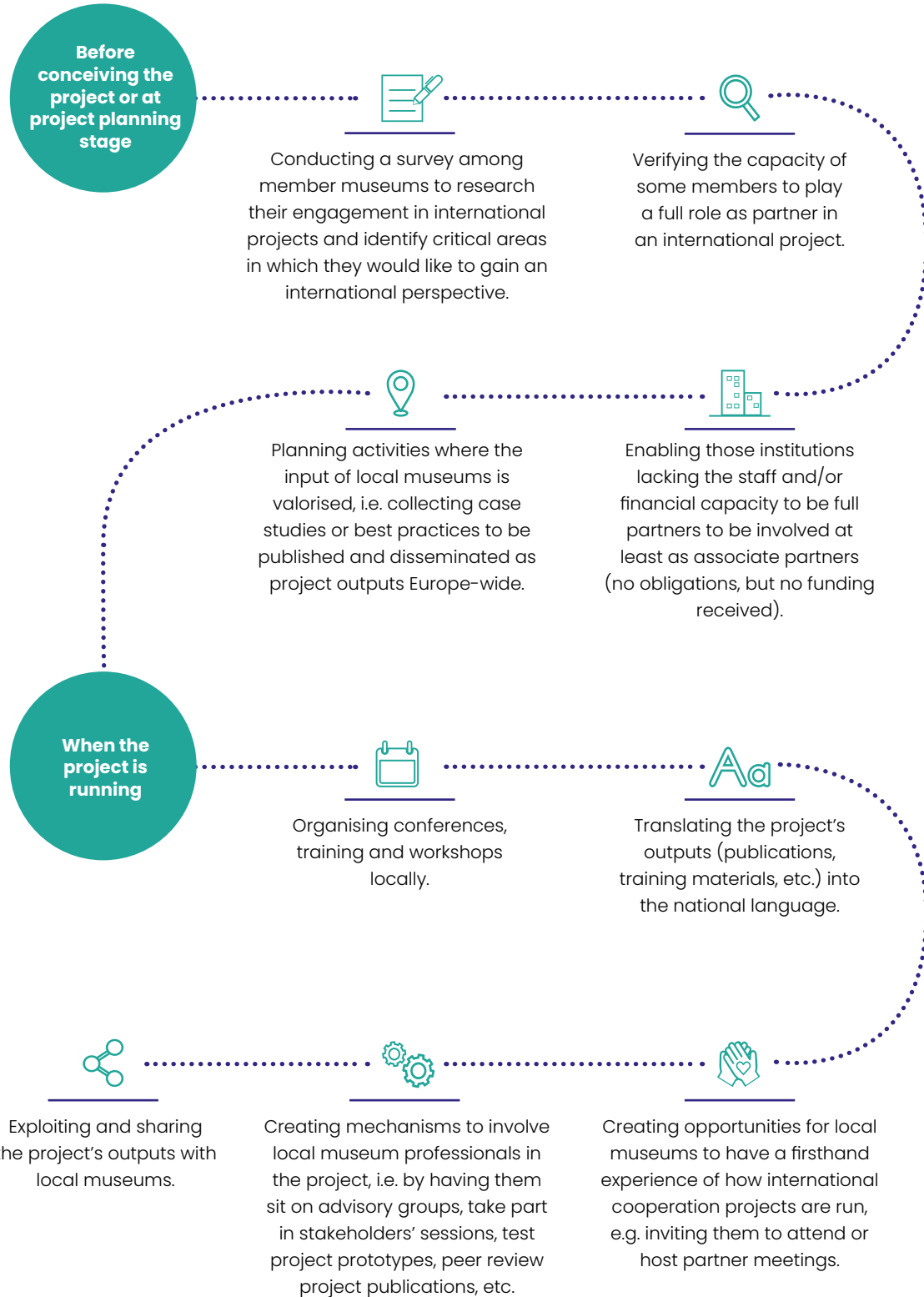


Cost effective, with an adequate budget that shows an efficient use of resources.

In other words, creating the framework for local museums to join in activities from which they would inevitably be otherwise excluded due to their small size and lack of operational and financial capacity.

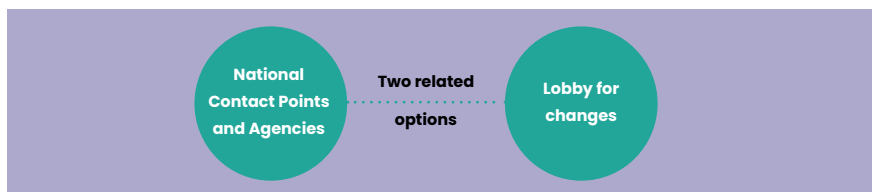
## Museum associations as partners in an international project

When participating in an international cooperation project, museum associations are partners (or lead partners) like any other. Being in that position, however, they can plan their participation and carry out their tasks in a way that maximises benefits for their members, in particular:



## Lobbying and brokering information to member museums

For many museums in Europe, especially small ones, international cooperation projects can provide contacts, knowledge, ideas and extra money. But finding your way around is complicated, even if it is only to identify useful information sources, let alone search for partners or write a proposal.



In the case of those EU programmes – Creative Europe, Erasmus+ and Horizon Europe – where national contact points and agencies are present in each Member State, **museum associations should establish direct contact**. Another role that museum associations can take is to introduce the sector and create the conditions for a regular exchange of information by:

- Having museums included in their mailing lists.
- Inviting representatives of the EU agencies and contact points to attend museum conferences.
- Jointly organise seminars where the representatives of the EU agencies and contact points illustrate to museums the characteristics of the EU programmes or the different calls.

This can be very useful for museums, particularly at the beginning of the new funding period 2021-2027.

In the case of EU Structural Funds, whose management is the responsibility of each Member State and whose priorities are defined at national or regional level, museum associations should advocate locally for cultural heritage and museums to be included as a theme/priority in the operational programmes of the Structural Funds in their area, closely follow the calls published nationally or regionally, and disseminate the information to their members.

National museum associations could also lobby for changes in the countries' policies to create co-funding mechanisms to support museums that receive EU funding.

When funded by EU programmes, in fact, museums and cultural organisations are only given a percentage of the overall cost of the project, which ranges between 50% and 80%, and must match EU monies with their own resources. In several European countries – among them Croatia, Cyprus, Czech Republic, Latvia, Lithuania and more recently Bulgaria – national funds have been established to provide co-funding for EU-approved projects, in particular those funded by Creative Europe. This is clearly of great help to support small institutions and encourage wider participation of all cultural organisations in European programmes.



# Best practices from Europe: Challenges, personal benefits and lessons learned from international cooperation

## 1. Chester Beatty Library, Dublin



### Integrating international cooperation into the institutional fabric of the museum

 Jenny Siung

 Head of Education, Chester Beatty Library, Dublin

### INTERNATIONAL PROJECTS IN WHICH I WAS INVOLVED

The EU projects in which I was involved were funded by the Lifelong Learning Programme Grundtvig (Museums Tell Many Stories, MAP for ID - Museums as Places for Intercultural Dialogue, The Learning Museum) and more recently by the Erasmus+ Programme Key Action 2 (The Creative Museum, The Making Museum, The Creative School). In some of them I was a partner, in others a coordinator.

**Museums Tell Many Stories and Map for ID** explored how museums can work with collections to inspire intercultural dialogue through stories, hands-on activities, collaborations, etc.

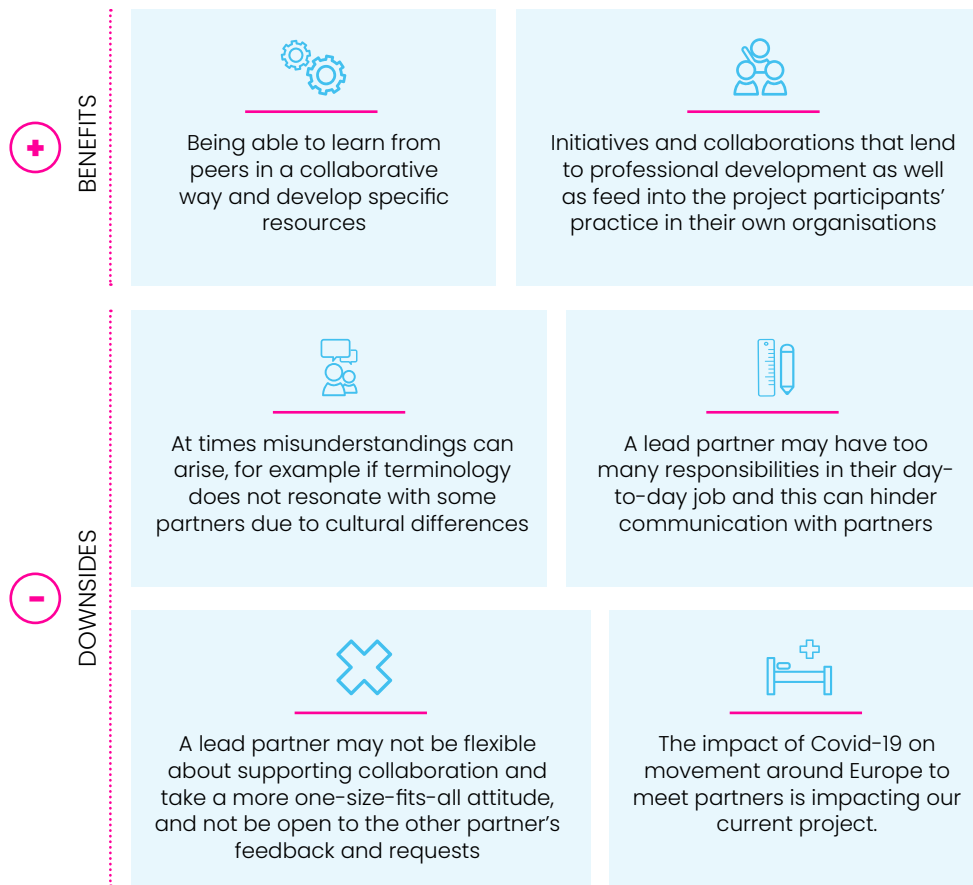
**The Creative Museum, The Making Museum and The Creative School** projects looked at how museums, heritage, science and design creatives can collaborate with non-cultural sector communities such as makers to inspire creativity and critical thinking, and open up the museum space for better access. The Creative School project takes this a step further to inspire cultural heritage and museums to use creativity and critical thinking for teachers and students in schools.

Other projects, like **Understanding Islam in Irish Education and Contemporary Interfaith Dialogue in Ireland**, were funded by the Anna Lindh Foundation. They explored how Islam is understood in the Irish teaching community and how arts and cultural organisations as well as third level organisations can foster interfaith dialogue.

**Ways of Seeing I and II** were cross border collaborations with the Intercultural Education Service of the Education Authority in Northern Ireland. The idea behind both projects was to provide cross-border dialogue between Northern Ireland and the Republic of Ireland through post-primary schools, teachers and local museums, and in particular to explore ways in which museums can provide an understanding of multi-faith cultures using their collections.

**Building an intercultural museum programme for schools** was an 18-month research, development and collaboration project on museum and intercultural education led by the Chester Beatty Library with partners from the Republic of Ireland, Northern Ireland and the UK. It informed the Chester Beatty Library how best to build the foundations of its first formal schools programme, which was launched in March 2020.

## BENEFITS AND DOWNSIDES OF PARTICIPATION



## CHALLENGES OF TAKING PART IN EU/INTERNATIONAL FUNDED PROJECTS

What happens if the collaboration does not go well? How does the main coordinator address this without steam-rolling partners, ignoring their feedback or causing unnecessary stress?

What happens with some partners who do not follow the strict parameters of funding and go off and do their own thing without acknowledging the lead partner's role and the administrative reporting they have to manage?

What happens with partners who refuse to cooperate in a collaborative way in spite of clear outlines for the project from the outset?

**How to overcome them:** keep minutes; remind partners from the very beginning of the outline of the project; get them to sign up to this from the outset; remind them at every meeting with a synopsis; bring in a mediator if things become difficult.

## GAINS AT PERSONAL, PROFESSIONAL AND INSTITUTIONAL LEVEL

I have learned a lot over the course of these collaborative projects as my organisation is very much a stand-alone organisation in the Irish context, i.e. the nature of the collection is not viewed as being 'Irish' and therefore not always understood by the Ministry of Culture and other National Cultural Institutions. Therefore, the EU-funded projects have provided me with a lifeline outside of Ireland and everything that I have worked on has been brought back in some way to my own practice.

The Anna Lindh-funded projects have fed into work with teachers and schools, as well as with non-cultural organisations, which at times for many Irish museums is not a feature in museum education work.

The network and collaboration of colleagues is vital to the work that I do as well as to the organisation.

## 2. Finnish Heritage Agency



### Learning from failure

 Pirjo Hamari

 Director of Development, Finnish Heritage Agency

## INTERNATIONAL PROJECTS IN WHICH I WAS INVOLVED

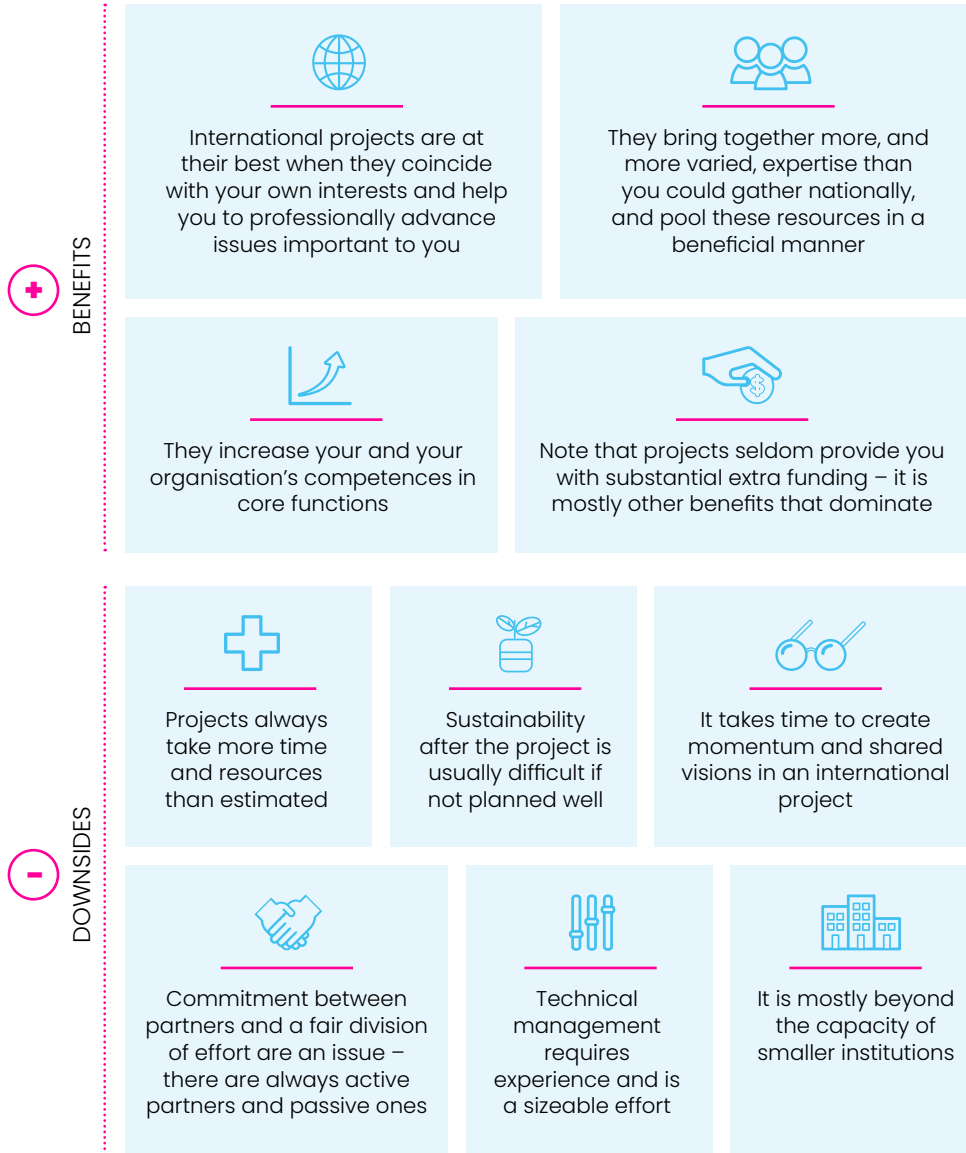
**MOI! Museums of Impact** (coordinator); **CultureLabs** (partner); **PartagePlus** (partner); **Athena** (partner); **BalticRIM** (Partner); **Baltacar** (partner) – and a number of older ones.

I have been involved in several European or Baltic cooperation projects, and these have been funded from a variety of sources. The EU projects were funded through Creative Europe and Culture 2000, as well as Horizon 2020 and Horizon Europe funding. An older project, Athena, was funded through the now discontinued Information and Communication Technologies Policy Support Programme strand. Regional funds have also been used, such as the European Regional Development Fund Interreg Baltic Sea region for **BalticRIM** [↗](#) and the EU Central Baltic programme for **Baltacar** [↗](#). I mention these last two as projects in which my organisation was involved, but not myself personally.

The projects have been on different topics within cultural heritage; **MOI!** [↗](#) is about building a self-evaluation framework for museums; **CultureLabs** [↗](#) is about providing digital services and tools for facilitating access to cultural heritage. **PartagePlus** [↗](#) was about digitising Art Nouveau content for Europeana, and Athena was a similar but larger content aggregation project for Europeana. BalticRIM is about integrating underwater cultural heritage to Maritime Spatial Planning in the Baltic, and Baltacar was about promoting sustainable tourism in underwater sites around the Baltic.

Mostly, I've been in the role of partner or partner representative, but for the current MOII project, I am in the role of coordinator.

### BENEFITS AND DOWNSIDES OF PARTICIPATION



### GAINS AT PERSONAL, PROFESSIONAL AND INSTITUTIONAL LEVEL



## LESSONS LEARNED

- reserve twice as much time as you estimated for almost anything – preparing the proposal, managing the project, reporting
- pay more attention to creating a strong communication and dissemination plan and effort.



## TIPS FOR COLLEAGUES INTERESTED IN INTERNATIONAL COOPERATION

If you want to experiment, find a good consortium and attach yourself to that instead of planning your own project. You can find partners through national contact points, for example the Creative Europe help desks, but there is also a function in the Funding & Tenders Portal [↗](#) (a key tool for all applicants) that facilitates partner search. Most important, however, are your existing professional networks, because it's always better to work with partners you know than with partners you don't know (trust and commitment). A good partnership is essential for a successful project.

Do not underestimate the effort! I keep repeating this but it really is crucial.

Get involved only in projects that aim at what you would have done in any case.

Funding from R&D funds, such as the Horizon programmes, usually has a higher proportion of EU funding (up to 100% depending on the strand) and is therefore more appealing. On the other hand, these funds are very competitive. Tip: look for strands that have a lower self-financing requirement. Horizon-funding is not only for research and development, as there are also activity types like Coordinating Actions (CA) or Research and Innovation Actions (IA or RIA)

Regional or structural funds contain a lot of strands that can be used for heritage. Approach your national advisors for information.

## MOI! Museums of Impact – application process

MOI! Museums of Impact was prepared for Creative Europe. The general project idea was already conceived a year before the real application phase started. The whole application preparatory phase lasted approximately eight months, from June to January, and included two physical meetings with prospective partners, coinciding with conferences or similar events where organisations from our networks regularly meet.

Most of the preparation was done by the coordinator in a small team of four people, with the project leader coordinating the action. Contact for feedback with the consortium was maintained via emails and calls. As usual, despite the preparation time – which was estimated to be sufficient – the last week before submission was a rush.

The application was not funded in the first application round, receiving good but not sufficiently good points in July. The feedback (evaluation report) was shared with the consortium, and already at this stage, many partners expressed their support for resubmission. After the summer break, the question of resubmission was taken into consideration again.

One key indicator for considering resubmission was the evaluation report, which is a detailed analysis of the strengths and weaknesses of the proposal. It is an invaluable source for improving the application, even if you do not agree with all the comments of the assessors. In our estimation, the observations in the evaluation report could be divided into three categories: valid observations that needed to be addressed in the new application; observations on misunderstood issues that meant that something needed to be better explained; and observations that we did not agree with and decided to ignore. Correcting the application accordingly was not difficult, but it was a delicate act of balancing how much to correct and how much not to. As a positive point, most of the previous consortium was willing to join the resubmission, in our estimation due to the fact that it had been put together from our existing networks (old friends), and because of the careful consortium-building activities done in the preparation of the first application (team-building). The resubmission process was otherwise smooth, except for the fact that the budget form had been changed, and this meant the budget had to be completely rewritten, an effort of one week's full-time work.

In the second submission round, the application was successful, reaching slightly higher points in the evaluation. This was of course a joy for us as such. It was noted, however, that in the second round, slightly different issues were highlighted in the evaluation, concerning topics that were not commented on in the first round. This underlines the fact that the evaluation is a personal exercise and this is visible in the results. However, I do not believe the evaluation process is totally random either. There are just many details on one application, and different evaluators pay attention to different topics.

Why did we decide to reapply? Firstly, most of the hard work had already been done in the first round. Secondly, the basically positive points made in the first evaluation suggested that, with improvement, the second round might be successful. Thirdly, we asked and received strong support from partners willing to directly join the second attempt. In the end, however, if the second attempt had not been successful, we as coordinators had already decided not to try a third time, as all the application rounds are quite labour-intensive.

### 3. GMA - Georgian Museums Association



#### The viewpoint of a non-EU country



Lana Karaia



International projects coordinator,  
GMA - Georgian Museums Association



EU Creative Europe-funded three-year project, BE MUSEUMER. Project consortium: Georgian Museums Association, NEMO - Network of European Museum Organisations, Academy of Cultural Management



Coordinator

#### INTERNATIONAL PROJECTS IN WHICH I WAS INVOLVED

Small scale capacity building projects for Georgian and South Caucasus museum specialists, funded by the Ministry of Culture of Georgia, National Agency for Cultural Heritage Protection of Georgia, International Council of Museums, US Embassy in Georgia; Long-term learning courses and study visits funded by UNESCO. Two large-scale regional museum rehabilitation projects funded by the Grant Assistance for Cultural Grassroots Projects of Japan. Research and methodology manuals for museums funded by the Ministry of Culture of Georgia, National Agency for Cultural Heritage Protection of Georgia, US Embassy in Georgia.

#### BE MUSEUMER

The project BE MUSEUMER - of which I am coordinator - is funded by the EU Creative Europe programme. The project aims to establish an international training programme addressed to museum workers (museumers) from Georgia, Armenia and Azerbaijan to empower them with the knowledge and skills necessary to increase the growth and sustainability of museums in the South Caucasus region.

The consortium is led by the GMA and includes as partners NEMO and the Dutch Academy of Cultural Management.

The project runs from December 2018 to June 2021.

#### BENEFITS OF PARTICIPATION

Through this project, the GMA could create the educational platform urgently needed for the region and carry out efficient research on the museum landscape in the three countries. The project gave us the opportunity to develop a close and fruitful collaboration with European organisations, NEMO and the other partner organisations. It gave us as coordinators and beneficiaries - museum professionals from the South Caucasus area - the opportunity to communicate and network with other colleagues in the region and with European museum specialists.

Already some of the project beneficiaries have developed and put into practice new ideas that were generated during the activities. It should also be noted that the project beneficiaries did meaningful work during the pandemic, showing readiness and good emergency planning skills during an unprecedented period.

### **CHALLENGES OF TAKING PART IN EU/INTERNATIONAL FUNDED PROJECTS**

The biggest challenge was to provide the EU National Agency with a financial guarantee in order to receive the first financial instalment. Partners were also asked to submit a similar document. Since we, as project leader, couldn't provide it and couldn't get a loan from a bank, we had to wait for our Ministry of Culture to contribute with part of the co-funding and we spent part of our own funds to start the project according to schedule. Before the situation was solved, the project experienced some delays and had to make some changes to its key activities.

Having attended several networking events of EU-funded projects, I found out from colleagues from other European countries that getting a financial/bank guarantee - required by the EU to receive the grant - is a problem for small organisations.

### **GAINS AT PERSONAL, PROFESSIONAL AND INSTITUTIONAL LEVEL**

From a personal point of view, I can say that I got some good experience in writing the project application and, after it was approved, I gained training in international collaboration, especially at European level. I have also learned many things from communicating and cooperating with NEMO staff. It should be recognised that getting EU funds was also determined by collaboration with important European networks. This collaboration is of course beneficial for GMA's learning at institutional level and it adds to the portfolio of the institution.



### **HOW THE PROJECT'S BENEFITS AND LEARNING ARE CHANNLED TO MEMBERS OF THE ASSOCIATION**

The members of GMA have the privileged opportunity to take part in the project - they can participate in the learning actions, in research and in the organisational aspects as well. Members also consider as a big benefit the opportunity to network and communicate with European experts and colleagues. In future, the sustainability of the project will be guaranteed by establishing an international museum study centre based at the art academy so that members can continue to participate in qualified activities and count on professional expertise.

### **LESSONS LEARNED**

I would definitely devote much more time to the project development and to much more detailed planning of the activities.





## TIPS FOR COLLEAGUES INTERESTED IN INTERNATIONAL COOPERATION

I would advise them to know their partners well; to have strong and close communication and collaboration before and during the preparation of the application; to get better acquainted with the European values and award criteria; and, for those from third countries, to learn more about EU's external relations. But most importantly to establish a strategic and harmonic communication with partners, share values and ideas and have the same overall vision for the project.

## THE VALUE OF INTERNATIONAL COOPERATION


This collaboration with European partners creates valuable cultural products in terms of development and change management in the emerging countries and reinforces a sense of belonging to a common European space. In return, the project uncovers for EU partners new markets to explore, and different existing realities and dimensions in the museum field, dating from the transitional period of Post-Soviet times. Cultural relations have huge potential for enhancing European influence and attraction in the rest of the world as well as for enhancing awareness of other cultures and the capacity to learn from them in Europe. Cultural cooperation strengthens the value of intercultural dialogue at the highest level. Of course, sharing and listening together create values of mutuality and shared responsibility in a spirit of global cultural citizenship.

## 4. The Maritime Museum in Cesenatico



### The importance of networks

 Davide Gnola

 Director, Maritime Museum, Cesenatico, Italy

## INTERNATIONAL PROJECTS IN WHICH I WAS INVOLVED

Adriatic New Neighbourhood Programme, Interreg Cards/Phare - NEPTUNE (2008-2010)

Erasmus+ - MARINA (2017)

Erasmus+ - MARE (2020-2021)

Interreg Italy-Croatia - ARCA Adriatica (2019-2021)


Interreg Italy Croatia - REVIVAL (2019-2021)


The Maritime Museum is located in the ancient fishing and trading town of Cesenatico on the Italian Adriatic coast, in the oldest part of the canal harbour, where the floating section of the museum is displayed.

The museum has been taking advantage of EU funding, especially under the Interreg Programme Italy Croatia, for 10 years. The ground floor section of the museum itself was built in 2003 thanks to EU Structural Funds.

The museum is a longstanding member of the Association of Mediterranean Maritime Museums and through it has established contacts, particularly with Croatian and other European and Mediterranean countries along the coast, which proved to be essential when developing project ideas that were conceived long before the appropriate call was launched, and were later submitted to the EU for funding.




The museum is currently engaged in two projects, both funded by the EU Interreg Programme Italy-Croatia:

**ARCA Adriatica**  (2019-2021): aimed at preserving, protecting and promoting maritime heritage, including intangible heritage, as a tourist attraction in small and medium cities with local ports on both sides of the Adriatic sea. The project is a follow-up to two previous projects in which the Croatian partners were involved within the EU Interreg programme Croatia-Slovenia.

**Revival:**  aimed at revitalising and reusing disused 20th-century buildings and industrial complexes, thereby contributing to a more sustainable and balanced territorial development.

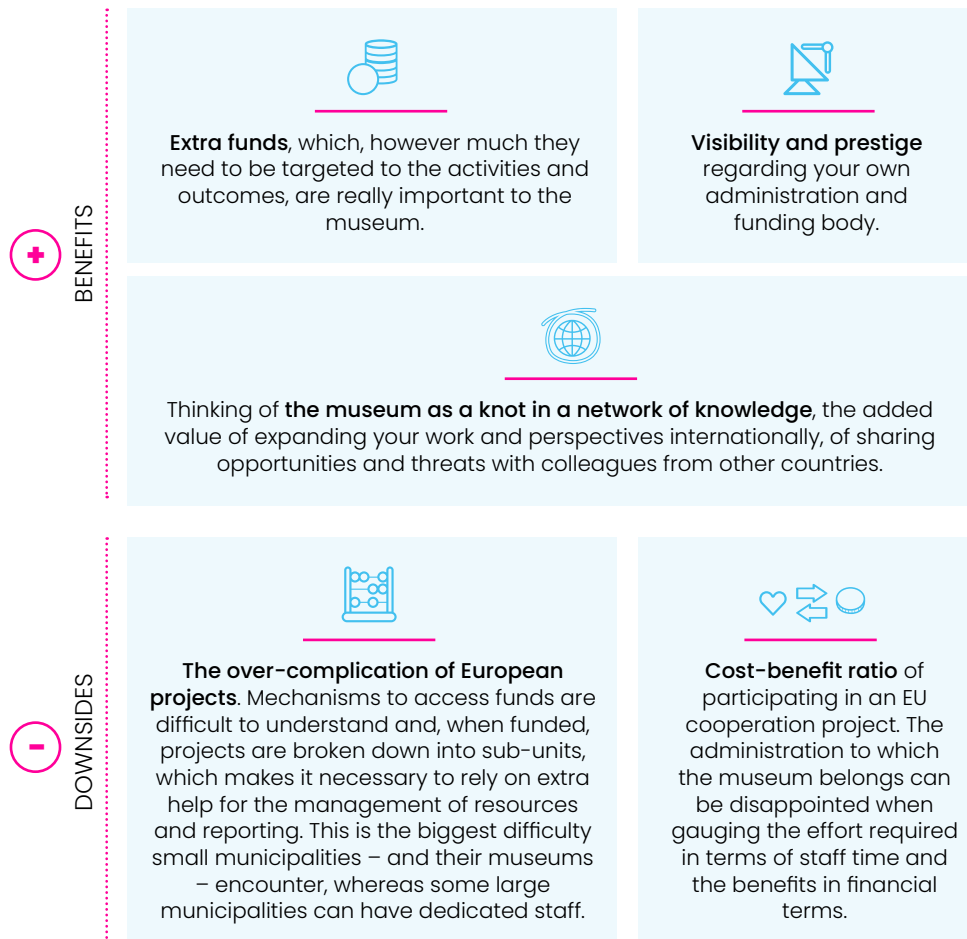
In both cases, it is the Municipality of Cesenatico, to which the museum belongs, that is partner in the EU-funded projects. The municipality in turn avails itself of an external agency that supports all city departments and offices to access European funds, from identifying their needs and priorities, to alerting them when relevant calls are published, to helping with the application and reporting processes.

### WHAT IS KEY WHEN ENGAGING IN EU-FUNDED PROJECTS

 <p>A network of contacts</p>	<p>In this case the Association of Mediterranean Maritime Museums, which brings together institutions from Algeria, Croatia, France, Gibraltar (UK), Greece, Italy, Malta, Portugal, the Principality of Monaco, Slovenia, Spain and Turkey. Over the years, the association has operated as a forum for debate and exchange of information and as a breeding ground for the growth of new collaborative enterprises.</p>
 <p>An external support</p>	<p>Small museums need help to apply for and manage EU resources, particularly to come to terms with the bureaucracy involved, the reporting, etc. This is where the services provided by an external agency to the municipality are essential.</p>
 <p>Developing (albeit roughly) the project idea long before the call is published</p>	<p>Being aware of the EU programme priorities and conceiving interesting and doable projects in collaboration with possible partners. When the call is launched, see how the idea can fit.</p>

The museum also considers it important to look into EU programmes that are not strictly connected to its core activities, e.g. related to tourism, the environment, sustainable development, provided they offer the museum an interesting role to play.

## BENEFITS AND DOWNSIDES OF PARTICIPATION



## GAINS AT PERSONAL AND PROFESSIONAL LEVEL

Widening your working area, improving professional skills.

## LESSONS LEARNED AND TIPS FOR COLLEAGUES INTERESTED IN INTERNATIONAL COOPERATION

Be professional, be simple, don't be afraid of the complexity: it's a mountain that you can climb, day after day.

## In depth materials

### Case studies – EU-funded Projects

#### **INNOCULTOUR** [↗](#)

EU Funding Programme: Italy–Croatia Interreg Cross–Border Cooperation Programme

INNOCULTOUR was a project focused on innovation and the promotion of Adriatic cultural heritage as a driving force for boosting tourism. Funded as part of the Italy–Croatia Interreg Cross–Border Cooperation Programme 2014–2020, the project took place between 2018 and 2019, involving five partners in the East and West Adriatic: the Italian regions Veneto and Molise, the Natural History Museum Rijeka, the RERA Development Agency of Split–Dalmatia (HR) and the lead partner, Delta2000, a development agency based in the Emilia–Romagna region of Italy.

The Region Veneto – Directorate for Cultural Heritage, Activities and Sport involved two small municipal museums as beneficiaries of the project: the Museo della Laguna Sud in Chioggia and the Museo dei Grandi Fiumi in Rovigo. As a result, the museums made some concrete gains, such as the installation of wifi and provision of beacons, and formed a connection with a similar museum across the Adriatic. Most importantly, they became more prominent locally; thanks to the visibility they acquired, and the mediation of the Region Veneto, they signed an agreement with the state museum authority in the region to develop joint promotional activities and a common ticketing system.

The role the Directorate of the Region Veneto, acting as a museum umbrella organisation, was crucial in involving the two museums – even if not as partners – in an international undertaking, and for creating the conditions for the project to leave a legacy at local level.

#### **I-ON – Identity on the Line (2019–2023)** [↗](#)

EU Funding Programme: Creative Europe

Identity on the Line (I-ON) is a large-scale cooperation project between six cultural history museums and one university from seven European countries, working together to explore the long-term consequences of different migration processes, forced or voluntary, that took place in Europe over the last 100 years. Through the collection and dissemination of experiences from former migrants and their descendants, summarised and placed in factual historical contexts, we will unfold and transmit common features of migration from past to future generations.

Starting with similar approaches and using the same methods, each museum is working on one important migration process in its country by collecting and facilitating sensitive narratives in local exhibitions and uncovering challenges that have not been addressed before. The main

findings and common features will be summarised and made available as, among other things, a joint travel exhibition within Europe, free-to-download digital packages for schoolchildren and the broader public, and several publications. Skill transfer between partners and among colleagues from different fields of study from all of Europe is initiated.

The partnership contains both larger and smaller museums, museums with experience in working internationally and museums that have not worked transnationally before. At the same time, all partners are known for their work in dealing with sensitive issues, personal narratives, audience development and/or intercultural dialogue, and all have unique knowledge relevant to the other partners.

Only six months into the project, COVID-19 challenged both our ways of collaborating directly and our contact with participants. Nevertheless, the starting point for continuous contact between all partners – joint monthly Zoom meetings and shared working spaces on Trello, which were decided upon at the very first joint meeting in August 2019 – allowed a smooth transition to new ways of collaborating. The partners were able to develop and continuously discuss the chosen methods of approaching participants in all countries, compare their material, help each other when challenges during the interview phase occurred, and change dissemination strategies quickly from physical workshops and keynotes to a series of webinars.

I-ON has a management structure of involvement, with seven equivalent partners whose aim is to work together in the most democratic and balanced way possible. To spare smaller museum institutions from too much administration or organisational work, the lead partner provides help with collecting the stats, financial reports and any practical challenges that might arise. In this way the project partners can focus more on the joint activities that they are responsible for or contribute to.

## **SWICH – Sharing a World of Inclusion, Creativity and Heritage**

### EU Funding Programme: Creative Europe

SWICH was a project co-funded by the Creative Europe Programme between 2014 and 2018, built on the outcomes of three earlier projects that took place within the framework of the then-EU Culture Programmes for the period 2008–2012: READ-ME I & II, and Ethnography Museums and World Cultures [RIME].

Its subtitle – Ethnography, Museums of World Culture and New Citizenship in Europe – reveals the focus of the project, i.e. a reflection on current issues concerning the role of ethnographic museums within a multicultural and increasingly differentiated European society.

The project tackled contemporary museological issues and challenges, such as citizenship and belonging, cultural heritage's ownership in today's post-colonial Europe, decolonisation, inclusion and diversity.

Partners were the main ethnographic museums in Europe: Weltmuseum Wien (lead partner) (AT), Musée Royal de l'Afrique Centrale (BE), Stichting Rijksmuseum Volkenkunde (NL), Soprintendenza al Museo Nazionale Preistorico Etnografico 'Luigi Pigorini' (IT), National Museums of World Culture (SE), Slovene Ethnographic Museum (SI), Linden-Museum (DE),

Musée des civilisations de l'Europe et de la Méditerranée (FR), Institut de Cultura de Barcelona (ICUB) (ES), University of Cambridge (UK), Culture Lab (BE).

## **SHE-CULTURE**

### EU Funding Programme: Culture

She-Culture took place between 2013 and 2015 and was aimed at addressing the promotion of cultural diversity and intercultural dialogue through the analysis and evaluation of gender policies within the cultural field.

The project aimed to investigate the support and visibility provided to women protagonists in the field of art, culture and education, in order for them to become active and self-conscious participants in civil, social and cultural life.

The analysis phase focused on the network of women's museums all over Europe, as they have a strategic role in urban spaces, providing arenas for participation, communication and the sharing of knowledge, experiences and interpretations among different cultures and generations.

Main goals of the project were:

- to analyse cultural and gender policies at EU and national level;
- to analyse the activities and social impact of women's museums;
- to foster the network of women's museums in Europe through the implementation of an interactive website;
- to deliver guidelines for evaluation, also identifying qualitative and quantitative indicators;
- to promote a campaign against the genderisation of toys.

The project was led by ECCOM - European Centre for Cultural Organisation and Management (IT). Partners were: Interarts (ES), the Francesca Bonnemaison Women's Culture Centre (ES) and women's museums in three countries: Norway, Denmark and Albania.

## **CREATIVE MUSEUM – MAKING MUSEUM**

### EU Funding Programme: Erasmus+, Key Action 2 – Strategic Partnerships – Cooperation for innovation and the exchange of good practices

Creative Museum was a three-year project (2014-2017) which involved both museums and museum umbrella organisations as partners: Cap Science, lead partner (FR), Finnish Museum Association (FI), Heritec, Heritage Education Consulting (UK), Museums Trondelag (NO), Radiona (HR), Institute of Cultural Heritage (IT), Museomix (FR), Steps (IT) and Chester Beatty Library (IE).

The project was created in response to the need to provide training for museum professionals to accommodate a shift in the dynamic of museum public programmes, in particular to design new spaces to interact with the audience, to create, prototype and experiment.

At the basis of the project was the intention for museums to learn from outside the sector, by connecting with maker culture and with a do-it-yourself ethos that believes it is more fun to create than to consume.

Makers' residencies were organised throughout the project and provided participating museums with an opportunity to host makers and connect with digital creative talents.

Making Museum (2017-2019) concentrated on the dissemination and exploitation of the results of Creative Museum.

Both projects applied to and received funding from the Erasmus+ National Agency in France, where the lead partner Cap Science is based.



## **Mu.SA**

### EU Funding Programme: Erasmus+ Programme Sector Skills Alliances

The Mu.SA: Museum Sector Alliance project was funded between 2016-2020 to support museum professionals in the acquisition of digital and transversal skills.

After researching current trends in museums, surveying museum professionals' training needs and identifying the emergence of new job roles due to the adoption of information and communications technology (ICT), the project developed four new European Vocational Education and Training (VET) curricula (Digital Strategy Manager, Digital Collections Curator, Interactive Digital Experience Developer, Online Museum Community Manager) and produced online educational material for museum professionals, which was made available digitally via a Massive Open Online Course (MOOC), 'Essential Digital Skills for Museum Professionals', and four specialisation courses, one per job profile.

As a result of participating in the Mu.SA courses, a Community of Practice was established to ensure the sustainability of the project's results beyond its lifetime.

The consortium was made of 11 partners from four EU countries, including three universities:

Hellenic Open University (lead partner) (GR), University of Porto (PT), Link Campus University (IT); three museum umbrella organisations: Istituto Beni Culturali (IT), ICOM Greece (GR), ICOM Portugal (PT); one VET provider, AKMI (GR); three cultural organisations: Symbola and Melting Pro (both IT), and Mapa das Ideas (PT); and one European network, Culture Action Europe (BE).

## DIAMOND

EU Funding Programme: Lifelong Learning Grundtvig (now Erasmus +)

DIAMOND – Dialoguing Museums for a New Cultural Democracy took place between 2012 and 2014.

The project was aimed at:

- Analysing museum education activities addressed to marginalised people and identifying effective practice;
- Training museum professionals in the use of ICT, with particular reference to digital storytelling (DS) as an effective method of engagement and involvement in museum activities;
- Encouraging museums to develop projects aimed at involving marginalised people, using ICT and DS as tools of self-expression and communication;
- Identifying tools and methodologies to evaluate the social impact of museum activities;
- Promoting a greater appreciation of the role of scientific museums as a tool to engage adults and promote learning opportunities and social inclusion for disadvantaged groups.

The project produced a handbook in four languages and training courses addressed to museum professionals and social workers.

It was led by Eccom European Centre for Cultural Organisation and Management (IT). Partners were: MEP – Melting Pro Laboratory (IT), Civic Zoological Museum Rome (IT), National Museum of Natural History of Bucharest (RO), Natural Sciences Museum Complex of Bacau (RO), Museo de Ciencias Naturales de Valencia (ES).

## MELA – European Museums in an age of migration

EU Funding Programme: 7th Framework Research Programme (now Horizon Europe)

MeLa was a four-year research project (2011-2015). It investigated museums in 21st-century Europe, aiming to identify innovative practices to enhance their role in fostering mutual understanding, inclusion and social cohesion, in an age characterised by migration. The project involved nine partners, of which five were universities: Polytechnic in Milan (lead partner) (IT), the University of Glasgow (UK), the Royal College of Art (UK), Newcastle University (UK), the University of Naples Orientale (IT); a small enterprise, the Copenhagen Institute of Interaction Design (DK); a national research council, CNR (IT); and two museums, Muséum National d'Histoire Naturelle (FR) and Museum d'Art Contemporani (ES).

With a strong academic approach, MeLa carried out research and published extensively in six different areas: Museums and Identity in History and Contemporaneity; Cultural Memory, Migrating Modernity and Museum Practices; Network of Museums, Libraries and Public Cultural Institutions; Curatorial and Artistic Research; Exhibition Design, Technology of Representation and Experimental Actions; Envisioning 21st Century Museums. But it also carried out some experimental actions in



local museums, like at the Museo Diocesano in Milan, using technologies to create heritage experiences which can increase the opportunity for different cultures to meet and foster understanding of cultural diversity.

## **MOI! Museums of Impact**

EU Funding Programme: Creative Europe

The MOI! project (2019-2022) aims to develop a self-evaluation model for European museums to help them critically evaluate their operations, and develop their capacity to meet the demands of a changing, more diverse, increasingly digital and ageing society.

Different museum evaluation frameworks in varying formats, from accreditation schemes to various evaluation and assessment tools, already exist in several European countries. The dominant approach in these models is that of Quality Assessment; MOI! proposes to move to an innovative, developmental model, focusing on impact. The aim of the project is to take these existing national and/or regional models and cross-fertilise them to create a new European-wide evaluation framework, with impact at its core, for the benefit of both museums and European citizens.

The framework will be developed in a series of collaborative cooperation workshops. Throughout the process, the framework will be tested at a number of pilot museums to allow stakeholders' knowledge and needs to feed into the developing model. The final version of the framework will be openly accessible for all and will be published in seven languages together with guidance and promotional material.

The project is led by the Finnish Heritage Agency (FI). Partners are: BAM! Strategie Culturali (IT), Hellenic Ministry of Culture and Sports (GR), NEMO (DE), Museum of Cycladic Art (GR), Estonian National Museum (EE), Finnish Museums Association (FI), European Museum Academy (NL), Museum Council of Iceland (IS), Stiftung Preussischer Kulturbesitz SPK (DE), MUSIS Steirischer Museumsverband (AT).

## **EVOKED**

EU Funding Programme: Erasmus+, Key Action 2 – Strategic Partnerships – Cooperation for innovation and the exchange of good practices

The Evoked project (2019-2021) involves museums and vocational education schools and to build synergies between the two organisations, encourage museums to engage in a permanent and structural form of collaboration with VET institutions developing joint educational programmes to gain new audiences to museums, but also to provide VET students with opportunities to discover the cultural heritage of their region and acquire key competences in an innovative and creative way.

The institutions involved are museums of trade, tourism or enogastronomy. The consortium is led by the Museum of Trade and Tourism in Budapest (HU) and includes: the Network of Food Museums of the province of Parma (IT); the Hotel and Restaurant Museum in Helsinki (FI); the Croatian

Museum of Tourism in Opatija (UR); the Cyprus Food and Nutrition Museum (CY); AECA Association of Professional School in Bologna (IT); Tyne and Wear Archives and Museums in Newcastle (UK); and the Maritime and History Museum of Croatian Littoral, Rijeka (HR).



## **LEM The Learning Museum**


### EU Funding Programme: Lifelong Learning Grundtvig (now Erasmus+)

LEM – The Learning Museum was funded between 2010 and 2013 under the Creative Europe ‘networks’ strand with the aim of creating a permanent network of museums and cultural heritage organisations focused on education and lifelong learning.

LEM was the arrival point of a number of projects on museum education, intercultural dialogue, cultural volunteering, lifelong learning, all funded by the European Union between 2003 and 2010.

Bringing all the knowledge, reflections, experiences and especially personal contacts developed over many years in prior cooperation initiatives into one single network that aspired to be a permanent forum for discussions on learning, access and dialogue in museums, was the challenge LEM intended to face.

Although many partners had previous experience in running multilateral cooperation projects, there was also an awareness that networks are rather different enterprises: while the former are focused on products, the latter are focused on processes and require different sets of assessment criteria.

The Art of Networking  states that: “European networks can be regarded as an attempt to overcome the prevalent thinking in terms of isolated projects... An EU-funded network is expected to become a key player in its respective field at European level ... which involves a long list of tasks the network should fulfil.”

“Networks are about learning and networking ... the objective of European networks should be to bring together practitioners, experts and policy makers in a specific field and create an organisational framework for networking.”

So, LEM started out with 22 partners from 17 European countries and one partner from the USA – museums and museum associations, as well as academies and research institutes – but built in a mechanism by which the network could grow through new organisations joining as associate partners. At the end of the three years it counted 88 members from 25 countries, including the USA and Argentina.

It could be said that it created a place that many museum practitioners recognised as a European museum community of practice. During the project’s lifetime, ideas for bilateral collaborations were developed and smaller scale projects were conceived, which were later co-funded by the EU and provided a continuity for the project ideas and the bonds that had developed between people.

And LEM itself assured its sustainability by becoming a NEMO Working Group of the same name.



## MAP for ID

### EU Funding Programme: Lifelong Learning Grundtvig (now Erasmus+)

MAP for ID – Museums as Places for Intercultural Dialogue took place between 2007 and 2009 and coincided with the European Year of Intercultural Dialogue 2008. MAP for ID had the main goal of developing the potential of museums as places of intercultural dialogue. After researching and collecting good practice case studies, it developed guidelines for good practice as ideal parameters for the implementation of pilot activities that the project had foreseen as part of its workplan.

Calls were launched in the four partner countries, the Netherlands, Italy, Spain and Hungary, to identify projects that intended to put the guidelines into practice. The 30 pilot projects supported by MAP for ID with training activities and with small grants proved to be the best way to exploit and mainstream the project's outcomes. For many of the 30 museums involved, embracing the MAP for ID guidelines meant introducing a new paradigm and new approaches to their work, as well as a willingness to share with their communities some of the responsibility for the collections and their interpretation. For some, the new way of working experienced during the piloting was permanently built into the institutional fabric of their organisation.

An international cooperation project can also have an impact and leave a legacy at local level when other smaller organisations are involved to share some of its outputs and try out some of its practices.



## The People's Smart Sculpture PS2 [↗](#)

### Funding Programme: Creative Europe

The People's Smart Sculpture – Social Art in European Spaces (2014–2018) was a creative research and innovation project about the cultural evolution of the European city of the future. The project connected people and fostered the exchange of ideas about and for smart cities, integrating new art, design thinking, science, smart technologies and user culture for the participatory redesign of urbanity.

The 12 project partners implemented 11 experimental sub-projects and a European study about new forms of participation. While some PS2 sub-projects shed light on the ways we perceive our city space, or create speculative city environments, others analysed problems, identified challenges and explored interdisciplinary solutions with citizens. The variety of approaches reflected the diversity of people, skills, urban art, social processes and urban development. Renowned artists and designers from 29 countries participated in the sub-projects. Scientists from media-labs, computer science, cultural science, art history, sociology, architecture, design and urban planning also engaged with the creative processes. Digital technologies not only played an important role in the PS2 project art activities themselves, but directly supported the innovation process by offering new opportunities for empowerment and societal integration of people of all social groups.

Coordinator: Hochschule Bremen, M2C Institute for Applied Media Technology and Culture.

Partners: NI Institute and Museum Bitola, Gauss Institute Bitola (MK), Kristianstad University, Pramnet (SE), Warehouse9, Copenhagen (DK), Duesseldorf University of Applied Sciences (DE), University of Oslo, Stiftelsen Oslo Barnemuseum (NO), Gdansk City Gallery - Gdanska Galeria Miejska (PL), Helsinki Metropolia University of Applied Sciences (FI), The Museum of Broken Relationships, Zagreb (HR).

## Methods and tools for project development



### Analysis of the context

A thorough analysis of the context that generates the need for the project is necessary to set a backdrop against which the project idea can gain strength and relevance. Researching the context, being aware of the **state of play** and giving evidence of the innovative content of the project, showing that it represents an advancement in the field, will also prove important during the project's evaluation phase.

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### Example of the context analysis

The closure of museums during lockdown has led to a huge increase in their use of digital technology to reach the public, often without the museum having a strategy and without staff having sufficient skills to communicate digitally in a professional way. This led many museums to 'move' online and produce multiple types of digital content while generating results of very different quality. The reopening of museums to the public with limited visitor numbers indicates that remote activities will have to continue alongside in-person activities, at least in the medium term. Museums therefore need to equip themselves with tools and skills to deal with this new situation. Transferring specific skills related to the use of digital tools to museum staff is the main aspect emerging from the analysis of this context.

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## Stakeholder Analysis Matrix

When developing the project idea, in addition to identifying the target group – i.e. both the direct and indirect beneficiaries of the project outcomes – and the institutions that can be partners, one should also try to think of those players who will not be included in the partnership, but will have a role in the success of the project. To this end, the use of the Stakeholder Analysis Matrix can be of help.

### EXAMPLE OF STAKEHOLDER ANALYSIS MATRIX FOLLOWING ON FROM THE ANALYSIS OF THE CONTEXT

Stakeholder/ Group of stakeholders	Main characteristics	Interests and expectations with regard to the project	Possible contributions to the project	Potential benefits/ risks to the stakeholder/s posed by the project	Possible strategies for engaging stakeholder/s
<b>Museum staff</b>	<p>They generally have strong disciplinary skills, but little knowledge of digital tools and ways of communicating with the public.</p> <p>They are highly motivated and available for professional growth opportunities.</p>	<p>Interest in promoting an image of the museum in step with the times, capable of reaching its audience online.</p> <p>Interest in continuing a relationship with the public, albeit in different ways in the 'new normal'.</p> <p>Expectations to be trained to produce and transmit quality digital content to the public.</p>	<p>Analysis of the state of play.</p> <p>Contribution to building a shared digital strategy for the museum.</p> <p>Analysis of training needs.</p>	<p>Benefits:</p> <p>Acquisition of new skills.</p> <p>Audience development.</p>	<p>An analysis of the training needs is made, so the operators have the opportunity to express their needs.</p> <p>Training activities are offered free of charge and during working hours.</p> <p>Participation in a European project generates contacts with other colleagues and an openness to working in an international context.</p>
<b>Public</b>	<p>Very different characteristics depending on whether they are museum goers or not.</p> <p>Very different characteristics depending on whether they are digitally literate or not.</p>	<p>Extension of the offer available online (the digital contents of the museum are added to other offers).</p> <p>Replacing real visits with virtual visits.</p> <p>Receiving interesting and well-structured digital content from the museum.</p>	<p>Remote participation and involvement.</p> <p>New ideas and feedback from the public.</p>	<p>Benefits:</p> <p>Increase and diversification of audiences.</p> <p>Opening of new and different communication channels with the public</p>	<p>Appropriate choice of information channels.</p> <p>Creation of mechanisms to increase participation, e.g. collection of feedback, online consultation.</p>
<b>Museum associations or museum training organisations in Europe</b>	<p>By definition, they are organisations capable of networking on a national/international level.</p> <p>They have communication channels in the museum field at European level.</p> <p>They possess the skills for the creation and delivery of training modules.</p>	<p>Contribute to the growth of the network.</p> <p>Create moments of sharing/exchange between museum operators in Europe.</p> <p>Build platforms/repositories of materials that can be used later.</p>	<p>Provision of sharing/networking mechanisms.</p> <p>Provision of channels for the dissemination of the project and the dissemination of results at European level.</p>	<p>Benefits:</p> <p>Growth of the network.</p> <p>Creation of platforms/repositories of materials that can be used later.</p>	<p>Being part of an international exchange.</p> <p>Improved reputation for participation in a European project.</p> <p>Additional funds deriving from the European project.</p>

## Logical Framework Matrix

The Logical Framework Matrix is first of all a planning tool for systematic thinking that allows users to relate activities to outputs, outputs to specific objectives and specific objectives to high-level goals or impacts. It is useful not only for the planning of a project, but also for its implementation, monitoring and evaluation, as it brings all key components of a project in one place.

The matrix essentially provides a summary of the project down to the activity level. It is compiled top down, but reads bottom up.

### EXAMPLE OF LOGICAL FRAMEWORK MATRIX FOLLOWING FROM THE ANALYSIS OF THE CONTEXT AND FROM THE STAKEHOLDER ANALYSIS

Logic of intervention	Objectively verifiable indicators	Sources of verification	Assumptions
<p><b>Overall objectives (goals/impact)</b> state the long-term benefits or impacts to which the project will contribute at international level, within the framework of a wider economic and societal vision.</p> <p>e.g. To increase the ability of European museums to communicate effectively with their audiences using digital tools.</p>	<p><b>Objectively verifiable indicators</b> prove to what extent the objectives have been achieved. They should draw upon data that is readily available or that can be collected with reasonable extra effort as part of the administration of the project, either quantitatively or qualitatively, in a factual way.</p> <p>e.g. 20% increase in online production by museums within two years of starting the project.</p> <p>Increase in user satisfaction by 10% compared to the years 2018–2019.</p>	<p><b>Sources of verification</b> describe the sources of information that demonstrate what has been accomplished.</p> <p>e.g. Statistics of museums at European level (EGMUS).</p> <p>Ad hoc surveys (e.g. Eurostat on participation in culture).</p>	<p><b>Assumptions</b> are the events, conditions or decisions outside the control of the project/project management necessary for the achievement, respectively, of the goal, of the purpose, of the production of the outputs and the start of the activities.</p> <p>e.g. Availability of additional resources from the funding bodies.</p>
<p><b>Specific objectives (purpose)</b> state the expected outcomes, or direct effects of the project, the benefits for the target group.</p> <p>e.g. To improve the skills of museum professionals in the use of digital technology, particularly for those whose institutions are partners in the project.</p>	<p><b>Objectively verifiable indicators</b></p> <p>e.g.</p> <p>a) 25% increase in digital training courses for operators belonging to the museums involved in the project compared to 2019.</p> <p>b) 25% increase in digital material produced by the museum and made available online compared to 2019 or within one year of the start of the project.</p>	<p><b>Sources of verification</b></p> <p>e.g. Websites of the museums involved.</p> <p>Social channels used by museums.</p>	<p><b>Assumptions</b></p> <p>e.g. Museum professionals' awareness of their training needs.</p> <p>Willingness to grant time for the training of professionals during working hours by the funding bodies.</p>

Logic of intervention	Objectively verifiable indicators	Sources of verification	Assumptions
<b>Outputs/Deliverables</b> e.g. a) One MOOC in English produced. b) 10 in-person training courses carried out. c) One repository of digital materials. d) 10 digital online and printed educational publications produced.	<b>Objectively verifiable indicators</b> e.g. a) At least 700 participants registered in the MOOC members. b) At least 200 participants finishing the MOOC. c) 50 training modules produced. d) 10 training courses provided. e) 40 examples of uploaded digital materials. f) 10 publications (printed and online).	<b>Sources of verification</b> e.g. MOOC registrations. MOOC database. Signed attendance sheets. Access to the database/repository. Download of publications.	<b>Assumptions</b> e.g. Good communication of the MOOC. Availability of museum professionals as participants.
<b>Activities</b> <i>describe the work to be done during the project</i> e.g. Training needs analysis. Search for good practices. Creation of the project website. Design of logo. Identification of the platform for the MOOC. Identification of trainers. MOOC construction and delivery. Design and delivery of training courses. Planning of content for didactic materials. Design of didactic materials. Printing of didactic materials. Dissemination of results. Project meetings. Monitoring. Evaluation of the training effectiveness of MOOCs and materials. Project management evaluation.	<b>Means</b> e.g. Administrative staff: 200 hours. Researcher: 100 hours. Trainers... Graphic designer... External evaluator...	<b>Costs</b> e.g. Cost of admin staff... Cost of researchers... Cost of trainers... Cost of graphic designer... Cost of external evaluator...	

The **Overall Objectives** or goals state the long-term benefits or impacts to which the project will contribute at international level, within the framework of a wider economic and societal vision.

The statement wording could start with "To contribute to..."

The **Specific Objectives** (project purpose) state the **expected outcomes**, or direct effects of the project, and the benefits for the target group.

They should be SMART:

**S** IMPLE

**M** EASURABLE

**A** CHIEVABLE

**R** ELEVANT

**T** IME BOUND

The statement wording could start with "To increase..., to improve..."

**The Outputs/Deliverables** - describe the direct and tangible results the project will deliver, the goods or services the beneficiaries will receive from it.

The statement wording could start with "Produced..., delivered..."

**Activities** - describe the work to be done during the project.

The statement wording could start with "Prepare..., design..., organise..."

The **Objectively Verifiable Indicators** prove to what extent the objectives have been achieved. They should draw upon data that is readily available or that can be collected with reasonable extra effort as part of the administration of the project, either quantitatively or qualitatively, in a factual way.

The **Sources of Verification** describe the sources of information that demonstrate what has been accomplished.

The **Assumptions** are the events, conditions or decisions outside the control of the project/project management necessary for the achievement respectively of the goal, of the purpose for the production of the outputs and the start of the activities.

**RISK MANAGEMENT MATRIX**

As assumptions can significantly influence the level to which the project can achieve its objectives, it might be useful to produce an initial Risk Management Plan at this stage, to describe the factors that pose potential risks for the implementation of the project activities and the means of mitigating them. The Risk Management Matrix can also be used during the running of the project to increase visibility of risks and assist management decision-making.

RISK	POSSIBLE EFFECT	RISK LEVEL (H, M, L)	STRATEGY FOR RISK MANAGEMENT
Changes in the composition of the consortium. One or more partners will not be able to continue the project	Delays in the project implementation, or even failure to deliver some deliverables	M	The project coordinator will take measures to replace the partner/s with suitable one/s and/or to re-distribute the tasks among the other partners. The cooperation agreement signed by the coordinator and each partner, envisages cases where all consortium members are bound to contribute if one partner fails to deliver
Ineffective dissemination of project results. The project doesn't reach out to stakeholders as originally planned	A reduced interest in the project of the envisaged target groups/stakeholders/beneficiaries, which might lead to a reduced future impact of the project	M	Assessment of the communication plan and channels, also through focus groups/interviews with stakeholders, leading to a revision of the communication/dissemination plan



## Project Work Plan and Work Breakdown Structure

The Project Work Plan describes all project-related work needed to achieve the project goals. The Work Breakdown Structure (WBS) breaks the project down into smaller components such as Work Packages (WP), activities and tasks, which can therefore be assigned to different project partners and costed.

Below is an example of a WBS relating to one activity: Development of Training, lasting 22 months. The activity is broken down into sub-activities, which are timed. The green bars represent a Gantt chart. Milestones - used to mark major outputs in the project - are highlighted in red.

Outcome 1. Development of training	Output / milestones	Time	2021												2022											
			JAN	FEB	MAR	APR	MAY	JUN	JUL	AUG	SEP	OCT	NOV	DEC	JAN	FEB	MAR	APR	MAY	JUN	JUL	AUG	SEP	OCT	NOV	DEC
			1	2	3	4	5	6	7	8	9	10	11	12	1	2	3	4	5	6	7	8	9	10	11	12
<b>Activity</b>																										
<b>1.1. Training needs analysis</b>	Milestone: Training needs analysis completed	months 1-4																								
1.1.A Delimitation of field																										
1.1.B Creation questionnaire																										
1.1.C Delivery of questionnaire																										
1.1.D Processing of questionnaire																										
<b>1.2. Planning of educational content</b>	Educational content tested	months 3-6																								
1.2.A Research of good practices																										
1.2.B Creation prototypes	Milestone: Prototype ready																									
1.2.C Content test through prototypes																										
1.2.D Identification: trainers/ format/material providers		months 5-6																								
<b>1.3. MOOC</b>	Development and delivery MOOC																									
1.3.A Selection MOOC platform		months 3-4																								
1.3.B Development MOOC contents	Milestone: Prototype ready	months 8-12																								
1.3.C MOOC delivery		months 13-19																								
1.3.D Evaluation MOOC		months 19-21																								
<b>1.4. In-person courses</b>	Planning and delivery in-person courses																									
1.4.A Planning in-person courses	5 in-person courses planned	months 9-11																								
1.4.B Delivery in-person courses	5 in-person courses delivered	months 13-19																								
<b>1.5. Didactic support materials</b>																										
1.5.A Production of didactic material (digital and hard copy)	Milestone: 5 different didactic materials, 500 hard copies printed each	months 8-13																								
1.5.B. Implementation didactic material repository	Milestone: Prototype ready	months 10-12																								

Work Packages should be described in terms of objectives, lists of activities/tasks, milestones, deliverables, times and costs.

They can vary in nature and numbers depending on the nature of the project.

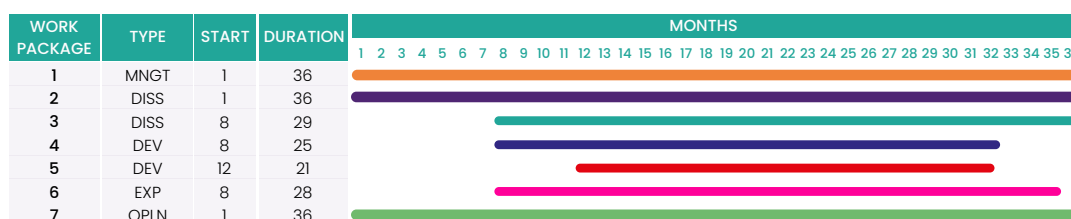
### Work Packages normally include:

- **Project Management** (coordination and administration).
- **Project Development** (e.g background research, mapping of practices, organisation of a conference, etc.).
- **Dissemination** (communication and dissemination plan, project website, project leaflet, publications, etc.).
- **Quality and evaluation plan** (collection of internal and external feedback on project activities and outcomes).
- **Exploitation** (mainstreaming and sustainability of project results).

The logical interconnection of Work Packages/activities/tasks and their sequencing, pinpointing start and end dates, is represented visually by the Gantt chart, which is created starting from the Work Breakdown Structure and tracks the project across time.

Below is the Gantt chart representing the WBS of a European project lasting 36 months and organised in Work Packages; Management (MNGT), Dissemination (DISS), Exploitation (EXP), Quality Plan (QPLN), Development (DEV).

For each WP the start date and duration are indicated.



### Project budget

The **project budget** is created by costing and attributing a monetary value to each activity and resource employed in the project.

Different EU programmes have different budgetary rules, so in order to create a budget for the project, you should carefully study the financial rules of the specific EU programme.

The use of unit costs in the Erasmus + Programme, for instance, simplifies budgeting for applicants and helps them to calculate the grant amount to request.

The EU grant can also be provided in the form of lump sums or flat rates, like in the case of the Erasmus + Sector Skills Alliances Programme, where the budget is calculated exclusively on staff time, i.e. personnel costs, based on estimates of the European Commission, which vary from country to country.

All EU-funded projects require co-funding on the part of the beneficiaries, i.e. the lead partner and the other partners in the consortium, which can vary from 50% to 80%.

The costs attributed to the different headings have to be justified, because the project budget must demonstrate cost effectiveness and represent good value for money.

### **The eligible costs are:**

#### **Direct costs:**

- Staff costs (employees or equivalent, persons under contract)
- Travel costs
- Subsistence costs
- Equipment (up to 10%)
- Other goods and services.
- Subcontracting (up to 30%)

**Indirect costs** (overheads, etc., up to 7%).

### **Award Criteria**

The table shows a very comprehensive list of Award Criteria for EU projects and can be used as a checklist upfront when drafting the application.

#### **RELEVANCE**

The grant application and the results foreseen are clearly positioned in the specific, operational and broader objectives of the programme. The objectives are clear, realistic and address a relevant issue/target group.

#### **QUALITY OF THE WORK PROGRAMME**

The organisation of the work is clear and appropriate to achieving the objectives; the work programme defines and distributes tasks/activities among the partners in such a way that the results will be achieved on time and to budget.

The organisation of the work is very clear, describing in concrete terms the work forms, approaches and contents of outputs. The distribution of tasks within the consortium is balanced. Milestones have been set for monitoring the progress of the project; the organisational model of the work is innovative in applying the method that the consortium proposes to disseminate.

#### **INNOVATIVE CHARACTER**

The project will provide innovative solutions to clearly identified needs of the identified target groups. It will achieve this either by adapting and transferring innovative approaches that already exist in other countries or sectors, or by developing a brand new solution not yet available.

The applicant proves that the field of operation has been explored and clearly emphasises the innovative contribution of the project. The application also shows awareness of similar projects that have been carried out in the past.

### **QUALITY OF THE CONSORTIUM**

The consortium includes all the skills, recognised expertise and competences required to carry out all aspects of the work programme, and there is an appropriate distribution of tasks across the partners.

The partners represent different organisations with diverse experiences. The tasks allocated to each organisation are in line with their strengths and qualifications. The partners' experiences complement each other and the different competencies are taken into consideration in the implementation of the work programme.

### **EUROPEAN ADDED VALUE**

The benefits and need for European cooperation (as opposed to national, regional or local approaches) are clearly demonstrated.

The proposal demonstrates a clear need for the European-level approach and there are significant benefits accruing from the collaboration of organisations across national borders.

### **COST BENEFIT RATIO**

The grant application demonstrates value for money in terms of the activities planned relative to the budget foreseen. The budget is adequate for the proposed activities and demonstrates an efficient use of resources. There is consistency between the Work Programme and the budget, with all aspects of the budget justified and relevant to the proposed activities.

### **IMPACT**

The foreseeable impact on the approaches, target groups and systems concerned is clearly defined and measures are in place to ensure that the impact can be achieved. The results of the activities are likely to be significant. The expected impact is very well-defined in terms of specific results. The short-term target group is well-described in terms of numbers and origin/background of participants. On a long-term basis the consortium has the network and the capability to disseminate the results and outcomes of the project.

### **QUALITY OF THE VALORISATION PLAN**

The planned dissemination and exploitation activities will ensure optimal use of the results beyond the participants in the proposal, during and beyond the lifetime of the project. The work programme includes a very precise dissemination and valorisation strategy and provides adequate resources for the identification of interested sectors, end users and their needs. Additionally, it ensures consultation and involvement of end users in the project life. It also includes a clear exploitation package.

## PM2 Methodology

The **PM2 Methodology** offers guidance through the four phases of a project lifecycle:



**Monitoring and Controlling** happen from beginning to end.

### Initiating

During this phase, the project's objective(s) are formulated, ensuring they are aligned with the organisation's strategic objectives, as well as with the priorities of the funding programme. Background documentation is collected and information is gathered to assess the state of play or to research specific needs in the thematic area of the project, and also to prove that the project represents an advancement in that field. A first description of the project is produced, in terms of objectives, scope, cost, time and desired outcomes and a Stakeholder Matrix is compiled, which identifies all project stakeholders. A concept note is produced and circulated among potential partners.

### Planning

The project is translated into a work plan ready to be executed. The Project Work Plan specifies the project's general and specific goals, the outcomes and the outputs or deliverables. It decides on a schedule for the tasks involved, assigns them to partners and estimates the necessary resources. The components of the project are detailed in a Logical Framework Matrix and broken down into a Work Breakdown Structure. Potential risks that could jeopardise the success of the project are identified and described in a Risk Management Matrix, along with the measures to mitigate them.

### Executing

During this phase the project produces the deliverables/outputs as outlined in the Project Work Plan.

Work Package leaders are in charge of producing the deliverables foreseen in the Work Package for which they are responsible, in collaboration with the other partners involved in the same Work Package.

Some Work Packages see the active participation of all partners, namely Coordination and Management, where all partners need to attend the partner meetings with at least one representative, and prepare and submit the administrative documentation (timesheets, evidence of costs incurred, etc.) to the lead partner for internal reporting, as well as for reporting to the EU. Likewise, all partners are engaged in the Quality Assurance and in the Dissemination Work Package, the latter being of utmost importance to share the project results with potential users.

## Closing

During this phase all deliverables are finalised and delivered, reports (narrative and financial) are submitted, project documents are filed and the project is closed administratively. To guarantee the efficient closing of the project it is necessary that all activities are finalised according to schedule and that records and other supporting documentation are kept in order to prove the proper implementation of the activities and the costs declared as eligible.

**Monitoring** and **Controlling** run throughout a project from beginning to end.

Monitoring is about assessing the project performance against project plans, whereas controlling is about identifying critical issues or risks and taking corrective actions.

Both activities are carried out based on the tasks, outputs and milestones described in the Work Plan and rely on information collected and regularly updated during the project lifetime by the lead partner/coordinator to gauge possible discrepancies and introduce corrective measures.

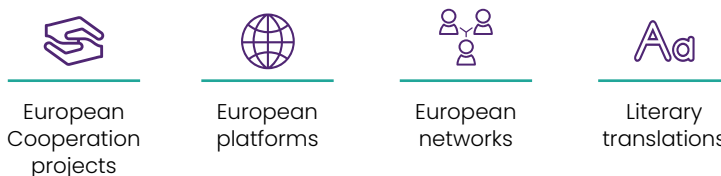
## EU programmes for culture

### Creative Europe [↗](#)

Creative Europe aims to support the European audiovisual, cultural and creative sector and consists of two sub-programmes: Culture and Media. The Culture sub-programme is designed to safeguard and promote cultural and linguistic diversity and to strengthen the competitiveness of the cultural and creative sectors.

The programme provides financial support for the transnational mobility and capacity building of artists and cultural professionals, for the circulation of cultural and creative works, and for cooperation projects focused on audience development.

The Culture sub-programme has four funding strands:



There are two categories of cooperation projects:

**Smaller scale cooperation projects** which involve a minimum of three partners (a project leader and two other partners) from three eligible countries.

Applicants can apply for up to €200,000, which should represent a maximum of 60% of the eligible costs; 40% match funding must be sourced by the project partners.

**Larger scale cooperation projects** which involve a minimum of six partners (a project leader and at least five other partners) from six different eligible countries.

Applicants can apply for up to €2 million, which should represent a maximum of 50% of the eligible costs; 50% match funding must be sourced by the project partners.

For both categories of projects, the maximum duration (eligibility period) is 48 months.

Both small and large scale cooperation projects need to address the overall aims of the Creative Europe programme by addressing at least one of the programme's five priorities:

- **Promote the transnational mobility** of artists and culture professionals; transnational circulation of cultural and creative works; promotion of cultural exchanges; intercultural dialogue and understanding for cultural diversity and social inclusion.
- **Strengthen audience development** which aims to directly engage people and communities in experiencing, enjoying and valuing arts and culture resulting in accessible and inclusive culture.
- **Foster capacity building** which assists cultural operators to develop their skills and internationalise their careers particularly in the areas of:



Digitalisation



New business models



Education and training

- **Enhance international dialogue** to promote shared EU values and mutual understanding and respect for other cultures, thereby contributing to the social integration of migrants and refugees.
- As a legacy to the European Year of Cultural Heritage, **raise awareness of common history and values**, and reinforce a sense of belonging to a common European space.

The programme is open to all creative and cultural organisations from the EU Member States, but also from a wide range of non-EU countries. At present the following countries can fully participate in the Creative Europe Culture sub-programme: Iceland, Norway, Albania, Bosnia and Herzegovina, North Macedonia, Montenegro, Republic of Serbia, Georgia, Moldova, Ukraine, Tunisia, Armenia, Kosovo.

## Erasmus+

Erasmus+ is the EU programme to support education, training, youth and sport in Europe. It provides opportunities for a wide variety of individuals and organisations – including universities, education and training providers, thinktanks, and research centres – in different countries to develop and share knowledge and experience.

Erasmus+ covers five different fields:

- School education
- Vocational education and training
- Higher education
- Adult education
- Youth

and supports three main types of Key Actions (KA):

**Learning mobility of individuals (KA1)**, including:

- Participation in courses and training abroad
- Job shadowing in an organisation in another country
- Mobility projects

**Cooperation for innovation and exchange of good practices (KA2)**, including:

- Strategic partnerships: transnational projects intended to test and implement innovative practices in the field of education, vocational training and youth
- Sector Skills Alliances: transnational projects aimed at identifying skill gaps in a specific sector and designing and delivering vocational training programmes to rectify the situation

**Support for policy reform (KA3)**

- Activities are targeted at the achievement of the goals of the European policy agendas and funded to support policy reform.

For KA1 Mobility projects and KA2 Strategic partnerships, the EU maximum grant is €150,000 per year, for a project duration of two or three years.

Both Creative Europe and Erasmus + are managed at central level by the **Education, Audiovisual and Culture Executive Agency (EACEA)**.

Some Erasmus+ actions (KA1 and KA2) are managed at national level by the **Erasmus+** National Agencies. This means that applications are submitted to the National Agency of the country where the lead partner is located and are evaluated by national assessors.



**Tip:** the number of applicants and consequently the success rate for Erasmus + KA1 and KA2 projects can vary significantly from country to country. It would be advisable to find a lead partner in a country where competition is not so high!



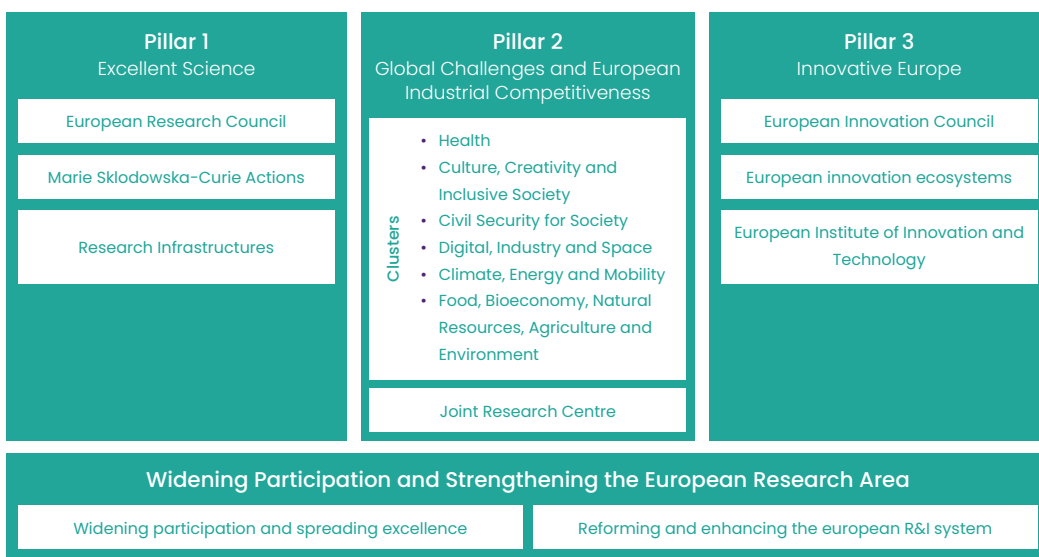
### 3.4.3 Horizon Europe

Horizon Europe is the EU Framework Programme for Research and Innovation succeeding Horizon 2020 (2014-2021). The programme aims to increase European leadership in innovation and entrepreneurship, through world-class research.

Horizon Europe is structured in three pillars:

- Excellent Science
- Global Challenges and European Industrial Competitiveness
- Innovative Europe.

supported by activities aimed at widening participation and strengthening the European Research Area.



Pillar II includes six broad thematic clusters of activities, among which is Culture, Creativity and Inclusive Society, which is focused on democratic governance, on cultural heritage – to contribute to its protection and accessibility and promote better public engagement – and the creative economy, and on social and economic transformations.

In the new funding period 2021–2027, the cultural and creative sectors are given prominence in the EU research programme like never before. Lead partners in cooperation projects funded by Horizon Europe are usually universities and research centres.

The Horizon Programme includes different types of action, among which are:

- Research and Innovation Actions (RIA), aimed at establishing new knowledge, where the EU funding rate is 100%
- Innovation Actions, which are funded with 70% of the overall costs by the EU, with the exception of non-profit organisations, for which the EU funding rate goes up to 100%
- Coordination and Support Actions (CSA), consisting of accompanying measures – standardisation, dissemination, networking, etc. – which are funded 100%.

For Horizon 2020, the average funding equals €1.5 – 1.76 million per project.

## Funding for non-EU countries [↗](#) [↗](#)

Several non-EU countries are eligible for European funds, whether they are EU candidates or potential candidates, or are located east and south of the territory of the European Union.

**The Instrument for Pre-Accession Assistance (IPA)** is the programme by which the EU supports reforms in the 'Enlargement Countries', creating incentives for EU future members to work on the transformation of their societies. Current beneficiaries are: Albania, Bosnia and Herzegovina, Kosovo, Montenegro, North Macedonia, Serbia and Turkey. As part of IPA, **the Interreg Cross Border Cooperation Programmes** support cross-border co-operation between candidate countries, potential candidate countries and EU Member States.

**The European Neighbourhood Policy (ENP)** is implemented through **the European Neighbourhood Instrument (ENI)** which funds bilateral and cross border cooperation to promote the role of civil society in the Neighbourhood countries: Armenia, Azerbaijan, Belarus, Georgia, Moldova and Ukraine (Eastern Neighbours); Algeria, Egypt, Israel, Jordan, Lebanon, Libya, Morocco, Palestine, Syria and Tunisia (Southern Neighbours).

Other countries are eligible for funding and can be full partners in some EU Programmes, like Creative Europe and Horizon Europe .

## Other opportunities

### NEMO grants [↗](#)

NEMO offers members the opportunity to travel to other countries to attend training courses or be part of a learning exchange using lump sum grants. Such opportunities are regularly advertised on the NEMO website.

### Erasmus+ mobility projects [↗](#)

Erasmus+ is the EU programme dedicated to education and training. Opportunities to take part in professional development activities and funding for international mobility are offered to staff working in education at all levels, including schools and vocational training institutes, but also cultural organisations.

Training abroad can consist of study visits, job shadowing, professional development courses or specific competence-building events. Organisations applying to send their staff abroad must identify a hosting organisation in the receiving country and submit their application to the Erasmus+ National Agency in their own country.

Erasmus+ mobility grants have been used extensively by museums in Europe, particularly by their education departments.

## I-Portunus Scheme – Supporting Creative Mobility [↗](#)

In 2019 the EU programme Creative Europe funded a pilot project called I-Portunus to test a mobility scheme in the cultural sector. Although primarily targeted to artists and culture professionals in the performing or visual arts, the scheme does not exclude those working in museums and cultural heritage organisations. During the trial period, I Portunus supported short-term flexible mobilities in 41 countries with the aim of establishing or improving collaborations, creating new work, and developing audiences. This type of mobility will become a permanent 'Action' under the Creative Europe programme for 2021-2027.

## EU Strategies [↗](#) [↗](#)

Every 10 years the European Commission issues a framework document that sets aims and objectives and provides guidelines for all the activities happening in the following years.

In 2000 the EU published the Lisbon Strategy, which contained the very ambitious objective of transforming the European Union into “the most competitive and dynamic knowledge-based economy in the world capable of sustainable economic growth with more and better jobs and greater social cohesion”.

It rested on three pillars:



### Economic pillar

need to adapt constantly to changes in the information society and to boost research and development.



### Social pillar

investing in human resources and combating social exclusion.



### Environmental pillar

drawing attention to economic growth and the use of natural resources.

Prompting EU Member States to invest in education and training, and aiming for the re-skilling or upskilling of the workforce, the Lisbon Strategy inspired several museums and museum organisations to develop cooperation projects that embraced lifelong learning, capacity building and training for staff, and also introduced adult learning into the participants' educational offer and more consciously transformed museums into informal learning environments.

The following decade was characterised by the **EU Strategy 2020**, which emphasised smart, sustainable and inclusive growth, and adopted targets in five areas:

- Employment
- Research and development
- Climate change and energy
- Education
- Poverty and social exclusion

The next **EU Strategy**, which will run until **2030**, is meant to remain basically unchanged, but with the added objective of achieving a climate neutral economy by 2050 through a Green Deal and “a climate and energy framework which sets targets for cutting greenhouse gas emissions and increasing the share of renewable energy and energy efficiency”.

The priorities of the EU Strategy 2030 will be reflected in the new programmes running 2021–2027 and in the allocation of funds in the Multiannual Financing Frameworks for the same period.

### **Work Plan for Culture 2019–2022 – Priorities** [↗](#)

The priorities identified for the period 2019–2022 are:

1. Sustainability in cultural heritage
2. Cohesion and wellbeing
3. An ecosystem supporting artists, cultural and creative professionals and European content
4. Gender equality
5. International cultural relations
6. Culture as a driver for sustainable development.

### **New Agenda for Culture 2018** [↗](#) [↗](#)

The New Agenda and the accompanying Staff Working Document provide the framework for cooperation on culture at EU level. Member States define the main topics and working methods for policy collaboration on culture through Work Plans for Culture adopted by the Council of Ministers. The New Agenda consists of three strategic areas, with specific objectives corresponding to social, economic and external dimensions.

#### **Priorities of the social dimension:**

- Foster the cultural capability of all Europeans by making available a wide range of cultural activities and providing opportunities to participate actively.
- Encourage the mobility of professionals in the cultural and creative sectors and remove obstacles to their mobility.
- protect and promote Europe’s cultural heritage as a shared resource, to raise awareness of our common history and values and reinforce a sense of common European identity.

#### **Priorities of the economic dimension**

- Promote the arts, culture and creative thinking in formal and non-formal education and training at all levels and in lifelong learning.
- Foster favourable ecosystems for cultural and creative industries, promoting access to finance, innovation capacity, fair remuneration of authors and creators, and cross-sectoral cooperation.
- Promote the skills needed by cultural and creative sectors, including digital, entrepreneurial, traditional and specialised skills.

### Priorities of the external dimension

- Support culture as an engine for sustainable social and economic development.
- Promote culture and intercultural dialogue for peaceful inter-community relations.
- Reinforce cooperation on cultural heritage.

### Additional funding sources

**The European Cultural Foundation** supports cultural exchange and creative expression across wider Europe. Its programmes include the STEP travel grants which encourage mobility and the TANDEM Cultural Exchange programme, which facilitates the exchange of cultural managers.

**The European Economic Area (EEA) and Norway Grants** are funded by Iceland, Liechtenstein and Norway to contribute to a more equal Europe, both socially and economically, and to strengthen the relations between Iceland, Liechtenstein and Norway, and 15 less prosperous EU countries in Central and Southern Europe.

**The Nordic Culture Fund** (Nordisk Kulturfond) promotes cultural cooperation between Denmark, Finland, Iceland, Norway, Sweden, Greenland, the Faroe and Åland Islands. It supports innovative artistic and cultural projects and networks in the Nordic region.

**The Nordic Culture Point** manages the Nordic Council of Ministers' funding programmes for cultural cooperation. It supports cultural and artistic projects with a strong Nordic dimension and funds mobility and networking opportunities for artists and cultural professionals.

**Nordplus** is a mobility and network programme for education and lifelong learning in the Nordic and Baltic countries. General objectives for Nordplus 2018–2022 are to strengthen and develop Nordic co-operation on education, and support quality and innovative products and processes in education.

**The Visegrad Fund** promotes regional cooperation, including culture, education, tourism and youth in the Visegrád Region (V4: Czech Republic, Hungary, Poland and Slovakia) and between the V4 region and other countries, especially in the Western Balkans and Eastern Partnership regions.

**The Central European Initiative** (CEI) is a regional intergovernmental forum which supports European integration and sustainable development through cooperation between and among its Member States and with the European Union. It promotes intercultural dialogue, the protection of cultural heritage and supports creative industries. Members are: Albania, Belarus, Bosnia and Herzegovina, Bulgaria, Croatia, Czech Republic, Italy, Hungary, Macedonia, Moldova, Poland, Romania, Slovak Republic, Slovenia, Serbia, Ukraine and Montenegro.

**The Anna Lindh Foundation** is an international organisation working to promote intercultural and civil society dialogue. It funds mobilities and intercultural research projects to support EuroMed collaborations.

**Asia Europe Foundation – ASEF** is an intergovernmental not-for-profit organisation which brings together the peoples of Asia and Europe. Within ASEF, the Asia-Europe Museum Network (ASEMUS), set up in 2000, is a network of European museums with Asian collections that “supports knowledge and personnel exchange between Asian and European museums as well as the development of collaborative projects among member museums, including through the movement of collections”.

### **Indirect funding or Structural Funds**

Structural and Investment Funds (ESIF) are the main tool through which the European Union implements its Cohesion Policy, which supports economic, social and territorial cohesion, with the objective to redress the economic and social balance and the differences between different regions in Europe. Each region therefore is entitled to more or less funds depending on whether it belongs to a disadvantaged or developed area.

The European Structural and Investment Funds are:

- European Regional Development Fund (ERDF)
- European Social Fund (ESF)
- Cohesion Fund (CF)
- European Agricultural Fund for Rural Development (EAFRD)
- European Maritime and Fisheries Fund (EMFF)

European Territorial Cooperation Programmes (also known as Interreg) are part of the EU Cohesion Policy.

Until 2020 the European Territorial Cooperation Programmes were built around three strands of cooperation, which are likely to become four in the next funding period:

- Cross-border cooperation for areas separated by an EU border, as well as for those bordering (potential) candidate countries;
- Transnational cooperation for a specific larger area, like Central Europe or the Alpine Space;
- Interregional cooperation for all EU regions.

Each Interreg programme identifies priority axes, which often include the protection and enhancement of natural and cultural heritage. Museum cooperation projects can be funded through the different European Territorial Cooperation Programmes.

Management of the Structural Funds is the responsibility of each Member State. To access them, one should therefore apply to the relevant regional or national authorities in the own country. For each programme, a managing authority at national, or regional level is appointed, which informs potential beneficiaries, selects the projects and monitors the implementation process.

The managing authorities are also involved in drafting the “operational programmes” that define the priorities for the implementation of the Cohesion Policy in an area and, in doing so, select the themes and types of action to be funded.

## Template – advocacy letter for museum associations

The letter below is a draft letter that can be used by museum associations or networks to reach out to their national Creative Europe Desks to initiate exchange and cooperation. The letter is intended as a template for how to start the outreach contact and can be adjusted to the applicable situation.

Date: [Day Month] 2021

Re: invitation to increase cooperation with the museum field

Dear [Creative Europe Desk point of contact],

In light of the start of the 2021-2027 EU funding programmes Creative Europe Programme, Horizon Europe and Erasmus+, [our organisation] would like to reach out to you. Our organisation represents [number of museums] that welcome, enrich, surprise and enlighten [number] visitors every year. Together these museums play an important role in our society; in addition they have a turnover of [number] contributing [percentage] percent to the GDP of our country.

Our organisation has an ambition to contribute to international and European cooperation between museums, their employees and other organisations with relevant knowledge and experience. This ambition follows from our [ambitions in projects plans/mission statement about international cooperation or similar proof of your ambition].

As our Creative Europe Desk you have the ambition (and mission) to provide counsel on the Creative Europe Programme and to function as a liaison in finding information on potential cooperation partners for, among others, cultural institutions. Many of our museums would be excited to be more involved in the opportunities that are available for European cooperation projects supported by the above-mentioned EU programmes.

We would therefore kindly invite your organisation to a meeting to explore where the ambition of both our organisations can be aligned and whether there might be opportunities to work together on our shared goal: to boost European exchange, interaction, cultural enrichment and cooperation.

After the initial contact has been established:

We have several ideas for where our organisations could benefit from working together:

[Call to action 1] We would like to invite a representative from your organisation to present the work of your Creative Europe Desk to our members at a suitable event, for example with museum professionals who are in charge of development, managing museum relations and fundraising. At such an event our members can get to know your organisation and find out all the relevant knowledge, ideas and inspiration they need to get involved in European cooperation projects and exchanges.

[Call to action 2] We kindly invite you to contact our members – the museums, see annex for contact details – to inform them about any opportunity, whether it be a call for tender, project, programme or anything else that comes up at EU level.

[Call to action 3] We kindly invite you to include our museum – see annex again – in regular mailings on relevant news or activities in the field of EU and international cooperation.

[Call to action 4] We kindly ask you to reach out to your network, including your contacts at the Creative Europe Programme, and encourage them to include museums as potential funding beneficiaries of the programme.

Your faithfully,

[Sign]

Annex: Our members are the following organisations:

[Include list of all members including where relevant contact persons, email address/phone numbers and/or address]

## Tips from an EU project evaluator

**“The following observations are based on my experience as an evaluator of proposals. Over 10 years, I have been involved in evaluating Culture and Creative Europe co-operation projects; Platforms and some smaller strands; digital cultural heritage proposals for the Information and Communication Technologies Policy Support Programme (CIP/ICT-PSP) and its successors in Horizon 2020 (H2020); and heritage research projects in H2020.”**

What is the nature of the evaluation process?

- a mechanical exercise where the applications are closely evaluated against the criteria contained in the call
- an exercise where only a very limited amount of time is available for understanding the point of individual projects
- done by experts who try to be as objective as possible and are more or less qualified in a particular area
- looking at a number of issues in addition to the cultural or artistic value of the idea, such as clarity in budget and work plan; the composition of the consortium; the quality of dissemination and communication efforts.

What an expert likes to see in an application:

- **alignment with the ‘call’:** read the call criteria carefully and explain clearly how your project responds to these criteria. Respect the call guidelines in everything.
- **clarity:** make your point as easy as possible to understand; explain the aim of your proposal as early as possible
- **comprehensiveness:** cover all the criteria, not just the importance of the content. Remember that all information needs to be in the proposal
- **cooperation:** in particular in Creative Europe cooperation calls, the project needs to be a real cooperation project, meaning that all partners need to have a valid and real role in the project, and this role is explained in the proposal
- **technical expertise:** prepare and include a clear, detailed, transparent and justified budget; assess risks and explain how you mitigate them; present a management plan that is clear and credible; define roles and responsibilities. Pay very specific attention to the dissemination (providing information to your peers) and communication (communicating the project to the general public) plan and activities, as these are very often the weakest parts in any proposal, but are very high on the agenda of the evaluators. Indeed, the commission has high expectations with regard to both activities in a project application.



Hallmarks of a good application:

- it hits the criteria of the call, instead of bending the call to hit the objectives of the project
- the point of the project is explained clearly, concisely and at the start of the proposal
- it justifies its innovative position, but not exhaustively
- the language is clear, correct and to the point
- all criteria are clearly covered and explained (including the technical ones)
- the budget is detailed and clearly explained
- the action plan is concrete and tied to both objectives and the budget
- and it has a super good, exciting idea that will have real impact on as many people as possible – users and audiences first.

### Tips from a lead partner

#### PLANNING

**Planning at initial stage** – planning is key when the project is conceived and designed. So much of the smooth running of a project depends on how well it has been planned: are the objectives too ambitious? Is the workplan realistic? Are the deadlines doable, considering that the partnering organisations will also have their day-to-day business to tend to?

Does the budget provide enough resources for the activities planned? Allocate resources to each partner for the deliverables they are in charge of, but keep a reserve in the coordinator's purse to cover extra or unexpected activities partners might want to carry out and that haven't been planned, provided they are in line with and beneficial for the whole project. You will make them happy!

Create and nurture a sense of ownership of the project – this starts at planning stage, by sharing content, involving all partners and agreeing with them on activities and budget allocated, but continues throughout the executing phase. Remember that partners have their institutional tasks and priorities, so the project has to add something to their working routine that they consider beneficial and in line with the goals of their organisation. This is the best way to keep everyone active and happy. During partner meetings, take some time to sit in a circle and evaluate the running of the project together, leaving aside quality assurance questionnaires for a moment, in favour of a direct and straightforward exchange.

**Planning partner meetings** – meeting with partners should represent a valuable and pleasant moment when people engaged in a project get together to discuss and take some decisions, and basically assess the progress of a project. All that can be done before the meeting takes place should be carried out by the project coordinator, so that everyone receives information and documentation beforehand and decisions

take up minimum time. There isn't a worse feeling than sitting in a room with many people, hundreds of kilometres away from your office, and thinking you are wasting your time!

If needed, organise bilateral or group sessions during the in-person meetings to discuss specific details of the project. If there are problems or uncertainties regarding the administrative formalities or the financial issues, set up an 'admin-financial helpdesk' to address them one by one with the partners who need this.

And fill in gaps between in-person meetings with online communications (not too few, but not too many!)

Don't underestimate differences in the way people work in different countries, in the use of time, in the meaning attached to the same English word, etc. The multicultural dimension is what makes international cooperation interesting, but also challenging. A lead partner should have a sensitivity for cultural differences and try to facilitate equal participation and exchange among partners, for instance by providing linguistic support if an insufficient knowledge of the English language prevents some partners from fully participating and generates misunderstandings.

## Glossary of terms used in the Toolkit

Terms highlighted with \* are taken from the publication by the European Commission, Centre of Excellence in Project Management, PM2 – Project Management Methodology Guide 3.0, 2018, Appendix G.



### Activity\*

An activity is a set of tasks/work belonging to a process/work package in a project, with measurable outputs and limited duration.



### Assumption\*

An assumption is a hypothesis or piece of unconfirmed information that is considered to be true, and is used in order to proceed with an activity (e.g. project planning). Developing different scenarios that match the various outcomes of an assumption is considered vital in risk management.



### Benefit\*

A benefit is a positive effect resulting from a project (i.e. seen as positive by one or more stakeholders). Benefits should be measurable. The term 'impact' is also used to describe benefits in EU-funded projects.



### Constraint\*

A constraint is an internal or external limitation (fact) to a project that has a direct effect on its performance.



### Deliverable

Is a product/service produced with the resources allocated to the project, e.g. training course, conference, manual, video, etc. The term 'output' can also be used.



### Dependencies\*

Dependencies refer to the relationships between events (decisions, problems, activities, processes, projects, etc.) that influence project performance and outcomes, and should be taken into account when planning project activities.



### Dissemination

Refers to the sharing of the project results with target groups and potential users.



### Exploitation

Means using the project results for commercial goals or for policy-making.



### **Gantt chart\***

A Gantt chart is a type of bar chart that represents a project schedule. It may show information such as activities, start and end dates, duration and the relationship between activities.

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### **Goal\***

A goal is the result or achievement toward which effort is directed. Goals are broad statements of achievable outcomes, consistent with the mission statement of a programme or organisation.

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### **Impact\***

The impact measures the (permanent or temporary) effect of a project on the organisation's processes, policies, technology, culture and people, or on the external environment.

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### **Impact indicator**

Measures change in attitude, practice or policy, usually long-term.

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### **Mainstreaming**

The process of 'making something new seem normal', i.e. in the case of international projects, successfully disseminating results and encouraging their transfer to other organisations, influencing and improving policies and practices, positively shaping other organisations' practices.

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### **Milestone**

A milestone indicates a significant point or event and is used to mark a major output in a project.

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### **Objective\***

An objective is a target or metric that a person or organisation seeks to meet. It can be the desired output of a change/project and is usually defined in terms of scope, time, cost and quality. As far as possible, objectives should be Specific, Measurable, Attainable/Achievable, Relevant/Realistic and Time-bound (SMART).

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### **Outcome**

Is a change that materialises for the target groups after the completion of the project (e.g. improved knowledge, increased awareness).

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### **Output\***

See Deliverable.

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### **Output indicator**

Measures what has been produced (e.g. number of people trained, number of participants at a conference).

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### **Product**

Is the tangible output of a project.

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### **Project\***

A project is a temporary organisational structure that is set up to create a unique product or service (output) within certain constraints. Temporary means that every project has a definite beginning and a definite ending. Unique means that the product or service is different in some distinguishing way from existing products and services. Projects are run by people, constrained by limited resources, and planned, executed and controlled. Projects are often critical components of the performing organisations' business strategy.

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### **Project Work Plan\***

The Project Work Plan identifies and organises the project into deliverables, work packages, activities and tasks needed to achieve the project objectives. It establishes a base from which to estimate the duration of the project, determine the required resources and schedule the work.

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### **Quality\***

The totality of features and characteristics of a product or service that bear on its ability to satisfy stated or implied needs.

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### **Quality Assurance\***

Quality Assurance (QA) is the activity of providing the evidence needed to establish the quality of work and therefore provide enough confidence that the project will satisfy the desired scope and quality requirements within its constraints.

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### **Resource\***

A resource is an asset or object needed to achieve project objectives (e.g. people, budget, software, hardware, facilities, equipment and materials).

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### **Result**

See Outcome.

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### **Risk\***

A risk is an uncertain event/set of events (positive or negative) that, should it occur, will have an effect on the achievement of project objectives. A risk is generally measured by a combination of the likelihood (probability of the risk happening) and the size of the impact on the project.

---



### **Risk management\***

Risk management describes a continuous, proactive and systematic process for identifying, assessing and managing risks in line with the accepted risk levels, carried out throughout the project to provide reasonable assurance regarding the achievement of project objectives.



### **Stakeholder\***

A stakeholder is any individual, group or organisation that can affect, be (positively or negatively) affected by, or perceive itself to be affected by the project. A stakeholder can also exert influence over the project and its deliverables.



### **Target group**

Is the group of people or the audience a project intends to reach or involve.



### **Work breakdown\***

The work breakdown is part of the Project Work Plan. It consists of a hierarchical description of all work that must be done by the project team to meet the needs of the requestor. The work breakdown categorises the project into smaller and more manageable components, such as deliverables, work packages, activities and tasks. Each lower level offers a finer level of detail on the deliverables and work that together define the project output(s) and the work involved to produce them.



### **Work package\***

Work package is a component of the project work breakdown. It represents a group of project work described in activities and tasks.

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## Resources

### Guides to working internationally, funding and managing projects

J. Weeks and Association of Independent Museums, Success Guides, Successfully Working Internationally, 2013 [↗](#)

M. Le Sourd, M. Sert and IETM, Fund-Finder, Guide to funding opportunities for arts and culture in Europe, beyond Creative Europe, IETM International Network for contemporary performing arts, 2019 [↗](#)

European Institute of Cultural Routes, Vademecum on resources of funding for the Cultural Routes of the Council of Europe, 2019 [↗](#)

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European Commission, Mapping of Cultural Heritage Actions in European Union Policies, Programmes and Activities, 2017 [↗](#)

European Commission – Directorate General for Regional Policy, European Territorial Cooperation, Building Bridges Between People, 2011 [↗](#)

The EU application process [↗](#)

How to successfully manage a Horizon 2020 project [↗](#)

NEMO, EU funding for Museums, Galleries and Archives in Europe, 2019 [↗](#)

### EU funding

EU funding [↗](#)

EU funding programmes [↗](#)

EU funding programmes and open calls for research and innovation [↗](#)

EU login – Registering in the Participant Portal [↗](#) [↗](#)

EU calls for funding [↗](#)

Partner search for EU-funded projects [↗](#)

Partner search for Erasmus+ projects [↗](#)

Partner search through EPALE – Electronic Platform for Adult Learning in Europe [↗](#)

Project Results (Creative Europe, Erasmus+, Horizon 2020) [↗](#)

Creative Europe and Former Programmes Projects Overview [↗](#)

I Portunus report [↗](#)



## EU programmes funding culture

[Creative Europe](#)

[Erasmus+](#)

[Horizon Europe](#)

[Citizens, Equality, Rights and Values](#)

[EuropeAid](#)

[European Instrument for Democracy and Human Rights](#)

[European Regional Development Fund](#)

[European Territorial Cooperation Programme](#)

[Regional Development and Cohesion Policy 2021-2027](#)

[European Social Fund](#)

[European Structural and Investment Funds](#)

## Non-EU Funding sources

[European Cultural Foundation](#)

[EEA and Norway Grants](#)

[Nordic Culture Point](#)

[Nordisk Kulturfond](#)

[Nordplus](#)

[Visegrad International Funds](#)

[The Central European Initiative](#)

[Anna Lindh Foundation](#)

[Asia-Europe Foundation](#)

## Funding for non-EU countries

[Instrument for Pre-accession Assistance \(IPA\)](#)

[IPA Cross-border Cooperation Programmes](#)

[European Neighbourhood Policy \(ENP\)](#)





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