Assessing the European Union’s contribution to the museums & galleries sector in Scotland

REPORT Researched and Compiled by Euclid

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</tr>
</tbody>
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Executive Summary

**Museums Galleries Scotland**, the national development body for the sector in Scotland, commissioned Euclid to identify EU funding for projects focused on or linked to museums and galleries in Scotland, across the last 10 years. EU funding works in 7 year cycles, so “the last 10 years” was interpreted as follows:

- The whole 7 years of the **2007-13 period**, for which (in theory) full information is available
- As much of the 2014-2020 period as could be ascertained at this time – **2014-2016 being 3 years**.

EU funding can be split into two main categories:

- The **European Structural & Investment Funds (ESIF)**, which are mostly devolved back to the member states and, in the case of the UK, then distributed separately in England, Scotland, Wales and NI. The ESIF also covers the **Interreg** programme which funds projects on the basis of trans-national partnerships and which distributes funds via a number of geographically focused strands and sub-strands (Scotland is eligible to participate in 8 of these sub-strands).
- The **trans-national funds**, which are programmes designed to stimulate collaborative working between partners from several eligible countries, or which support visits and exchanges between countries.

The conclusion is that **56 projects received a minimum of £5.6m in EU funding in the period from 2007-2016**. It is important to note that this figure is subject to a number of qualifications as explained on the following page.

There was a total of **£3.25m from the European Structural & Investment Funds**, with the majority (**£2.57m**) from the ERDF (European Regional Development Fund). There was **£675,000** from the EAFRD (European Agricultural Fund for Rural Development, including LEADER), and none from the ESF (European Social Fund) or the EMFF/EFF (the fisheries funds).

There was a total of nearly **€2.83m** (just over c. **£2.35m** using the exchange rate at 1 January 2014 of €0.8298/£1) from Interreg and the trans-national funds:

- The largest amount – around **€2.35m** – was from the 7th Framework research & development fund (**€2.11m**), and the subsequent programme, the Horizon 2020 programme (**€0.25m**).
- Nearly **€208,000m** via the Interreg programme (part of the ESIF)
- Around **€268,000m** via the Erasmus+ programme for education & training, and its predecessor programmes, Lifelong Learning and Youth in Action
- Over **€205,000m** via the Culture (sub-)programme of Creative Europe, and its predecessor Culture programme.
- Nothing from the Europe for Citizens programme, which focuses on projects related to the history of Europe and the EU, and on democratic engagement and civic participation

This report has been produced in tandem with similar reports for Creative Scotland and Historic Environment Scotland. Taking into account that some projects appear in two or more reports as they cover a range of culture areas, the total level of funding for the culture and heritage sector from EU sources is estimated to be over **£59m** covering around **650** projects funded since 2007.
Finally, it is noted that the value of all this EU funding covers a **breadth of impacts** – from funding which has been of **specific benefit to museums & galleries** in Scotland, to **inward investment into Scottish research institutions** (especially universities) who have a focus on related areas.

### Comments on the Figures

There are a number of points about the figures in this report – all of which would seem to indicate that the figures quoted are likely to be an under-estimate.

**Funding for 2014-2020 started late**

Many of the new programmes for the 2014-2020 period started late, so in some cases, **relatively small numbers of grants have been made so far** – meaning that the figures for the 3 years 2014-2016, which is 43% of the 7 years of the 2014-2020 funding period, most certainly do not represent 43% of the likely grants for this period. This slow start to awarding grants typically happens at the start of each 7 year funding period.

For example, the amount of ESIF was £2.65m for the 7 years 2007-2013, an average of nearly £380,000 per year. However, the total of grants in 2014-2016, a period of 3 years, was nil. Had the funding been at the same rate as the previous period, the total for 3 years should be around £1.15m. One could, therefore, reasonably conclude that “nil” is a significant under-estimate. For the purpose of this report, we have assumed a “nil” figure.

**For projects, estimates have been used for the grant to the Scottish partner**

The only figures available for Interreg and most of the trans-national funds are of the grant for the project, and not the amounts received by any individual partner. The exception is **Horizon 2020 / ERC / FP7**, where the grants to individual partners are available (in almost all cases). The amounts transferred from the lead partner to the co-organiser partners can only be found by analysing the final financial statements of each and every individual project – this information is difficult to access, and was not possible within the resources available for this research.

To address this issue, all the available information for these grants have been assessed and the **number of partners** for each project identified. The project grant was divided by the number of partners to get an estimate for the grant to that partner. In some cases, the actual figure will be more, in some cases, less. This would appear a more appropriate means of calculating a reasonably accurate estimate. The number of partners (and the number of UK partners) are noted in the relevant tables for these programmes.

### Methodology

The research aims to provide figures, with caveats, of the amount of funding the museums and galleries sector has received from the European Union in the last 10 years.

Most of the relevant data has been gathered via online databases operated by the EC or one of its agencies, or by the Scottish government or related agencies in Scotland. For most of these databases, all projects with Scottish partners were checked to see whether they were relevant to the sectors of interest. For some more extensive databases, the initial filtering was through keyword searches. For these, a number of key words used which were agreed with the commissioning body. For MGS, the agreed keywords were: **Archaeolog**, **Artefact**, **Collect**, **Conserv**, **Curat**, **Exhibit**, **Galler**, **Heritage**, **Histor**, **Museum**, **Object**, **Preserv**, **Touris**. However, it is acknowledged that it is possible that a small number of projects may have been missed as a result of using these particular key words.
For the vast bulk of the data gathered, enough information is available to be confident that the projects are indeed relevant to the broad definition of heritage used for this research. However, for the EAFRD, including the LEADER programme, it is likely that not all relevant lists or databases have been received. Therefore, the figures in this section are likely to be an underestimate.

The programmes that were researched are listed in the table below – these are colour coded to help navigate the various levels of funding. The first four columns show the names of these programmes from 2014 – some were different in 2007-2013 and these are included in the final column.

<table>
<thead>
<tr>
<th>Prog Type</th>
<th>Programme</th>
<th>Sub-Programme</th>
<th>Strand / other</th>
<th>2007-2013 names</th>
</tr>
</thead>
<tbody>
<tr>
<td>European Structural and Investment Funds (ESIF)</td>
<td>ERDF</td>
<td>Various</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>ESF (social fund)</td>
<td>Various</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>EAFRD (rural)</td>
<td>RDPS &amp; others</td>
<td>Local Action Groups</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>LEADER</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>EMFF (fisheries)</td>
<td>Various</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Interreg</td>
<td>A: Scot/NI &amp; IE</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>B: Atlantic Area</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>B: North Sea</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>B: NW Europe</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>B: N Periphery</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>C: Interreg Europe</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trans-National Funds</td>
<td>Creative Europe</td>
<td>MEDIA</td>
<td>Many strands</td>
<td>Leonardo, Erasmus, Grundtvig, Comenius.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Culture</td>
<td>Projects</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Erasmus+ (prev Lifelong Learning, Youth in Action)</td>
<td>Key Action 1</td>
<td>Many strands</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Key Action 2</td>
<td>Many strands</td>
</tr>
<tr>
<td>Trans-National Funds</td>
<td>Europe for Citizens</td>
<td>Remembrance</td>
<td>Projects</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Civic Society</td>
<td>Twin Towns</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Networks</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Horizon 2020 / ERC</td>
<td>Several</td>
<td>FP7</td>
<td></td>
</tr>
</tbody>
</table>

For all of these programmes, the starting point was to identify the databases or downloadable lists of funded projects that are provided by the European Commission (for Interreg and the trans-national funds) and by the Scottish government (for most of the Structural Funds: ERDF, ESF, EMFF/EFF) – several hundred databases or schedules were accessed in this way. Other information was obtained from reports published by some of the intermediary bodies involved in these programmes – for example, by the various Local Action Groups (responsible for allocating the LEADER funds, part of the EAFRD).

It has been difficult to obtain detailed information on grants from the EAFRD / RDPS / LEADER programmes, and, as stated above, it is possible that the figures in this report are an underestimate.
The following table provides a summary of the mechanisms used to access the relevant information.

<table>
<thead>
<tr>
<th>Funding Programme</th>
<th>Source of Information – websites, databases &amp; publications</th>
</tr>
</thead>
</table>
| European Structural and Investment Funds (ESIF): ERDF, ESF, EAFRD, EMFF | Some of this data for Scotland has been difficult to access.  
- There are databases that can be downloaded for ERDF & ESF for Highlands & Islands and Lowlands & Uplands for 2007-2013.  
- Contact was made with the Scottish Government, with around 20 Scottish agencies who have responsibility for distributing the ESIF in Scotland; and with around 75 Scottish local authorities and others who have responsibility for allocating the ESIF in Scotland and in particular the LEADER programme.  
- Responses were received from around 20 of these. It is possible that the timescale was too tight for some organisations to be able to produce a detailed response.  
- Therefore it is likely that these sections of the report are likely to be underestimates. |
| Interreg |  
- KEEP – the searchable database for the Interreg programme  
- Websites maintained by the secretariats of the strands relevant to Scotland. |
| Creative Europe |  
- Over 300 (2007-13) & 40 (2014-16) schedules were downloaded from websites of the Education, Audiovisual & Culture Executive Agency (EACEA) and UK Creative Europe Desk |
| Erasmus+ |  
- Over 40 (2007-13) & 50 (2014-16) schedules were downloaded from websites of the Education, Audiovisual & Culture Executive Agency (EACEA) & UK Erasmus+ contact point |
| Europe for Citizens |  
- Over 120 (2007-13) & 18 (2014-16) schedules were downloaded from the website of the Education, Audiovisual & Culture Executive Agency (EACEA) – there is no contact point in the UK |
| Horizon 2020 / FP7 |  
- Searches were made of databases on the websites of CORDIS and the European Research Centre (ERC). |
| Other programmes |  
- European Commission and/or programme websites and/or databases  
- Any other relevant contact points in the UK |
Summary of Amounts Allocated to Museums & Galleries Related Projects

<table>
<thead>
<tr>
<th>Programme</th>
<th>Sub-Programme</th>
<th>Strand / other</th>
<th>Amount in €</th>
<th>€ converted to £</th>
<th>Amount in £</th>
</tr>
</thead>
<tbody>
<tr>
<td>European Structural and Investment Funds (ESIF)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ERDF</td>
<td>Various</td>
<td>2007-13</td>
<td>2,572,876</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>2014-16</td>
<td>0</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>ESF</td>
<td>Various</td>
<td>2007-13</td>
<td>0</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>2014-16</td>
<td>0</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>EAFRD</td>
<td>RDPS, including LEADER</td>
<td>2007-13</td>
<td>595,680</td>
<td>79,498</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>2014-16</td>
<td>0</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>EMFF</td>
<td>Various</td>
<td>2007-13</td>
<td>0</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>2014-16</td>
<td>0</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>Interreg</td>
<td>A: Scotland / NI &amp; Ireland</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td></td>
<td>B: Atlantic Area</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td></td>
<td>B: North Sea</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td></td>
<td>B: North West Europe</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td></td>
<td>B: Northern Periphery</td>
<td>208,019</td>
<td>172,614</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td></td>
<td>C: Interreg Europe</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>Trans-National Funds</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Creative Europe</td>
<td>MEDIA</td>
<td>Many strands</td>
<td>0</td>
<td>0</td>
<td></td>
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<tr>
<td></td>
<td>2007-13: Culture</td>
<td>Various</td>
<td>86,811</td>
<td>72,035</td>
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<tr>
<td></td>
<td>2014-20: Culture Sub-Prog</td>
<td>Various</td>
<td>118,022</td>
<td>97,935</td>
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<tr>
<td>Education / Training / Youth</td>
<td>2007-13: Lifelong Learning</td>
<td>Various</td>
<td>232,084</td>
<td>192,583</td>
<td></td>
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<tr>
<td></td>
<td>2007-13: Youth in Action</td>
<td>Youth</td>
<td>0</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2014-20: Erasmus+</td>
<td>Various</td>
<td>36,324</td>
<td>30,141</td>
<td></td>
</tr>
<tr>
<td>Europe for Citizens</td>
<td>Remembrance (projects)</td>
<td>2007-13</td>
<td>0</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>2004-20</td>
<td>0</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Civic Society</td>
<td>Various</td>
<td>0</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>R &amp; D</td>
<td>FP7 (7th Framework)</td>
<td>2,113,872</td>
<td>1,754,091</td>
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<tr>
<td></td>
<td>Horizon 2020 (incl ERC)</td>
<td>241,891</td>
<td>200,721</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TOTAL: €</td>
<td></td>
<td></td>
<td>2,829,004</td>
<td></td>
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<tr>
<td>TOTALS: £</td>
<td>exchange rate at 1 Jan 2014 0.8298</td>
<td></td>
<td>2,347,507</td>
<td>2,347,506</td>
<td>3,248,054</td>
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<tr>
<td>TOTAL: GB£</td>
<td></td>
<td></td>
<td>5,595,560</td>
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</table>
European Structural and Investment Funds

The European Structural & Investment Funds (ESIF), which are mostly devolved back to the member states and, in the case of the UK, then distributed separately in England, Scotland, Wales and NI. The ESIF also covers the Interreg programme which funds projects on the basis of trans-national partnerships and which distributes funds via a number of geographically focused strands and sub-strands (Scotland is eligible to participate in 8 of these sub-strands).

ERDF: European Regional Development Fund

2007-2013

Highlands and Islands

<table>
<thead>
<tr>
<th>Pr</th>
<th>Project</th>
<th>Applicant</th>
<th>Total costs</th>
<th>EU grant</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Lewis Castle Museum &amp; Archive - Revised</td>
<td>Comhairle nan Eilean Siar</td>
<td>6,660,000</td>
<td>1,800,000</td>
</tr>
<tr>
<td>2</td>
<td>The Highlanders Museum Redevelopment Project</td>
<td>The Highlanders Museum</td>
<td>2,505,707</td>
<td>772,856</td>
</tr>
</tbody>
</table>

Lowlands and Uplands

None relevant to the MGS sectors.

2014-2020

None to date.

ESF: European Social Fund

2007-2013

Highlands & Islands

None relevant to the MGS sectors.

Lowlands and Uplands

None relevant to the MGS sectors.

2014-2020

None to date.
EAFRD: European Agricultural Fund for Rural Development

LEADER

2007-2013

Overall

<table>
<thead>
<tr>
<th>Name of Group</th>
<th>Project Name</th>
<th>LEADER</th>
<th>Convergence</th>
<th>Total Project Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Caithness Horizons</td>
<td>Development of a new Permanent Museum exhibition</td>
<td>£0.00</td>
<td>£6,991.26</td>
<td>£23,096.33</td>
</tr>
<tr>
<td>Clan Donald Lands Trust</td>
<td>The Crofters and the War Oral History Project</td>
<td>£5,293.43</td>
<td>£7,908.13</td>
<td>£29,358.58</td>
</tr>
<tr>
<td>Clan Sinclair Trust</td>
<td>Interpretation Signs at Noss Head &amp; Castle Sinclair Girnigoe</td>
<td>£1,196.34</td>
<td>£5,981.73</td>
<td>£15,951.27</td>
</tr>
<tr>
<td>Cromarty Courthouse Museum</td>
<td>Celebrating the Life and Work of Jane Duncan</td>
<td>£329.40</td>
<td>£4,276.00</td>
<td>£11,513.50</td>
</tr>
<tr>
<td>Dingwall Museum Trust</td>
<td>Every Picture Tells a Story</td>
<td>£2,496.93</td>
<td>£3,123.07</td>
<td>£14,500.00</td>
</tr>
<tr>
<td>Dunbeath Preservation Trust</td>
<td>Dunbeath Fishings Project: Phase 2</td>
<td>£19,394.17</td>
<td>£7,065.69</td>
<td>£35,279.82</td>
</tr>
<tr>
<td>Dunbeath Preservation Trust</td>
<td>The Dunbeath Fishings Project</td>
<td>£0.00</td>
<td>£13,197.88</td>
<td>£47,940.00</td>
</tr>
<tr>
<td>Gairloch Heritage Museum</td>
<td>Gairloch Heritage Museum Re-Development - Development Phase</td>
<td>£1,004.66</td>
<td>£7,301.47</td>
<td>£16,428.26</td>
</tr>
<tr>
<td>Glenfinnan Station Museum Trust</td>
<td>Glenfinnan Station Museum Development - Stage 1</td>
<td>£0.00</td>
<td>£40,743.95</td>
<td>£217,998.65</td>
</tr>
<tr>
<td>Groom House Museum</td>
<td>Developing The George Bain Collection</td>
<td>£6,563.37</td>
<td>£13,331.07</td>
<td>£49,736.09</td>
</tr>
<tr>
<td>Highland Museum of Childhood</td>
<td>The Goods Shed</td>
<td>£0.00</td>
<td>£35,975.86</td>
<td>£432,401.76</td>
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<tr>
<td>Highlanders' Museum</td>
<td>The Highlanders' Museum Re-Development Project</td>
<td>£0.00</td>
<td>£30,566.80</td>
<td>£95,402.00</td>
</tr>
<tr>
<td>Strathnaver Museum</td>
<td>Development of Heritage Awareness</td>
<td>£16,728.79</td>
<td>£29,561.35</td>
<td>£81,210.77</td>
</tr>
<tr>
<td>West Highland Museum</td>
<td>West Highland Museum 3 Year Development Plan</td>
<td>£14,879.63</td>
<td>£17,358.93</td>
<td>£71,640.01</td>
</tr>
</tbody>
</table>

In addition, the following projects have been awarded LEADER funds via their Local Action Group:

Aberdeenshire

<table>
<thead>
<tr>
<th>Project Reference</th>
<th>Project Name</th>
<th>Total Project Costs</th>
<th>Match Funding</th>
<th>LEADER Award</th>
</tr>
</thead>
<tbody>
<tr>
<td>RAL/R4/Apr09/044</td>
<td>Moray Firth Ganseys</td>
<td>£98,472</td>
<td>£85,472</td>
<td>£13,000</td>
</tr>
<tr>
<td>RAL/R2/Nov08/16</td>
<td>Portsoy Salmon Bothy</td>
<td>£57,137</td>
<td>£28,569</td>
<td>£28,568</td>
</tr>
<tr>
<td>RAL/R3/Feb09/041</td>
<td>Turriff Haughs Exhibition Hall &amp; Facilities</td>
<td>£180,736</td>
<td>£29,561.35</td>
<td>£81,210.77</td>
</tr>
</tbody>
</table>

East Ayrshire

<table>
<thead>
<tr>
<th>Organisation</th>
<th>Project</th>
<th>LEADER Grant</th>
</tr>
</thead>
<tbody>
<tr>
<td>Boswell Museum and Mausoleum Trust</td>
<td>Boswell Literary Festival</td>
<td>£27,000.00</td>
</tr>
</tbody>
</table>

Kelvin Valley and Falkirk LEADER

<table>
<thead>
<tr>
<th>Project</th>
<th>Grant</th>
<th>Total Cost</th>
<th>Description</th>
<th>Theme(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kirkintilloch Town Hall Heritage Centre</td>
<td>125,000</td>
<td>265,000</td>
<td>The project will deliver a multi-purpose, flexible community venue in the heart of Kirkintilloch, which will host a variety of community activities, including heritage and culture programming, live performance and social functions. The project will also include the creation of a new Industrial Heritage Museum &amp; Exhibition space within the building dedicated to Kirkintilloch’s industrial past.</td>
<td>Theme 1: Heritage, Tourism &amp; Leisure Theme 2: Community Services &amp; Facilities</td>
</tr>
<tr>
<td>Colzium Café &amp; Visitor Centre</td>
<td>45,000</td>
<td>90,000</td>
<td>LEADER is supporting the café fit-out and bespoke interpretation provision for this centre (as well as marketing costs). This project will increase tourism infrastructure to the Kelvin Valley Area</td>
<td>Theme 1: Heritage, Tourism &amp; Leisure</td>
</tr>
</tbody>
</table>

Orkney

<table>
<thead>
<tr>
<th>Round</th>
<th>Project Title</th>
<th>LEADER Funding Committed</th>
<th>Convergence funding committed</th>
</tr>
</thead>
</table>

Development and Expansion of the Orkney Fossil & Heritage Centre 63,475.00
Development of the Orkney Fossil & Heritage Centre Community Café 5,104.00
Stromness Museum Development Officer Viability Project 5,509.00
Westray Living Heritage 14,356.00

South Lanarkshire

<table>
<thead>
<tr>
<th>Project Name</th>
<th>Description</th>
<th>LEADER award £</th>
</tr>
</thead>
<tbody>
<tr>
<td>Biggar Museum</td>
<td>To create a new museum to exhibit and conserve extensive local collections.</td>
<td>82500</td>
</tr>
</tbody>
</table>

Rural Tayside

Angus
Generating a diverse and sustainable rural economy and supporting entrepreneurial activities

<table>
<thead>
<tr>
<th>Project Name</th>
<th>Description</th>
<th>LEADER award £</th>
</tr>
</thead>
<tbody>
<tr>
<td>L1RTLAG025 Caledonian Railway Shop &amp; Buffet</td>
<td>Caledonian Railway (Brechin) Ltd</td>
<td>£4,860.00</td>
</tr>
</tbody>
</table>

Perth & Kinross
Generating a diverse and sustainable rural economy and supporting entrepreneurial activities

<table>
<thead>
<tr>
<th>Project Name</th>
<th>Description</th>
<th>LEADER award £</th>
</tr>
</thead>
<tbody>
<tr>
<td>L1RTLAG048 Development of Atholl Country Life Museum</td>
<td>Atholl Country Life Museum</td>
<td>£20,673.00</td>
</tr>
<tr>
<td>L1RTLAG063 A Laing Exposure</td>
<td>Heritage Service, Perth &amp; Kinross Council</td>
<td>£2,638.00</td>
</tr>
<tr>
<td>L1RTLAG177 Dunkeld Community Archive</td>
<td>Chapter House Museum Trust</td>
<td>£37,385.00</td>
</tr>
<tr>
<td>L1RTLAG011 Developing the Scottish Crannog Centre</td>
<td>The Scottish Crannog Centre</td>
<td>£38,950.00</td>
</tr>
<tr>
<td>L1RTLAG134 Development of Atholl Country Life Museum Phase 2</td>
<td>Atholl Country Life Museum</td>
<td>£11,250.25</td>
</tr>
</tbody>
</table>

2014-2020

The following projects have been awarded LEADER funds via their Local Action Group:

South Lanarkshire

<table>
<thead>
<tr>
<th>Project Name</th>
<th>Description</th>
<th>LEADER award £</th>
</tr>
</thead>
<tbody>
<tr>
<td>New Lanark Exhibition Gallery</td>
<td>To develop a new exhibition gallery in New Lanark World Heritage Site to enable a rolling programme of exhibitions which enhance the permanent exhibitions, attract new audiences and enhance the offer to repeat customers.</td>
<td>79498</td>
</tr>
</tbody>
</table>

This project will be considered by the LEADER LAG at their next meeting. It is eligible and there is no technical reason why it should not be approved.

EMFF: European Maritime and Fisheries Fund

2007-2013

Aberdeenshire
None relevant to the MGS sectors.

2014-2020

Aberdeenshire
None relevant to the MGS sectors.
## Interreg

### 2007-2013

<table>
<thead>
<tr>
<th>Strand</th>
<th>Project</th>
<th>Lead Partner</th>
<th>Budget</th>
<th>EU Funding</th>
<th>Scottish co-organisers A</th>
<th>Scottish co-org’s B</th>
</tr>
</thead>
<tbody>
<tr>
<td>B: Northern Periphery</td>
<td>The THING Project - THing sites International Networking Group</td>
<td>Sogn og Fjordane County Administration, NO (7)</td>
<td>989002.00</td>
<td>485378.00</td>
<td>Shetland Amenity Trust, Lerwick ZE1 ONY, Highland Council, Inverness IV3 SNX</td>
<td>Department of Archaeology, Orkney College, Kirkwall, KW15 1LX</td>
</tr>
</tbody>
</table>

### 2014-2020

None relevant to the MGS sectors.
Trans-National Funds

The **trans-national funds**, which are programmes designed to stimulate collaborative working between partners from several eligible countries, or which support visits and exchanges between countries.

Creative Europe: Culture / Media

Culture

2007-2013

The following projects had Scottish partners:

<table>
<thead>
<tr>
<th>D/Line</th>
<th>Start</th>
<th>Strand</th>
<th>Ref</th>
<th>Title</th>
<th>Grant</th>
<th>%age</th>
<th>Area</th>
<th>Role</th>
<th>Scottish Partner</th>
</tr>
</thead>
<tbody>
<tr>
<td>2009</td>
<td>2010</td>
<td>1.2.1</td>
<td>507806</td>
<td>TRACES: Transcultural Research Artist Curator Exchange Series (3)</td>
<td>107,515.00</td>
<td></td>
<td></td>
<td>Co-org</td>
<td>Centre For Contemporary Arts</td>
</tr>
<tr>
<td>2008</td>
<td>2009</td>
<td>1.2.1</td>
<td>149434</td>
<td>A Taste Of Europe (9)</td>
<td>200,000.00</td>
<td>38.07</td>
<td></td>
<td>Co-org</td>
<td>The Scottish Fisheries Museum Trust Ltd</td>
</tr>
<tr>
<td>2012</td>
<td>2013</td>
<td>1.2.1</td>
<td>536340</td>
<td>Religion in the Shaping of European Cultural Identity (4)</td>
<td>115,000.00</td>
<td>50.00</td>
<td></td>
<td>Co-org</td>
<td>University of Edinburgh</td>
</tr>
</tbody>
</table>

2014-2020

<table>
<thead>
<tr>
<th>D/Line</th>
<th>Strand</th>
<th>Ref</th>
<th>Title</th>
<th>Lead Partner</th>
<th>Grant</th>
<th>%age</th>
<th>Scottish Partner</th>
</tr>
</thead>
<tbody>
<tr>
<td>2014–2nd deadline</td>
<td>1.1 – Large Projects</td>
<td>559522</td>
<td>NE©XT Accelerator</td>
<td>European League of Institutes of the Arts, NL (20)</td>
<td>€ 1,027,114.41</td>
<td>50.00%</td>
<td>The Royal Conservatoire of Scotland</td>
</tr>
<tr>
<td>2014–2nd deadline</td>
<td>1.2.1 – Small Projects</td>
<td>559278</td>
<td>Ich bin hier, Europäische Gesichter</td>
<td>Staatliche Kunsthalle Karlsruhe, DE (3)</td>
<td>€ 200,000.00</td>
<td>50.00%</td>
<td>National Galleries of Scotland</td>
</tr>
</tbody>
</table>
**Erasmus + / Lifelong Learning / Youth in Action**

This section excludes higher education grants as these are just to Universities for student exchanges, and the info gives no indication what subjects the students may be studying.

### 2007-2013

#### Lifelong Learning

<table>
<thead>
<tr>
<th>Strand</th>
<th>Project</th>
<th>Grant in Euros</th>
<th>Partners</th>
<th>Lead Partner</th>
<th>Scottish co-organisers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Comenius: Multilateral projects</td>
<td>Exploring European history and heritage (2009)</td>
<td>299,920</td>
<td>NL, UK, DE (10)</td>
<td>University of Edinburgh, UK</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Continuing Intercultural Professional Development in Europe</td>
<td>225,000</td>
<td>UK, NL, IT, FI, PL (5)</td>
<td>Education For Global Citizenship Unit (EGCU)</td>
<td>University Of Glasgow</td>
</tr>
<tr>
<td>Grundtvig, Networks</td>
<td>The Learning Museum</td>
<td>474,770</td>
<td>IT, AT, BE, DE, DK, EL, FI, ES, FR, IE, LT, LV, NL, NO, RO, SE, UK, US (23)</td>
<td>Istituto Beni Culturali Regione Emilia Romagna, IT</td>
<td>Culture and Sport Glasgow Glasgow Museums Resource Centre - Woodhead Road, 20 G53 7NN Glasgow UK</td>
</tr>
</tbody>
</table>

#### Youth in Action

None relevant to the museums & galleries sector.

### 2014-2020: Erasmus Plus

#### Key Action 1 Mobility

<table>
<thead>
<tr>
<th>Strand</th>
<th>Project</th>
<th>Applicant</th>
<th>Grant in euros</th>
<th>Partners</th>
<th>Scottish Partner</th>
</tr>
</thead>
<tbody>
<tr>
<td>VET learner and staff mobility</td>
<td>Introducing students and staff to innovation in materials and methods, and connecting them to the European education and employment system.</td>
<td>Myndlistaskolinn i Reykjavik, IS</td>
<td>53,619.00</td>
<td>IS,FI,UK (5)</td>
<td>Glasgow School of Art</td>
</tr>
</tbody>
</table>

#### Key Action 2 Projects

<table>
<thead>
<tr>
<th>Strand</th>
<th>Project</th>
<th>Applicant</th>
<th>Grant in euros</th>
<th>Partners</th>
<th>Scottish Partner</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strategic Partnerships for Schools Only</td>
<td>EUREKA! Past, Present and Future!</td>
<td>Craigclowan Preparatory School, UK</td>
<td>128,000.00</td>
<td>UK,EL,FR,IT,RO (5)</td>
<td></td>
</tr>
</tbody>
</table>
Europe for Citizens

As a general point, the listings of successful projects for this programme do not provide information about other partners – so it is impossible to tell whether any of these other partners were from Scotland. And, even if this information was available, the project title is usually such that it does not provide enough information to tell whether the project was relevant to the sector.

2007-13

<table>
<thead>
<tr>
<th>Area</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Town Twinning</td>
<td>These are very lengthy lists (which only provide the names of the twin towns) and given these are simply meetings between twin towns, it is unlikely these were especially relevant to the sector.</td>
</tr>
<tr>
<td>Networks of Twin Towns</td>
<td>There were no projects led by towns from Scotland – though there were at least one from each of England, Wales and NI.</td>
</tr>
<tr>
<td>Citizens Projects</td>
<td>There were no projects led by organisations from Scotland – though there were several from England.</td>
</tr>
<tr>
<td>Civil Society Projects</td>
<td>There were no projects led by organisations from Scotland – though there were several from England.</td>
</tr>
<tr>
<td>Remembrance Projects</td>
<td>There were two successful projects led by organisations from the UK – one of which was from Scotland, but not relevant to the HES sector.</td>
</tr>
<tr>
<td>Operational Grants (think tanks, networks, platforms, etc.)</td>
<td>There were no projects led by organisations from Scotland – though there were a few from England. Given that these are operational grants, there are no partners as such.</td>
</tr>
<tr>
<td>Support Measures</td>
<td>There were no projects led by organisations from anywhere in the UK. Given that these are support measures, there are no partners as such.</td>
</tr>
</tbody>
</table>

Note

There are Compendia available for 2013 projects, which provide more information on all the projects selected, but none of these have any references to “Scot....”.

2014 onwards

<table>
<thead>
<tr>
<th>Area</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Remembrance</td>
<td>There were 3 projects led by UK partners in this period (two of which were culture projects), but none from Scotland.</td>
</tr>
<tr>
<td>Town Twinning</td>
<td>There was 7 projects led by UK partners in this period, including one from Scotland, which was also a culture-related project but not relevant to the HES sector.</td>
</tr>
<tr>
<td>Networks of Towns</td>
<td>There were no projects led by organisations from the UK in this period. However, for 2015, there is an extra listing available which includes some details of partners from other countries – and, in one network, one of these other partners was COSLA. In this network, there were 7 partners and a grant of 80,000 euros, so COSLA probably received 10,000 euros. However, there is no evidence that this project had anything to do with the relevant sectors.</td>
</tr>
<tr>
<td>Civil Society Projects</td>
<td>There was 3 UK led projects, including 1 led by a Scottish organisation, but there is no evidence that this project had anything to do with the relevant sectors.</td>
</tr>
<tr>
<td>Operational Grants (think tanks, networks, platforms, etc.)</td>
<td>There were no projects led by organisations from Scotland – though there were 3 each year from England (the same 3 organisations each year). Given that these are operational grants, there are no partners as such.</td>
</tr>
</tbody>
</table>
**FP7 / Horizon 2020**

**2007-2013: FP 7**

<table>
<thead>
<tr>
<th>Strand</th>
<th>Project</th>
<th>Proj Cost</th>
<th>EU contrib’n</th>
<th>Lead Partner</th>
<th>Scottish Co-ogs</th>
</tr>
</thead>
<tbody>
<tr>
<td>FP7-IDEAS-ERC</td>
<td>Global traffic in illicit cultural objects</td>
<td>989 771.80</td>
<td>989 771.80</td>
<td>University Of Glasgow, 989,772</td>
<td></td>
</tr>
<tr>
<td>FP7-ICT</td>
<td>Material Encounters with Digital Cultural Heritage</td>
<td>5 667 600</td>
<td>4 499 990</td>
<td>Sheffield Hallam University, UK, 947 070</td>
<td>University Of Strathclyde, 335 160</td>
</tr>
<tr>
<td>FP7-SSH</td>
<td>European Museums in an Age of Migration</td>
<td>3 270 340</td>
<td>2 699 880</td>
<td>Politecnico Di Milano, IT, 798 590</td>
<td>University Of Glasgow, 306 750</td>
</tr>
<tr>
<td>FP7-ICT</td>
<td>Collaboration to Clarify the Cost of Curation</td>
<td>1 655 100</td>
<td>1 484 310</td>
<td>JISC LBU, UK, 234 970</td>
<td>University Of Edinburgh, 78 620 University Of Glasgow, 86 410</td>
</tr>
<tr>
<td>FP7-ICT</td>
<td>Tools and Expertise for 3D Collection Formation</td>
<td>11 311 510</td>
<td>8 449 990</td>
<td>University Of Brighton, UK, 1,573,170</td>
<td>University Of Glasgow, 173 990</td>
</tr>
<tr>
<td>FP7-NMP</td>
<td>Protection of Cultural Heritage Objects with Multifunctional Advanced Materials</td>
<td>3 466 619</td>
<td>2 592 180</td>
<td>Tehnoloski Fakultet Novi Sad, RS, 402 180</td>
<td>University Of The West Of Scotland, 229 580</td>
</tr>
</tbody>
</table>

**2014-2020: HORIZON 2020**

<table>
<thead>
<tr>
<th>Strand</th>
<th>Project</th>
<th>Project Cost</th>
<th>EU contrib’n</th>
<th>Lead Partner</th>
<th>Scottish Co-ogs</th>
</tr>
</thead>
<tbody>
<tr>
<td>H2020-EU.3.6.3.1</td>
<td>Emotive Virtual cultural Experiences through personalized storytelling</td>
<td>2 646 447</td>
<td>2 643 447</td>
<td>Exus Software Ltd, UK, 489 620</td>
<td>University Of Glasgow, 241 891.20</td>
</tr>
</tbody>
</table>

**European Research Centre**

None relevant to the MGS sector.
APPENDIX – Project Descriptions

EU funding can be split into two main categories:

- The European Structural & Investment Funds (ESIF), which are mostly devolved back to the member states and, in the case of the UK, then distributed separately in England, Scotland, Wales and NI. The ESIF also covers the Interreg programme which funds projects on the basis of transnational partnerships and which distributes funds via a number of geographically focused strands and sub-strands (Scotland is eligible to participate in 8 of these sub-strands).

- The trans-national funds, which are programmes designed to stimulate collaborative working between partners from several eligible countries, or which support visits and exchanges between countries.

European Structural and Investment Funds

Interreg

B: Northern Periphery

The THING Project - THing sites International Networking Group
Sogn og Fjordane County Administration
6863 Leikanger
Norway
989002.00
485378.00
http://www.northernperiphery.eu/en/projects/show/&tid=72

Tourism
Cultural heritage and arts
ICT and digital society

The THING project is based on the Thing sites that are the assembly sites spread across North West Europe as a result of the Viking diaspora and Norse settlements. The objective is to exchange knowledge, specify, develop and test new and improved services for sustainable management and business development at the Northern European Thing sites. The project results should also contribute to a future nomination process of a serial inscription on the UNESCO World Heritage List of the North Atlantic Thing sites. More information see: http://nppoutcomes.eu/, http://www.thingproject.eu, http://www.thingsites.com/, http://www.geocaching.com

01-Jul-09 / 30-Jun-12
Shetland Amenity Trust, Lerwick ZE1 0NY
Highland Council, Inverness IV3 5NX
Department of Archaeology, Orkney College, Kirkwall, KW15 1LX
Trans-National Funds

Creative Europe: Culture / Media

Culture

2007-2013

149434
A Taste Of Europe
Co-organiser: The Scottish Fisheries Museum Trust Ltd, UK
The Museum of Work focuses on work and everyday life in the industrial society. The goal is to investigate European food production and consumption from social culture, historical and contemporary perspectives. The activities will be to produce a public and accessible exhibition that stimulates debates and intercultural dialogue on urgent issues of food production and consumption and to develop cooperation, exchange experiences and establish contacts with other European museums.

2014-2020

2014 – 2nd deadline

1.1 – Large Projects

559522
NE©XT Accelerator
European League of Institutes of the Arts, NL
€ 1,027,114.41
50.00%
The Royal Conservatoire of Scotland, UK
The Royal College Of Art, UK
University Of Winchester, UK
Art Academy Of Latvia, LV
Association Europeenne Des Conservatoires, Academies De Musique Et Musikhochschulen, BE
Beheer-En Exploitatieaatschappij Westergasfabriek B.V., NL
Cilect: Centre International De Liaison Des Ecoles De Cinema Et De Television, FR
Cite Du Design-Ecole Superieure D’art Et De Design, FR
Cumulus, International Association Of Universities And Colleges Of Art, Design And Media, FI
Ecole Superieure Europenne D’art De Bretagne, FR
Inwest EG, DE
Palazzo Spinelli, IT
Rundfunk Berlin-Brandenburg, DE
Stichting Fotografie Museum Amsterdam, NL
Stockholm University of the Arts, SE
Taideyliopisto, FI
Universitet I Arteve, AL
Univerzitet Umetnosti U Beogradu, RS
Uniwersytet Artystyczny W Poznaniu, PL

1.2.1 – Small Projects

559278
Ich bin hier, Europäische Gesichter
Staatliche Kunsthalle Karlsruhe, DE
€ 200,000.00
50.00%
National Galleries of Scotland, UK
Commune De Lyon, FR
Erasmus + / Lifelong Learning / Youth in Action
2007-2013

Lifelong Learning

COMENIUS\Multilateral projects

133864-LLP-1-2007-1-UK-COMENIUS-CMP
Continuing Intercultural Professional Development in Europe

The main theme for the CPD will be representations of cultural media and artefacts from the participating countries, such as iconic works of art, literature and music, including cultural representations of, and by, migrant communities within these nations. Teachers will be encouraged to appreciate the interconnection between their growing cultural awareness and appreciation, and their approaches to teaching. From the project partners’ perspective, ‘professional development’ for teachers ought to be understood as personal and cultural development, rather than narrower ‘technicist’ conceptions of CPD. The project will embed research, evaluation and dissemination from the outset in order to analyse and raise awareness of the impact of this approach on teachers and their professional development. The project partners will develop, evaluate and disseminate an online (web-based) Continuing Professional Development (CPD) package for teachers. This CPD will enhance teachers’ intercultural awareness, their understanding of the educational applications of technology, and their ability to foster citizenship and intercultural understanding among students in schools. It will also provide a model of CPD that can be utilised to support teacher professional development at all stages, from initial teacher training to induction/year one and to teachers moving towards enhanced/expert/experienced status. The starting point for this CPD will be an emphasis on epistemological questioning that will require teachers to reflect critically on their current professional and cultural assumptions. They will then be guided through a process that enhances their personal and professional vocabulary and understanding in order to create a framework in which international professional dialogue can take place around critical pedagogical and cultural issues. The CPD will be delivered via an online learning environment (OLE) that will stimulate, provoke and support teachers, bringing them together within a virtual community of enquiry. This approach will be piloted with, and provided free to, groups of teachers from five EU states, and made available more widely at the end of the Project, following evaluation and assessment of impact.

UK, NL, IT, FI, PL

Education For Global Citizenship Unit (EGCU) University Of Glasgow, UK

NATIONAL INSTITUTE FOR CURRICULUM DEVELOPMENT, NL
COOPERATIVA INSEGGANZI DI INIZIATIVA DEMOCRATICA, IT
OPETUSALAN KOULUTUSKESKUS, FI
CENTRE FOR CONTINUING EDUCATION IN SOPOT, PL

503143-LLP-1-2009-1-NL-COMENIUS-CMP
Exploring European history and heritage:
Helping educators in secondary schools to teach about European history and heritage from multiple perspectives.

In this project we will develop, test and implement an online tool to learn about European history and heritage, tailor made for use in secondary education. The tool will consist of a freely accessible data-base with educational material that is searchable by theme, period and location and is presented in teaching units for one lesson. The material will be designed in such a way, that it is complementary to the history, heritage and geography education curricula and motivates a new generation to learn about Europe. Unique about the tool will be the option to make inter and intra state comparisons and see European history and heritage from multiple perspectives. This tool will make young people aware of the current impact of Europe on their personal lives. The European perspective helps us not only to look at our own past through the eyes of the “other”, but also to understand differences in order to overcome divisions, and to transform history into a workshop of cross-cultural dialogue that examines multiple interpretations of the past instead of one “correct” version of history. The tool will be a allow educators to access wealth of material, see the national history in its European context, make comparison and see parallels. The project will promote the use of ICT in secondary education and the creative and innovative use of maps, audiovisual material and interactive sources. The material will be accessible for everybody with an internet connection via the fast fiber connected play-out co-locations of Digital Film Center BV EU. The involvement of experts from Edinburgh University, Erasmus University and the Georg Eckert Institute will ensure the high quality of the educational material. The project results will be implemented in most European countries with help of several European wide umbrella organisations connecting more than 200 museum, teacher and heritage associations.

NL, UK, DE

University of Edinburgh, St John’s Street (Holyrood Campus), EH8 8AQ Edinburgh, UK

Center for Historical Culture at the Erasmus University R’dam, Campus Woudtstein, Burgemeester Oudlaan, 50 3062 PA Rotterdam, NL
EUROCUJO - European Association of History Educators, Laan van Meerdervoort, 70, 2517 AN, The Hague, NL
EUROGEO – European Network of Geography Teachers’ Associations, Blackwood Avenue, 19 L2S 4RN Liverpool, UK
Europa Nostra – The pan-European Federation for Heritage, Lange Voorhout, 35 2514 EC The Hague, NL
EURISTORY - History Network for Young Europeans, Kehrwieder, 12 D-20457 Hamburg, DE
Georg Eckert Institute for International Textbook Research, Celler Strasse, 3 38114 Braunschweig, DE, Digital Film Center Europe BV, Tielsstraat, 64 6675 AG Valburg, NL
NE-MO Network of European Museum Organisations, In der Halde, 1 14195 Berlin, DE
Netherlands Institute for Heritage, Herengracht, 474 1017 CA Amsterdam, NL

ERASMUS, Academic Networks

177242-LLP-1-2010-1-IE-ERASMUS-ENWA

SHARE Academic Network
Through the SHARE Academic Network (STEP CHANGE HIGHER ARTS RESEARCH + EDUCATION), the European Higher Arts Education sector delivers a systematically coordinated STEP CHANGE in realising an EU-wide integrated enhancement of 3rd cycle creative education. The 3rd cycle in higher arts education is the essential education and research bed for the creative industries, a key fast growing sector in Europe. The EU wide systemic enhancement of the third cycle, generates the essential core human capital, cultural wealth, innovation and content development (across the visual and performing arts, music media, and cultural heritage) that underpins creative economy growth. An authentic, innovative and creative knowledge society needs a new generation of skilled and entrepreneurial creative practitioners capable of tackling complex problems, providing creative leadership and original thinking by building upon deep competencies in their disciplines. PhDs, Graduate Schools and Research Centres for the arts have already emerged from the Bologna Process inclusion of the 3rd cycle and the emphasis on research. Increasingly, arts research underpins innovation in all spheres of life, providing a framework for key issues - sustainability, technology, cultural diversity/social cohesion and change. Operating at the intersection of culture, education, research and innovation, SHARE creates a EU-wide ecosystem for enhancing the research base of creative industries; builds a flexible European collaborative infrastructure attuned to divergent regional needs; and enables competitive access to national and European Research Funding programmes. The SHARE coalition of 35 active partners, across Europe and Turkey, mobilises existing arts research networks: 1. graduate schools, research programmes and centres seeking world leadership in 3rd cycle arts education; 2. peer community of artist-researchers and supervisors originated in the Erasmus Network Artesnet; 3. network of art schools in the process of setting up 3rd cycle programmes and 4. European League of Institutes of the Arts -ELIA, connecting with all art schools in Europe and active in European forums in Culture, Education and Research.

http://www.sharenetwork.eu/
IE,EE,BG,CZ,DK,DE,ES,FR,IT,CY,LT,MT,NL,AT,PL,PT,RO,SI,SK,FI,SE,UK,TR,IS,NO,HU

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THE GLASGOW SCHOOL OF ART Renfrew Street 167 G3 6RG GLASGOW UK
AKADEMIA SZTK PIELNYCH W POZNAŃIU Aleje Marcinkowskiego 29 60-967 POZNAŃ PL
AKADEMIE DER BILDENDEN KUNSTE WIEN AT
CAMBERWELL, CHELSEA AND WIMBLEDON COLLEGES UK
DEN DANSE FILMSKOLE, Theodor Christensens Plads 1 1437 COPENHAGEN, DK
ÉCOLE SUPÉRIEURE D’ART ET DESIGN DE SAINT-ÉTIENNE, 3, rue Javelin Pagnon 42048 SAINT-ÉTIENNE CEDEX 1, FR
ÉCOLE SUPÉRIEURE DES BEAUX-ARTS DE NANTES METROPOLE, Place Dulong Septembre 2 - BP 20119 44001 NANTES CEDEX 1, FR
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NATIONAL ACADEMY FOR THE THEATRE AND FILM ARTS, Rakovski 108 A 1000 SOFIA, BG
NORWEGIAN FELLOWSHIP PROGRAMME FOR ARTISTIC RESEARCH Stroemgaten 15 N-5015 BERGEN NO
UNIVERSITA TA’ MALTA, N/A MSD 2080 MŠIDA, MT
UNIVERSITAT RAMON LLULL-FUNDACIÓN PRIVADA, Quatre Camins 2 08022 BARCELONA, ES
UNIVERSITADEA NACIONAL DE ARTE BUCARESTI RO
UNIVERSITY OF APPLIED ARTS VIENNA Oskar Kokoschka Platz 2 1010 VIENNA AT
UNIVERZA V LJUBLJANI, AKADEMIA ZA LIKOVNO UMETNOST IN OBLIKOVANJE SI
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WUTHERING HEIGHTS UNIVERSITY, Hawkshead 102 W52 8UH WARRINGTON, UK

The Learning Museum

http://www.thelibrarymuseum.org

May 2017


GRUNDTVIG, Networks

510016-LLP-1-2010-1-IT-GRUNDTVIG-GNW

The Learning Museum

2010 marks a turning point in European policies, with the assessment of the impact of the Lisbon Strategy (2000) and the indication of a new way forward. From previous EU documents, from the outcomes of the Access to Culture Platform and of the Open Method of Coordination, but especially from the Commission Working Document “Consultation on the Future EU 2020 Strategy” it emerges that the achievement of a genuine European Knowledge Area will depend on social cohesion, innovation, creativity, the rethinking of education systems, an increased access to cultural life, the circulation of people, and the flexibility of labour markets supported by a more accessible and effective lifelong learning infrastructure.

LEM – The Learning Museum is a European wide network which aims to establish a permanent space for museums and adult educators to act in a learning society and in a knowledge based Europe.

To keep up with change, however, museums are not only expected to be learning places, but learning organisations themselves: learning from the communities, from the public, from their stakeholders, and also from other agencies, with whom they have to build alliances to accomplish the ambitious objectives set by policies at national and European level and meet the challenges of the future decades.

LEM aims to create a permanent network of museums and cultural heritage organisations, to insure that they can play an active role with regard to lifelong learning and to raise awareness among decision makers at national and European level.

It will do so through a dedicated and dynamic website, international conferences and meetings, the publication and dissemination of thematic reports, the piloting of a mobility scheme for museum educators within the partner countries to support peer learning and the exchange of knowledge at European level.

Through its partners and associates, LEM expects to reach the whole museum and heritage community and a large part of the adult education sector.

IT, AT, BE, DE, DK, EL, FI, ES, FR, IE, LT, LV, NL, NO, RO, SE, UK, US

Instituto Beni Culturali Regione Emilia Romagna, IT

Oberösterreichische Landesmuseen, AT

Gallo-Romains museum, BE

Deutscher Museumsbund e.V., DE

Organisationen Danske Museer, DK

ΥΠΟΥΡΓΕΙΟ ΠΟΛΙΤΙΣΜΟΥ & ΤΟΥΡΙΣΜΟΥ - ΔΙΕΥΘΥΝΣΗ ΜΟΥΣΕΙΩΝ, ΕΚΘΕΣΕΩΝ, EL

Suomen museoliitto - Finlands museiförbund ry, FI

Subdirección General de Museos Estatales, ES

CAP SCIENCES Centre de culture scientifique, Technique et Ind., FR

National Gallery of Ireland, IE

Leabharlann Chester Beatty, IE

Città di Torino – Settore Patrimonio Culturale, Via S. Francesco da Paola, 3, 10123 Torino, IT

Amitié via Val d'Aposa, 3, IT-40123 Bologna IT

VIESOJI ISTAIGA RUMISISKIU MUZIEJAUS DVARO AKADEMIJA AISCIO, 9, LT-56335 RUMISKES LT

LATVIJAS NACIONĀLĀS MĀKSLAS MUZIEJS KR. VAĻDEMARA, 10A, LV 1010 Riga LV

The European Museum Academy Kanaalweg, 46, 2584 CL Den Haag NL

Sverresborg Trøndelag Folkemuseum/ Museene i Sør-Trøndelag A/S Riiser-Larsensveg, 16, NO-7020 Trondheim NO

Rețeaua Națională a Muzeelor din România Dacia Boulevard, 12, RO-010402 Bucuresti RO

Culture and Sport Glasgow Glasgow Museums Resource Centre - Woodhead Road, 20, G53 7NN Glasgow UK

The Manchester Museum, The University of Manchester Oxford Road, M13 9PL Manchester UK

National Institute of Adult Continuing Education Princess Road West, 20, LE1 6TP Leicester UK

UNIVERSITY OF DENVER 2000 East Asbury Street, Strum Hall 146, 80208 DENVER US

GRUNDTVIG, Partnerships (Decentralised)

EST-2012-1-DE2-GRU06-11362

STRONGMOTHER – Supporting single parents in Europe

The project STRONGMOTHER wanted to support professionals in adult education working with single-parents. The main focus was to share knowledge and experience on approaches, projects, methods and network structures for an improved support structure for the target group single parents in Europe and to integrate single-parents into the field of further education, training and the labour market.

To serve this aim the project consortium shared their good and best practice and designed a wishlist out of best practice examples, recommendations as well as shortcomings, to-do’s and needs. This handbook was then distributed among adult education providers, VET institutions, adult education associations and local and regional authorities to promote the empowerment of the support structures for single-parents. All the material is accessible for the public by creating a project website, where all publications and project activities are displayed. By doing so the project wanted to enrich adult education and develop Pan-European ideas for the support of single-parents.

The consortium of the project partners covered a variety of organisations working with the target group single-parents. Members of the partnership were adult education providers, e.g. one of these is implementing art and music as a way to support learning, a museum of labour and single parent associations. Therefore a broad variety of methodological approaches as well as the possibility to create new ways for learning and socialising for single-parents was represented and shared within the project.

Innovative approaches and methods were tested on their transferability by including learners from the target group and therefore ensure sustainable project results.

FR, SE, ES, DE, UK

One Parent Families Scotland, 13 Gayfield Square, UK

Arbetets museum Norrköping, Laxholmen, SE

BGE Guyane (Boutique de Gestion Activité Conseil), 16, rue du lieutenant Becker, FR

Fundación de Familias Monoparentales Isadora Duncan, Avda. Reino de León 12 – E1 -1ª, ES

Initial e.V., Augustenstr. 1, DE

Superact, 13 Oldway Park, UK

ttg team training GmbH, Holzmarkt 7, DE

LEONARDO DA VINCI, Transfer of Innovation (Decentralised)

UK/12/LLP-LdV/TOI-553
Network for Soft Skills Innovation for Employment

Poor soft skills are linked to a range of labour market problems: high staff turnover/difficulty recruiting (particularly in the young); lack of ability to compete; inability to cope with change; reasons for staff dismissal & problems in school to work transition. Several European employer surveys endorse the following soft skills as essential but often missing: team working, communication, problem solving & motivation.

VET providers in Italy, Sweden, NL, Romania, Greece & Germany responded to these identified skills problems by offering new approaches to training to develop these skills using learning outcomes/competence-based approaches.

NESSIE developed educational materials in cooperation with VET providers & employers to both train workers in the workplace & unemployed job seekers, and importantly assess these essential soft skills. The training & assessment methods are based on an innovative approach, proven to work with disadvantaged learners in VET classroom contexts (TOI MASS 2009), which have now been adapted & enhanced for use in the work place and with employment training in 7 countries.

High unemployment rates in Europe, plus growing recognition of the importance of soft skills demonstrates the need for better links between VET & employers. NESSIE offered innovation in workplace training, linking with HR development to implement work-based learning consistent with labour market needs. NESSIE strategically and operationally involved labour market organisations & VET (companies, VET providers, public & private employment services & public authorities). Cooperation took place within the consortium and through established national networks which supported the project. This diverse group of actors together ensured that resulting products accurately satisfied skill needs.

Products were targeted at 2 distinct groups: employed people in the workplace in a range of sectors; & job seekers on employment training programmes.

Starting in October 2012 the project ran for 2 years. It began with research and needs analysis, followed by adaptation and development of existing products to suit the new target groups. Learning materials (accredited to SCQF for EQF translation) and an accompanying Train the trainer toolkit were tested with 500 participants & evaluated. Results of this testing were published & promoted through networks, various dissemination events and at final EU wide event in Brussels.

End users experienced positive impacts such as improved confidence in job search and improved performance at work. These impacts were measured by evaluation.

UK,SE,EL,DE,IT,RO,NL

Dundee and Angus College
Arbroath Campus, DD11 3EA, Arbroath
UK
http://www.dundeeandangus.ac.uk

Scottish Investment Operations Ltd, 24 Melville Street, Edinburgh, UK
Scotland’s Colleges, Argyll Court, Castle Business Park, Stirling, Stirling, UK
2nd Vocational High School of Giannitsa, GR,
Centro Diffusione Imprenditoriale della Toscana, via Santa Caterina d’Alessandria, 12, Florence, IT
Confartigianato Imprese Massa Carrara, Via VII Luglio 16/bis, Carrara., IT
DIRECTORATE OF SECONDARY EDUCATION OF PELLA PREFECTURE, 91 EGNATIAS ST, EDESSA, GR
Employment Agency of Bollnäs-Ovanåker, Arbetsförmedlingen Bollnäs - Ovanåker, Box 273, Bollnäs, SE
KVJS – Supralocal Association for Youth and Social Affairs in the State of Baden-Württemberg, Lindenspürstr. 39, Stuttgart, DE
Lärande och Arbete, Bollnäs kommun, Bollnäs kommun, Bollnäs, SE
Plattmetropolen AB, Fredriksgatan 69, SANDBIKEN, SE
Regionaal Opleidings Centrum Aventus, Laan van de Mensenrechten 500, Apeldoorn, NL
Sandvikens Kommun, Smedsgatan 12, SANDVIKEN, SE
TEACHER TRAINING CENTER OF BUCHAREST, Splaiul Independentei Street, Number 315 A, sector 6, BUCHAREST, RO
Youth agency Heidelberg Education, Culture and Qualification for Young People, Römerstraße 23, Heidelberg, DE
E. KAIZΕΠΗΣΗ & Η. Ε. (NOVOCAPITIS Cognitive Systems & Robotics), Antoni Triti 21B, Thessaloniki, GR

LEONARDO DA VINCI, Networks

S10023-LLP-1-2010-1-UK-LEONARDO-LNW

Digital Curator Vocational Education Europe

This is a proposal to establish a multilateral network under the Leonardo da Vinci programme to support and extend vocational training for digital curators in the library, archives, museums and cultural activities sector. It addresses the availability of training for staff to develop new skills needed for long-term management of digital collections being built up by cultural institutions as a result of the i2010 strategy and the information society. New jobs are emerging for digital curators across Europe and internationally, but evidence shows employers face recruitment difficulties due to skills shortages and also increased demand from staff for vocational training in the field.

DigCurV brings together 6 organisations from 5 countries each with a strong track record of international working in the field of digital libraries and digital preservation. It will use the 30 months of the project to identify, analyse and profile existing training opportunities and methodologies, survey training needs in the sector identifying the key skills and competences required of digital curators. It will establish a curriculum framework from which training programmes can be developed; the curriculum will be tested and evaluated by stakeholders before publication in at least the four languages of the project. The partners will disseminate the results and activities widely and expand the network. A final conference for policy and decision makers is planned to raise awareness of the curriculum and promote its exploitation.

DigCurV expects to reach 100-120 European centres of competence in digital curation, more than 1000 individuals from educational and cultural institutions and 150 policy makers. The longer term impact will be establishing an international curriculum for vocational training in digital curation and a framework for continuing professional development and mobility for staff in the 58,000 cultural institutions collecting digital archives in Europe.
VET learner and staff mobility

2014-1-IS01-KA102-000044
Introducing students and staff to innovation in materials and methods, and connecting them to the European education and employment system.

Myndlistaskólinn í Reykjavík, IS
53,619.00
IS,FI,UK
Glasgow School of Art

The project contains three separate trips: the first is a student study trip, the second is a VET traineeship and the third is a staff training trip.

MíR will be sending 14 students during the second semester of their diploma course in Drawing as well as 2 accompanying teachers to Great Britain. They will travel to the University of Cumbria, as students from MíR are able to apply for the third and final year there and finish a BA degree. They’ll be visiting the illustration department, the drawing and fine art department and the computer games design department. It is important that the students get an insight into the courses and even to meet potential classmates. The main aim of the trip is to introduce the students to the British university system and its potentials for them at the end of their studies in Iceland as well as the various job opportunities that might await them. The students will visit galleries that show the history of art and design within their chosen field.

The participants in the VET traineeship are 3 students from the diploma Textile department who have either completed their first year or are graduating from MíR. The goal is to gain further specialist knowledge in the fields of knitting, textile printing and textile patterns as well as the running of businesses within this field. The project supports new possibilities in study and the creative fields. An emphasis is placed on art and design at the 5th level of EQF-European Qualification Framework. The project is part of the Icelandic government’s goal to try and provide those who have not finished secondary school (at least 33% of the workforce) with the potential to be able to get further education and improve their work possibilities.

Visiting European Universities with the goal of looking at student evaluation is the goal of the staff training trip. There are 4 participants who will take the trip, all heads of diploma departments. All four are university educated in art and design, and have years of experience in running departments and teaching. The goal of the project is to share knowledge and experience about teaching practices, evaluations, student self-evaluations and how the different institutions evaluate the employment potentials of students. Discussions are taking place about a unified European credit system for vocational education and training and it’s very important that MíR takes an active part in these discussions. The hope is that the fruits of these projects will encourage more effective approaches to evaluation which will enable teachers to give a thorough and well thought out evaluation which will in turn positively encourage students to increase the quality of their work. The participants will be encouraged to increase and strengthen their personal and professional network of contacts in European institutions that they visit. To be able to evaluate and to get the best picture of working institutions and departments, the trips are planned for the school year 2014-2015.

When the trip is over all conclusions and observations will be compared and used to strengthen the functioning of the diploma departments at MíR. Emphasis will also be placed on sharing the knowledge gained with other art and vocational institutions in Iceland.

The goals of the staff training trip are:
- Sharing experiences and knowledge of the teaching of art and design in Europe.
- Taking part in discussions about the EQF system and comparing evaluation within vocational institutions (ECVET).
- Learning about new methods of evaluation in the teaching of art and design.
- Looking at how other institutions set up evaluations, self-evaluations and how they evaluate the effect of their courses on employment potential and on other colleges.
- Increasing the quality of the diploma courses at MíR.
- Looking at the demands made on applicants for new students in art and design at other European universities.
- Getting to know colleagues in Europe.
- Creating cooperative partnerships for the future.
- Strengthening networks between institutions.
- Widening the horizons of participants and increasing their knowledge and experience.
The schools involved in this project are from five countries; Scotland, Romania, France, Italy and Greece. The pupils will undertake a competition in this project will be of upper primary age, teachers, governors and parents will all also be involved. Due to the nature of this project local manufacturing, marketing, media and business organisations such as the Chambers of Commerce will also be involved. The project provides:• To increase participants' sense of initiative and entrepreneurship • To increase competence in foreign languages • To increase the level of participants' digital competence • To provide the opportunity to research, design, create, manufacture and present an invention • To foster greater understanding to linguistic and cultural diversity • To foster a more positive attitude towards the European Project.

The research seeks to push the boundaries of our understanding of, and social and legal responses to, trafficking in illicit cultural objects. The global traffic in illicit cultural objects is a structure of relatively rich consumers at one end of the supply chain (collectors, dealers, museums) and relatively poor producers (those who sell their cultural objects due to poverty or other circumstances).

The key overall objectives of this project are:
- To increase participants' sense of initiative and entrepreneurship
- To increase competence in foreign languages
- To increase the level of participants' digital competence
- To provide the opportunity to research, design, create, manufacture and present an invention
- To foster greater understanding of linguistic and cultural diversity
- To foster a more positive attitude towards the European Project.

Each school will set up a competition inviting pupils to think of an invention and to present their ideas. There will be a competition held at each school. The competition will be filmed. The winning team from each country will bring their ideas to the next partnership meeting.

The project will be carefully planned around meetings and tangible, achievable outcomes. The following activities will take place during the lifetime of the project:
- A project blog - this will detail the project progress on a weekly basis
- Logo – Erasmus Corner at each school
- Inventors and inventions researched
- Fact sheets and presentations

The project will be a means of presenting ideas and summarising completed work. To disseminate the results and activities of the project further afield, pupils from all partner schools will replicate some of the inventions which they have researched. This creating models of inventions will be filmed and photographed with a view to creating a "virtual museum of inventions".

The skills learned from this project will stay with the pupils as they go into the world of work thus increasing their employability and confidence. As pupils will have been working closely together with staff, there will be an increase in the level of participants' sense of initiative and entrepreneurship. It will also increase their digital competence. Each school will provide a detailed training manual for primary school teachers on "The Design Process" and the practicalities of running such a project in a school situation.

The project has been carefully planned around meetings and tangible, achievable outcomes. The following activities will take place during the lifetime of the project:
- A project blog - this will detail the project progress on a weekly basis
- Logo – Erasmus Corner at each school
- Inventors and inventions researched
- Fact sheets and presentations

2007-2013: FP 7

Global traffic in illicit cultural objects: developing knowledge for improving interventions in a transnational criminal market

ERC-SG-SH2 - ERC Starting Grant - Institutions, values, beliefs and behaviour

From 2012-02-01 to 2016-01-31, closed project

Total cost: EUR 989 771.80
EU contribution: EUR 989 771.80

Objective

The research seeks to push the boundaries of our understanding of, and social and legal responses to, trafficking in illicit cultural objects. The global market in illicit cultural objects is a structure of relatively rich consumers at one end of the supply chain (collectors, dealers, museums) and
relatively poor looters at the other end, in source countries characterised by high levels of the 'natural resource' of cultural objects and low levels of policing resource to devote to their protection against looting (i.e. usually illegal excavation) and other forms of theft. While there has been some research into the market, compared to other international criminal markets such as the drugs trade, very little is known about the motives and activities of participants in the international trade in illicit cultural objects, their trading norms and routines, the pricing structures and criminal mark-ups, mechanisms of smuggling used in this market in order to avoid detection at customs and by other law enforcement agencies, etc. Even such apparently simple matters as the relative size of the criminal side of the antiquities trade are not currently known. Structures of international, and domestic national, law and regulation have been established in response to the moral concern the illicit trade raises, rather than being based on an evidence-oriented investigation of the practical elements of the trade mentioned. While some of these regulatory efforts have had modest success, for the most part they have been a failure in stopping the illicit trade, which continues today. This research proposal establishes a multi-method and multi-sited programme of research which aims to gather and analyse all available evidence on the trade, produce new measures of size and illicit activity using innovative methodological approaches and new data sources, and conduct ethnographic research into the illicit trade. All these data sources will be used to devise best practice in regulation.

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EU contribution: EUR 989 771.80

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meSch
Project ID: 60085L
Funded under: FP7-ICT

Material Encounters with Digital Cultural Heritage

ICT-2011.8.2 - ICT for access to cultural resources
From 2013-02-01 to 2017-01-31, closed project
Total cost: EUR 5 667 600
EU contribution: EUR 4 499 990
FP7-ICT-2011-J
United Kingdom
CP - Collaborative project (generic)

Objective
meSch, Material EncounterS with digital Cultural Heritage, has the goal of designing, developing and deploying tools for the creation of tangible interactive experiences that will connect the physical experience of museums and exhibitions with relevant digital cross-media information in novel ways. A wealth of digital cultural heritage content is currently available in on-line repositories and archives, it is however accessed only in a limited way and utilised through rather static modes of delivery. meSch will bridge the gap between visitors' cultural heritage experience on-site and on-line by providing a platform for the creation of tangible smart exhibits, that will enable heritage professionals to compose and realise physical artifacts enriched by digital content without the need for specialised technical knowledge: the platform will include an authoring toolkit for the composition of physical/digital narratives to be mapped to interactive artefacts, and an embedded multi-sensor digital system platform for the construction of ad-hoc physical smart exhibits. The meSch envisioning and realisation approach is grounded on principles of co-design, the broad participation of designers, developers and stakeholders into the process, and on a Do-It-Yourself philosophy to making and experimentation: hands-on design and making workshops will be employed throughout the project to inform and shape development. Three large-scale case studies in different museums will provide test beds for the real-world evaluation of meSch technology with the public and cultural heritage stakeholders. The ultimate goal of the project is to support the creation of an open community of cultural heritage institutions driving and sharing a new generation of physical/digital museum interactives.

Coordinator
SHEFFIELD HALLAM UNIVERSITY, UK
Administrative contact: Daniela Petrelli
Tel.: +44 114 2256946
EU contribution: EUR 947 070

Participants:
"Migration" is a key word that indicates a complex condition of contemporary society, in which mobility doesn’t only pertain to people, but to objects, information and knowledge too. Hence, the “age of migrations” that MeLa adopts as its framework reflects a set of global processes that do not only involve the transnationalization of labor, but also the refashioning of the cultural and political spheres under the impact of today’s global mobility. In this context, the main objective of MeLa is to define innovative museum practices that reflect the challenges of the contemporary processes of globalization, mobility and migration. To succeed in its intentions MeLa will devise strategies for museums to enhance the European cultural heritage, both tangible and intangible, and turn it into an effective agent of shared forms of citizenship and identity building. At the core of the MeLa research, in fact, lies the idea that shared values, memories and identities can drive a change in European museums and turn them into crucial venues for the contemporary age of migrations. This process implies a redefinition of the museum’s ways of organizing and representing their collections in order to encompass a complex variety of voices and subjects. This strategy brings out the concepts of multiplicity (of voices, points of view, theories, etc.) and hybridity (of forms and physical expressions in architecture and exhibition settings) that operate in contemporary culture, and exploits them to create truly democratic forms of European citizenship. On an operative level, MeLa is characterized by an innovative research methodology that entails the use of both traditional and experimental research tools, like brainstorming sessions, “research by art” and “research by design activities. The project involves nine European partners with different yet complementary fields of expertise: five universities, two museums, a research institute and a small company—they will all participate in the research activities with a collaborative approach. Public events and art exhibitions will be organized to provide stimuli to the research activities and share their process findings, bringing together experts from different museums sectors, scholars and artists. Beside resulting in traditional critical reflections, the theories, methodologies and proposals developed by the research will be tested in experimental pilot projects of virtual or real exhibitions. The research findings will finally coalesce into scientific publications and policy briefs for the use of the European Union and the museum community (“MeLa” is the Sanskrit word for “gathering” or “meeting”, today it is referred to intercultural encounters, intended as opportunities for community building).
**EU Support 2007-2016**

**Research for Museums Galleries Scotland**
undertaken by EUCLID

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**MUSEUM NATIONAL D'HISTOIRE NATURELLE, FR**

**THE ROYAL COLLEGE OF ART, UK**

**UNIVERSITÀ DEGLI STUDI DI NAPOLI L'ORIENTALI, IT**

**UNIVERSITY OF NEWCASTLE UPON TYNE, UK**

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4M

Project ID: 60047L

Funded under: FP7-ICT

**Collaboration to Clarify the Cost of Curation**

ICT-2011.4.3 - Digital Preservation

From 2013-02-01 to 2015-01-31

Total cost: EUR 1 655 100

EU contribution: EUR 1 484 310

FP7-ICT-2011-3

United Kingdom

CSA - Coordination and support action

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**Objective**

The Collaboration to Clarify the Costs of Curation (4C) project will help organisations across Europe to more effectively invest in digital curation and preservation. Making an investment inevitably involves a cost and existing research on cost modelling provides the starting point for the 4C work. But the point of an investment is to realise a benefit, so work on cost must also focus on benefit, which must then encompass related concepts such as ‘risk’, ‘value’, ‘quality’ and ‘sustainability’. Organisations that understand this will be more able to effectively control and manage their digital assets over time, but they may also be able to create new cost-effective solutions and services for others. Existing research into cost modelling is far from complete and there has been little uptake of the tools and methods that have been developed and very little integration into other digital curation processes. The main objective of the 4C project is, therefore, to ensure that where existing work is relevant, that stakeholders realise and understand how to employ those resources. But the additional aim of the work is to closely examine how they might be made more fit-for-purpose, relevant and useable by a wide range of organisations operating at different scales in both the public and the private sector. These objectives will be achieved by a coordinated programme of outreach and engagement that will identify existing and emerging research and analyse user requirements. This will inform an assessment of where there are gaps in the current provision of tools, frameworks and models. The project will support stakeholders to better understand and articulate their requirements and will clarify some of the complexity of the relationships between cost and other factors. The outputs of this project will include various stakeholder engagement and dissemination events (focus groups, workshops, a conference), a series of reports, the creation of models and specifications, and the establishment of an international Curation Costs Exchange framework. All of this activity will enable the definition of a research and development agenda and a business engagement strategy which will be delivered to the European Commission in the form of a roadmap. The consortium undertaking this project includes organisations with extensive domain expertise and experience with curation cost modelling issues. It includes national libraries and archives, specialist preservation and curation membership organisations, service providers, research departments and SMEs. It will be coordinated by a national funding organisation that specialises in supporting the innovative use of ICT methods and technologies.

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**DET KONGELIGE BIBLIOTEK, NATIONALBIBLIOTEK OG KOBENHAVNS UNIVERSITETSBIBLIOTEK, DE**

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**EESTI RAHVUSRAAMATUKOG, EE**

**INESC ID - INSTITUTO DE ENGENHARIADE SISTEMAS E COMPUTADORES, INVESTIGACAO DESENVOLVIMENTO EM LISBOA, PT**

**INNOVATION CENTRE, YORK SCIENCE PARK, HESLINGTON, UK**

**KEEP SOLUTIONS LTD, PT**
3D-COFORM
Project ID: 231801
Funded under: FP7-ICT
Tools and Expertise for 3D Collection Formation
ICT-2007.4.3 - Digital libraries and technology-enhanced learning (ICT)
From 2008-12-01 to 2012-11-30
Total cost: EUR 11 311 510
EU contribution: EUR 8 449 990
FP7-ICT-2007-H
CF - Collaborative project (generic)

New tools for the digitisation of cultural heritage artefacts will result in richer and more realistic representations, better documentation and higher cost effectiveness of digitisation. The project addresses all aspects of 3D-capture, 3D-processing, the semantics of shape, material properties, metadata and provenance, integration with other sources (textual and other media); search, research and dissemination to the public and professional alike. A strong technical research program is complemented by research into practical business aspects: business models for exploitation of 3D assets, workflow planning and execution for mass digitisation, socio-economic impact assessment; and above all the creation of a Virtual Centre of Competence in 3D digitisation. The establishment of the Virtual Competence Centre aims at bringing together the expertise and the technological resources necessary to support: mass digitisation of tangible cultural heritage objects, through benchmarking and validating technologies, defining workflows and procedural standards as well as plan for quality recognition of 3D digital artefacts and collections.

Professional development through designing and developing education and training programs that provide cultural institutions with a deeper understanding of the potential of 3D technologies in cultural heritage. The 3D-COFORM consortium brings together 19 partners with sound expertise in 3D-digitisation complemented by 5 representative group of Cultural Heritage organisations, with the Victoria and Albert Museum as a full partner and collaborations from the Louvre, the Florentine Museums authority, the Museum of the Imperial Forums in Rome, World Heritage Sites in Cyprus and the Staatliche Museen zu Berlin. The consortium also contains organisations tasked at a national level with helping museums move in these directions: CNRS-LC2RMF, the research arm of the French National Museums and CultNat the digitization body for cultural and natural heritage funded by the Egyptian Government. The combination in 3D-COFORM of research and take-up activities will contribute to reinforce 3D-digitisation capability through advancing the state of the art in 3D-digitisation. The project will also contribute to reinforce the competence building in this domain by supporting continuous professional development through a Master program in 3D cultural technologies for cultural heritage 3D-COFORM achievements and the results of the collaboration with the European Digital Library, "Europeana" will provide an important contribution to the European initiative on digital libraries.

Objective
The 3D-COFORM project will advance the state-of-the-art in 3D-digitisation and make 3D-documentation an everyday practical choice for digital documentation campaigns in the cultural heritage sector. The project addresses all aspects of 3D-capture, 3D-processing, the semantics of shape, material properties, metadata and provenance, integration with other sources (textual and other media); search, research and dissemination to the public and professional alike. A strong technical research program is complemented by research into practical business aspects: business models for exploitation of 3D assets, workflow planning and execution for mass digitisation, socio-economic impact assessment and above all the creation of a Virtual Centre of Competence in 3D digitisation. The VCC-3D will act as a catalyst in enhancing the sector’s capacity for mass digitization of 3D assets; the tangible artefacts of the physical cultural heritage of the world. The 3D-COFORM consortium brings together 19 partners, namely former core partners in the EPOCH NoE, to form a world class team on 3D-digitisation complemented by an equally prestigious group of Cultural Heritage organizations, with the Victoria and Albert Museum as a full partner and signed-up collaborations from the Louvre, the Florentine Museums authority, the Museum of the Imperial Forums in Rome, World Heritage Sites in Cyprus and the Staatliche Museen zu Berlin. The consortium also contains organizations tasked at a national level with helping museums move in these directions: CNRS-LC2RMF, the research arm of the French National Museums and CultNat the digitization body for cultural and natural heritage funded by the Egyptian Government. The combination in 3D-COFORM of research and take-up activities (VCC-3D) will contribute decisively to reinforce 3D-digitisation capability and to the realisation of the objectives of the European initiative on digital libraries and its flagship project Europeana (European Digital Library).

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CENTRE NATIONAL DE LA RECHERCHE SCIENTIFIQUE, FR
HEROMAO

Project ID: 28299G

Funded under: FP7-NMP

PROTECTION OF CULTURAL HERITAGE OBJECTS WITH MULTIFUNCTIONAL ADVANCED MATERIALS

ENV-NMP.2011.3.2.1-1 - Development of advanced compatible materials and techniques and their application for the protection, conservation and restoration of cultural heritage assets

ENV-NMP.2011.2.2-5 - Development of advanced compatible materials and techniques and their application for the protection, conservation and restoration of cultural heritage assets. Call Jointly Implemented with Serbia

From 2011-12-01 to 2015-11-30, closed project

Total cost: EUR 3 466 619
EU contribution: EUR 2 592 180
ENVIRONMENT
FP7-ENV-NMP-2011

CP - Collaborative project (generic)

Objective

The multidisciplinary research project will be directed towards the development of innovative environmental friendly materials with value added functions aimed to the protection of immovable Cultural Heritage assets. This project will cross-link an expert Pan-European team from the UK, Italy, Slovenia, Serbia and Russia, including experienced researchers and active participation of industrial partners - SME. The coordinated team work will be focused on the two historical objects located in urban (Serbia) and rural (Slovenia) environment, both having continental climate. The HEROMAT project investigation involves the chain of activities from the synthesis, establishment of the methodology for characterization and testing of novel protective materials through their pilot production and, finally, to the in situ application and monitoring on selected historical buildings, giving also their life cycle assessment. The outputs of this project will be a set of novel materials applicable for the protection of different inorganic mineral substrates providing multiple added functions: consolidation, self-cleaning and anti-microbial effect. The first layer will provide appropriate consolidation of the historical material, while the second layer will serve for its efficient protection. Additionally, the novel materials as a whole will possess good water vapor permeability. The connection between built-in and new materials will be realized through novel photocatalytic nanocomposites, anionic clays (layered double hydroxides) associated to TiO2 and/or other semiconductors. Therefore, the overall goal of the proposed project is the improvement of the physical state as well as the resistance to degradation of the monuments sustaining the functionality and the aesthetic appearance through a long period of time. The HEROMAT project will contribute to an effective, long-lasting solution, keeping the authenticity of the cultural assets and having socio-economic benefits.

Coordinator

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GRADEVINSKO PREDUZECE HGP DRUSTVO SA OGRANICENOM ODGOVORNOC, RS

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POKRAJINSKI ZAVOD ZA ZASTITU SPOMENIKA KULTURE NOVI SAA, RS

SANING INTERNATIONAL PODJETJE ZA SANACIJE OBJEKTOV DOO Kran, SI

ZAVOD ZA GRADBENISTVO SLOVENIJA, SI

2014-2020: HORIZON 2020

EMOTIVE
Project ID: 727187
Funded under:
H2020-EU.3.6.3.1. - Study European heritage, memory, identity, integration and cultural interaction and translation, including its representations in cultural and scientific collections, archives and museums, to better inform and understand the present by richer interpretations of the past

Emotive Virtual cultural Experiences through personalized storytelling
CULT-COOP-08-2016 - Virtual museums and social platform on European digital heritage, memory, identity and cultural interactions
From 2016-11-01 to 2019-10-31, ongoing project
Total cost: EUR 2 646 447
EU contribution: EUR 2 643 447
H2020-SC6-CULT-COOP-201^
United Kingdom
RIA - Research and Innovation action

Objective
Storytelling applies to nearly everything we do. Everybody uses stories, from educators to marketers and from politicians to journalists to inform, persuade, entertain, motivate or inspire. In the cultural heritage sector, however, narrative tends to be used narrowly, as a method to communicate to the public the findings and research conducted by the domain experts of a cultural site or collection. The principal objective of the EMOTIVE project is to research, design, develop and evaluate methods and tools that can support the cultural and creative industries in creating Virtual Museums which draw on the power of 'emotive storytelling'. This means storytelling that can engage visitors, trigger their emotions, connect them to other people around the world, and enhance their understanding, imagination and, ultimately, their experience of cultural sites and content.

EMOTIVE will do this by providing the means to authors of cultural products to create high-quality, interactive, personalized digital stories. The EMOTIVE project targets two main groups of users: 1. Authors: members of the cultural and creative industries in charge of creating interactive cultural experiences (i.e. interactive stories) and making them available to the visitors. 2. Visitors: people experiencing the cultural site through a "World" created with the EMOTIVE Authoring System. They join in the available experiences when entering the site or when remotely connecting to the site's Virtual Museum object. The project results will be evaluated and validated in major cultural sites in Europe through an extensive network of cultural organizations and creative industries that have expressed their interest to the project.

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