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A tutti i docenti
dell'Accademia di Belle Arti di Roma

Oggetto: Richiesta di disponibilità per l'affidamento n. 2 di incarichi di Coordinatore/Leader dei Work packages nell'ambito del progetto HORIZON2020_Differences.

Per lo svolgimento delle attività previste nel progetto europeo HORIZON2020_Differences allegato alla presente (Allegato 1), di cui l'Accademia di Belle Arti di Roma è partner, si invitano i docenti in indirizzo a comunicare a questa Amministrazione la propria disponibilità a svolgere attività per l'affidamento degli incarichi di seguito per le attività descritte all' Allegato 1.

- 1 incarico per il Work package 4
- 1 incarico per il Work package 5

La disponibilità dovrà essere comunicata presentando i moduli allegati alla presente, via mail all'indirizzo protocollo@abaroma.it entro e non oltre il 20.11.2021. Nell' oggetto della mail di trasmissione della domanda si dovrà inserire "HORIZON2020_Differences - Candidatura Coordinatore/Leader -NOME E COGNOME".

Al termine del periodo di scadenza delle candidature la Direzione provvederà ad individuare i docenti utili.

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- Conoscenza della lingua inglese (minimo livello C1)
- Competenze specifiche per la realizzazione delle attività;
- Capacità di coordinamento;
- Attitudine al lavoro di gruppo;

L'attività sarà oggetto di coordinamento e supervisione da parte della Direttrice, con la quale gli incaricati si dovranno relazionare.

In fase di nomina l'incaricato sarà nominato responsabile della buona riuscita delle attività del WP di riferimento e dovrà:

- Attenersi alle disposizioni prescritte nel progetto;
- Rispettare le scadenze stabilite da cronoprogramma;

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- Essere puntuale nella redazione di report e qualsiasi altro documento richiesto dalla Commissione Europea, dalla Lead Organization e dall'Amministrazione;

Le disponibilità pervenute con modalità diverse dalla presente procedura non saranno prese in considerazione.

F.to Il Direttore
Prof.ssa Cecilia Casorati



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Al Direttore Accademia di Belle Arti di Roma
Via di Ripetta 222-00186 Roma

Oggetto: Richiesta di disponibilità per l'affidamento di incarichi di Coordinatore/Leader dei Work packages nell'ambito del progetto HORIZON2020_Differences.

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Stato.....Tel.....
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DICHIARA

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Modulo Autocertificazione incarichi

Alla Direttrice
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suddetta Accademia, consapevole delle sanzioni penali, nel caso di dichiarazioni non
veritiere e falsità negli atti, richiamate dall'articoli 75 e 76 del decreto del Presidente
della Repubblica del 28 dicembre 2000, n. 445 e successive modifiche e integrazioni
sotto la propria responsabilità

DICHIARA

- ☐ di non svolgere, in ambito accademico, alcun incarico retribuito, ad esclusione di
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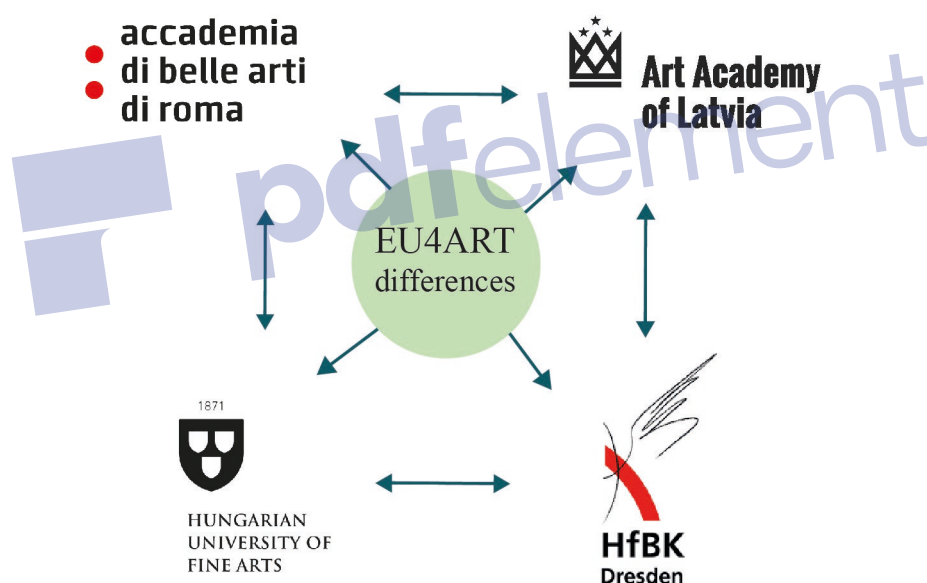


Proposal H2020: technical annex

to the call for proposal H2020-IBA-SwafS-Support-1-2020

Proposal number: SEP-210691036

DIFFERENCES – ARTISTIC RESEARCH IN THE EUROPEAN UNION (EU4ART_DIFFERENCES)



Participant No. *	Participant organisation name	Country
1 (Coordinator)	HfBK - Dresden University of Fine Arts	Germany
2	HUFA - Hungarian University of Fine Arts	Hungary
3	ABAROMA - Academy of Fine Arts of Rome	Italy
4	LMA - Art Academy of Latvia	Latvia

TABLE OF CONTENT

1. Excellence.....	3
1.1 Objectives	3
1.2 Relation to the work programme	4
1.3. Concept and methodology; quality of the measures.....	7
1.3.1. Mission statement.....	8
1.3.2. Linked research and innovation activities	10
1.3.3. Methodology.....	12
1.3.4. Quality Management	14
1.3.5. Gender and equal opportunities.....	15
2. Impact.....	15
2.1 Expected impacts.....	15
2.1.2. Model for cooperation	18
2.1.2. Indicators for impact.....	19
2.2 Measures to maximise impact	20
a) Dissemination and exploitation of results	20
b) Communication activities.....	22
3. Implementation.....	25
3.1 Work plan – Work packages and deliverables	25
3.1.1. Work Package 1 – Project Management.....	28
3.1.2. Work Package 2 – Fine Arts Lab Establishment.....	29
3.1.3. Work Package 3 – R&I Agenda and Transfer to Citizens & Society.....	31
3.1.4. Work Package 4 – The creative eco-system	34
3.1.5. Work Package 5 – Dissemination & Sustainability	37
3.2 Management structure and procedures	43
3.2.1. Description of organizational structure	43
3.2.2. Decision making	45
3.2.3. Risk Mitigation.....	47
3.3 Consortium as a whole	48
3.4 Resources to be committed.....	49

1. Excellence

Funded by ERASMUS+ the European alliance of four Universities of Fine Art from Dresden (Germany), Budapest (Hungary), Rome (Italy) and Riga (Latvia) has seized the opportunity to bundle resources, identify synergies, vitalize knowledge, expand networks and document diversity. EU4ART is meant to be a role model of good practice within and beyond the European Union. While following the university approach, where European networks seek to harmonise teaching methods or curricula, in the EU4ART programme as well as in the H2020 plans, the alliance highlights learning together through difference. The methodologies, approaches, but also working practice and the impact of artistic doing in terms of knowledge production have been never before challenged by bringing together four very different fine arts universities with strongly differing cultural backgrounds and institutional cultures. A special aspect here is that, by their specific historic backgrounds, none of the alliance partners was in the centre of the developments in international fine arts during the last 70 years.

In contrast to technical universities, where research has been conducted for decades, where young researchers are integrated into sophisticated programmes and their research is internationally accepted, **art universities are still in their beginnings in terms of encouraging exchange and knowledge transfer with sciences and humanities**. This link, currently missing in many places, is a specific feature of the last 200 years. Until the 19th century, a close exchange between art and science was indispensable.

During the implementation of the project will particularly work on the resumption of a self-evident collaboration in which **art functions** are not only as decoration but as **an independent form of knowledge acquisition**. Over the last 30 years, the subject of artistic research has been discussed primarily in English-speaking countries, **the potential of artistic techniques that have been practiced and developed for centuries has not been revealed as processes as research**. These historical artistic techniques in themselves already represent an independent field of artistic research. Research and development should not only testify to the right to exist, but also take the art university as an institution to a new level. Interdisciplinary projects, transcultural networks and international mobility have long existed. It is time to make this potential visible, especially in dialogue with artistic workshops (as projected in the EU4ART application), to intensify and to use it.

1.1 Objectives

We have defined general and specific project objectives. In view of this, general objectives of the project are to:

Objective 1.: **Raise the research profiles** of Dresden University of Fine Arts (HfBK), Hungarian University of Fine Arts (HUFA), Academy of Fine Arts of Rome (ABAROMA) and Art Academy of Latvia (LMA) and their early stage/experienced artists and researchers involved in the domain of art-science-related research and development and **boost opportunities for artistic and research collaborations** with the partnering institutions.

Objective 2: **Promote a culture of research** project development, management and entrepreneurship in the community of postgraduate students and early-career researchers of the alliance partners via dedicated online trainings and webinars.

Objective 3: **Leverage the academic excellence** and **strengthen the cooperation of departments** of all alliance partners, as well as synergies between cooperation partners, certain strategies, infrastructure, etc. of the four countries involved.

Specific objectives of the project are to:

Objective 4: **Create twinning groups** and strengthen department **collaboration regarding R&I centres as Fine Art & Research Labs** for innovative activities, artistic and research collaborations, shared platforms and resources of joint actions.

Objective 5: Execute **outreach to society** in order to raise knowledge, **empower artists in society** and make artistic practice and results visible.

Objective 6: conclude a **cooperation and/or a membership** agreements with the European Artistic Research Network <http://www.artresearch.eu/>, the European League of Institutes of the Arts – ELIA <https://www.elia-artschools.org/> and other European Networks (https://ec.europa.eu/programmes/creative-europe/culture/european-networks_en).

1.2 Relation to the work programme

In view of the Europe-wide reform of higher education, in which art universities were given a research commission and art studies according to the Bologna model were integrated into a Bachelor/Master and in some cases PhD system, the question of the relationship between art and research came to the fore. The H2020 work programme part 16 (SwafS), action 31 provides a chance to raise the research profiles of all alliance partners.

For centuries, research as such has not been widely considered as a potential in fine arts and in the arts in general for a long time, as creative processes cannot easily be measured by the tools and methodologies applied to evaluate sciences and humanities. But the Bologna process, by establishing Bachelor, Master and PhD systems for fine arts, also allows an intertwining between arts and research today. The connection between Horizon2020 and the EU4ART programme is to be seen in the approach to traditional artistic techniques and workshop knowledge. Artistic research arising directly from creative practice and focusing on knowledge and insight production which come directly from the long, complex and time-intensive process of art-making have been more or less in the background in the discussions on artistic research up to now. With the wide range of different and specialized artistic workshops, the associates of EU4ART provide a broad range of artistic technologies that allow a complex approach to the topic. As a result of politic developments since 1945, not having been in the focus of the art market additionally allows these art universities to approach the topic from a more or less non-art market viewpoint. In some ways, universities with a big focus on research can be role models here and some established systems and processes can be integrated into the discourse on artistic production processes. A research and innovation dimension for European Universities in the arts is both a challenge and an opportunity. Arts with their open approach toward society-related topics and with their less solution-based and more process-led working can become a highly important hinge between the discourses of humanities & social sciences, society and philosophy. Existing doctoral programmes, incipient collaborations and regular exhibition exchanges within our alliance are a good prerequisite for effective cooperation in the research and innovation dimension. Moreover, in times of scientific specialization, the artistic approach towards the solving of urgent questions and problems in society can be comprehensive in a way that is uncommon to humanities and social sciences but allows them to find new and relevant answers for an increasingly globalized society.

In the EU4ART alliance we have started to promote a **common structure to share knowledge specific to art technique and practical experience** and to work on **strong relations regarding an inter-university campus** which in the medium term should **raise attractiveness** for students, teachers and young art researchers, who shall move seamlessly (physically or virtually) to study, train, teach, do research, work or share services within the alliance. While concentrating on a **common curriculum** and a **mentoring system, enhancing mobility** and renewing training courses methodologically in our ERASMUS+ efforts are mostly directed toward improving structures for the student body, in the H2020 application the scope of our measures will include young European graduates, doctoral students and professional artists in particular. Over the next three years we will develop individual and **joint art-specific research and innovation agendas** that are coordinated, taking into account knowledge and best-practice exchange on education strategies and regional engagement. While the EU4ART alliance is already aiming to explore, define and strengthen specific local qualities to conduct an exchange around teaching and practice, in the H2020 application we are highlighting learning together through difference which leads to productive confrontations (whereas the scientific approach seeks to harmonise teaching methods or curricula). In art, there are various specific challenges that cannot be solved by imposing university concepts. These challenges do not only exist in the evaluation of teaching but also in the development of artistic and research projects. The H2020 funding period is a unique opportunity for our alliance to transfer proven concepts from large research universities and to review them in the light of artistic practice. The chance to make artistic research tangible, understandable and appreciable lies in the **cooperation** with the cultural and creative industries, small and medium-sized enterprises, large local employers, regional and nationwide research institutes, civil society initiatives and citizens. It also opens up a field of artistic practice that is not predominantly under the influence of an international art market that focuses mainly on tradable artefacts and goods. As an additional perspective, the discussion of artistic research has to be opened up beyond the European or, more generally, “Western” perspective to also include non-Western approaches and research strategies. This creates not only an **interdisciplinary, but an even transcultural approach**. Not only students should be motivated towards their own mobility, but also our doctoral students and artists and researchers should benefit from interdisciplinarity, interculturalism and internationalism and use the mobility offers as much as possible. In this way, they experience different approaches

at different universities and their respective networks, which should strengthen their professional and intercultural competences and sharpen the international profile of our alliance partners.

targeted call: Science with and for Society (SwafS) Other Actions 31 and 32	relation to the call
-developing a common research & innovation agenda and convergence action plan and its implementation, in synergy with education strategies and regional engagement	-Within the framework of the R&I agenda, each partner will independently develop collaborations and outreach strategies aligned with local requirement. The chance to make artistic research tangible, understandable and appreciable lies in the cooperation with the cultural and creative industries, small and medium-sized enterprises, large local employers, regional and nationwide research institutes, civil society initiatives and the citizens. It even opens up a field of artistic practice that is not predominantly under the influence of an international art market that focuses mostly on tradable artefacts and goods. As an additional perspective, the discussion of artistic research has to be opened up beyond the European or, more generally, “Western” perspective to include also non-Western approaches and research strategies. This creates not only an interdisciplinary, but even transcultural approach . Not only students should be motivated towards their own mobility, but also our doctoral students and artists and researchers should benefit from interdisciplinarity, interculturality and internationality and use the mobility offers as much as possible. In this way, they experience different approaches at different universities and their respective networks, which should strengthen their professional and intercultural competences and sharpen the international profile of our alliance partners. (concerned WP3)
-agreeing on best practices for research infrastructures and other resources, and setting-up an action plan and shared platforms for implementation of the common research & innovation agenda, for pooling expertise, data and resources	-Each partner will develop plans and structures for a local “Artistic Research & Innovation Lab” related to collaborations with doctoral schools and structures and networks, thus focused on specific strengths and challenges of the respective university. Here it is crucial to discuss and share knowledge on intellectual property rights, business collaboration models as well as exploitation regarding art-technology transfer. Interfaces between arts, technology, sciences and humanities shall be identified and developed. -Traditionally analogue artistic processes shall be juxtaposed and challenged by digitized creative processes opening contrary perspectives on artistic insight production. (Concerned WPs: WP2 and WP5)
-developing and deploying strategies to reinforce the impact of university research and innovation through strengthened academia-business cooperation, knowledge sharing approach and knowledge transfer capacity; valorising an entrepreneurial mind-set amongst scientists	-In the context of the EU4ART cooperation and focusing on the aims of the Horizon2020 programme, the alliance of four European Universities of fine arts is going to build up a methodological framework for the establishment of R&I centres as Fine Art & Research Labs for innovative activities, artistic and research collaborations, shared platforms and resources -Innovative funding opportunities will be investigated, discussed in the network, and those reviewed used to make our approaches as sustainable as possible. These will help to hopefully convince decision makers taking EU4ART_differences projects into account when implementing new structures.
-mainstreaming of comprehensive Open Science practices	-Through analysis, reflection and documentation, EU4ART_differences will in particular seek out and formulate scientific and knowledge-bringing access to research and innovation in the arts and the process of their practice, respectively

	<p>find ways to strongly outreach open science, always highly respecting questions of research integrity. Especially in today's challenging times, digitization in teaching and the transfer of analogue and digital art strategies is crucial. Nevertheless, the aspect of time, technical skills and required patience in artistic processes form the most important counterpart to the rapidity of digital discourse. Beyond this, the changing historical context of artistic production during the last half millennium, the role of the artist in society, the material used by the artist (and the way it is used) and many more topics are to be contextualized to the project and made accessible in a scientifically prepared form.</p>
-involving and engaging citizens, civil society and public/cities authorities in research and innovation	<p>EU4ART_differences will have a very strong focus on the impacts on society. Fine arts have always been neatly connected to the societies they emerge from. In this way, they are able to mirror their cultural context and in the same time develop future perspectives. Art may be more accepted and accessible in society than for example research on microbiology, but in the same time, its results are usually not connected to the idea of bringing forth new knowledge or insight. And even where artistic research is being discussed, it usually does not deal with the open processes of artistic production themselves. At the same time art has the possibility to reach people both emotionally and intellectually. By the end of the funding period, interfaces between art practice, technology, science and humanities on the local and EU level have not only been identified and developed, the results are being incorporated into structured processes and concepts joint projects. Young artist-researchers will receive intense support in order to prepare them for the next career steps. In the same time, artistic production and its reflection will gain structures of emancipation from the up to now dominating structures of the art market. We will plan and initiate local labs with different orientations according to the profiles of the universities they are linked to, addressing diverse networks to non-academia (e.g. research institutions, local NGOs, schools, enterprises and start-ups) and also with huge individual innovation capacities.</p>
involving and engaging citizens, civil society and public/cities authorities in research and innovation	<p>Various measures are being taken to publicize the operation and impact of the Fine Art & Research Labs, the planned measures to reach the society and all actions in order to make artistic research and artistic results perceivable and accessible. Transparent science communication should make artistic research in the science sector visible. A common communication strategy, a regular review of its own measures in comparison with other European Universities and other comparable art universities and related organizations should lead the quality management to a high level. (WPs involved: WP 2, 3, 4 and 5)</p>
exploring joint structures and sharing best practices across European Universities, facilitating collaboration in activities that could be common to all alliances	<p>Chances for socio-economic exploitation of artistic research processes and their ability to get connected to scientific results will become tangible. These labs will be closely linked with the local postgraduate structures of each university. Artistic or practice-based research is a complex field with plenty of creative freedom, nevertheless it is also linked to regulations, legal discussions and necessities. In EU4ART_differences, this variety and yet tension is made visible and has an initial impact on the local artistic and research landscape, economy and society. If international art labs can be successfully established, then the outreach will be on a European level as European Art Think Tanks attracting excellent minds and further funding. Nevertheless, the labs work independently of each other, but on similar or identical issues. They are in continuous exchange and realize joint events (in WP4).</p>

1.3. Concept and methodology; quality of the measures

EU4ART_differences strategic vision is founded on two pillars through which the consortium will successfully achieve the proposed objectives (section 1.1): building artistic research labs, and knowledge transfer. We have investigated practises in the EU and chosen our model to build Research & Innovation labs.

Following an inter-institutional brainstorming, these areas were divided among several taskforces bringing together the expertise and common scientific interests of the research groups from the partnering institutions. The mobilisation of these task forces, through specific pairwise interactions that will allow staff's research profile as well as the one of the consortium members, is further detailed in section 3.3.

State of the art

The situation of artistic research in the European Union has been described already in a very complex manner. Due to this, we refer to an article of the European League of Institutes of the Arts (ELIA) in this short description of the status quo:

http://ec.europa.eu/research/horizon2020/pdf/contributions/post/european_organisations/european_league_of_institutes_of_the_arts_-_elia.pdf

Artistic research, design research (with their sub-fields of practice-based research, research through the arts or art research, just to mention a few) and doctoral studies for artists have been highly and controversially discussed during the last 20 years. The areas of artistic and design research cannot be separated from each other easily, both have similar approaches towards their topics and comparable strategies of insight production. Nevertheless, design research follows more business-oriented paths than artistic research which is rather open in its processes and structures. Across Europe, a large variety of different ways to institutionalize Arts & Design Research has been built. This also raised the number of researchers. In trendsetting countries such as the UK or Finland, more than 1500 (UK) and 400 (Finland) PhD researchers are active at art universities. In comparison to these numbers, it becomes obvious that other European countries have not yet reached a comparably high level of national support initiatives. Publication activities on artistic research started to spread since the early 2000s. Since then and step by step, universities in Europe have established studies in Fine Arts and Research and created different approaches. Important individual positions in this context are e.g. Aalto University in Helsinki, ZHdK in Zurich, Goldsmith College in London or Bauhaus University in Weimar that started its PhD in Fine Arts in 2008.

Artistic research is considered not only as a topic for the fine arts but also for design, media, film, music, theatre, literature and dance, but the focus of this Horizon 2020 application purely focuses on fine arts. Several research groups and societies for artistic research have been established, as SAR (Amsterdam), Gesellschaft für Künstlerische Forschung (Berlin) or !KF (Institute for Artistic Research, Berlin), just to mention a few. There is only one database for Artistic Research up to now, researchcatalogue.net.

Arts & Design Research has found its place both within and outside the institutional framework of arts academies and universities and is therefore variable in its structures. However, these new processes between creativity and research are mostly centered in the interaction between the institutions of higher education, the creative economy sector and the various national, regional and European cultural agencies. Artistic research also has become a highly relevant field in contemporary fine arts discourse, e.g. in exhibition, symposium and biennial formats. These approaches referring at the same time to cultural production, education, research and innovation are experimental and often trans-disciplinary by nature. Aspects of „tacit knowledge“ have become part of the artistic research discourse during the last years, too. Artistic research leads to new arts and cultural practice, visual formats and knowledge development. It generates contemporary strategies of art practice, new formats of aesthetic and knowledge production, but also innovative services across the culture, entertainment, and education sectors. By its nature, it can lead to intellectual cross-fertilisation, inter-disciplinary cognitive insight and bridging speculative enquiries with practical implementations and commercial application. The research ecology in fine arts includes open-ended processes of artistic practice but as well sectors referring to the application of research production like end-user needs or participatory design, rapid prototyping, but also sustainable real-world situated and responsive enquiry. Within this broad field of artistic research both science/technology-oriented and humanities-oriented approaches have proved the relevance of their focus for a development in sciences, humanities, business and society.

Most approaches focus on the intertwining between sciences and fine arts, spotlighting artistic practice as a method to produce insight beyond the classical sciences and humanities. Very rarely, the process of artistic

creation itself has been discussed and investigated. Our partnership is convinced that there is a strong need for further reinforcement of artistic research at European University level, hence our EU4ART alliance expresses the following mission statement. Referring to the strongly differing histories of cultural policy in each participating art university, we are aware that creating a common project on this diverse cultural background enables the Horizon2020 application „Differences” to originate an important and highly contemporary and future-oriented cultural approach in the fine arts within the European Union.

1.3.1. Mission statement

This project presented for Horizon 2020 from the EU4ART Alliance is entitled "Differences". The title is related to the special research topic as well as to the structure of the project and the profiles and needs of the different allied universities.

The project "Differences" focuses on the notion of artistic research as a topic that has become highly important for art academies and universities in recent years. For art academies, in their diversity, it can make highly relevant contributions to the connection between art and research in science and humanities, but also to the interfaces between artistic practice and social issues. In the current discussion about the multiple connections of art and research many terms with different meanings have been introduced, such as “practice-led research artistic research” or “practice-based research” to characterize these connections. Although international arts universities are already dealing with this topic, several fundamental aspects still need urgently to be discussed. The aim of "Differences" is to explore these open fields and, with the help of a common platform, to make them effective for artistic and academic discourse, but also for society as a whole.

Our plan is to create a joint long-term vision and a common interface for the exchange of knowledge, to promote mobility among teachers and students and to open up new fields of activity for artistic research within the framework of "Horizon 2020".

Artistic research units at four fine arts universities

This interface is based on four independent research units to be designed and scheduled in the framework of Horizon 2020, located at the respective universities and primarily aimed at doctoral and postgraduate students. At the end of the Horizon-2020 phase, we hope to run the first common events and to be able to launch a pilot phase, though it is clear that the research units will not be fully developed and realized by then. Also targeted funding for fellows, graduates and research projects is envisaged to happen during this last period of the Horizon 2020 programme. In this sense, the pilot phase can be seen as a tangible initial progress towards the transformation of the associated universities by means of approaching an essential, but in certain aspects yet unexplored research field.

These labs or graduate schools for which new structures of research and discourse have to be developed will, on the one hand, investigate the key questions of art and artistic research and, on the other, create important interfaces with sciences, humanities and society by making the potential of artistic research fully visible and promoting its dissemination and utilization. In doing so, each of the research units of the autonomous universities reacts to its specific cultural and social environment and seeks additional cooperation partners accordingly. A close exchange between the four allied art universities takes place continuously in order to jointly advance the development progress, taking into account best practice examples and creating an integrated, long-term joint strategy for education.

The diversity of artistic creation as a resource

It is the conviction of all applicants that it is only the diversity of artistic ways of thinking, traditions and overall social contexts that allows **inspiring and future-oriented new paths** to be taken. To consider this diversity as an opportunity, in fact the greatest resource, and not as a problem to overcome with the help of overarching regulations and agreements, is of highest importance for the alliance members. In addition to maintaining an awareness of **regional and cultural-historical peculiarities**, this diversity, especially within the framework of a university network, offers the opportunity for all those involved to expand their knowledge and skills through exchange. Both students and teaching staff will get the chance to receive important new impulses through stays at partner universities and beyond and to bring their new perspectives into the context of their home universities.

In order to make **complementary strengths** of the participating universities fruitful for artistic teaching and research, it is essential to strengthen their **autonomous development**. Each of the associated partners will both approach the desired transformations in its own way and consider the interests of the overall alliance at the same time with a focus on the common framework. A structural and appropriate formal cooperation will quickly identify helpful necessary interfaces so that all possibilities are available to all participating institutions and protagonists and make a fluent exchange possible. Nevertheless, it is the task of each individual and autonomous university to find tailor-made solutions to the challenges and questions posed by the individual work packages, which will allow an optimal implementation of the labs and graduate schools that do artistic and research work on the topic of artistic research and develop new aspects in this context, and at the same time allow for the most productive diversity of answers.

As the participating art universities come from **different cultural backgrounds**, the development of artistic strategies and terminologies have been heterogeneous. For this reason, terms such as "research", "artistic research", "practice-based research", "knowledge production" or "knowledge gain", "innovation" and "transformation" are in need of clarification in order to install common research processes. It is already apparent that these terms are defined differently in the respective cultural and national as well as structural context. However, here too, **diversity** is a great added value for all participants involved in the project, and has to be reflected in the discourse. In accordance to the different focuses of each university regarding the topic of artistic research, it is essential to concentrate on a few selected aspects in a transformation strategy to be developed. This focus opens up the urgently needed scope for in-depth reflection and necessary developments.

Artistic research as a field of discourse and transdisciplinary interface

With the project of artistic research, visual arts have left the realm of museums, galleries and the cultural industry where they normally operate. Today, artists claim for themselves the ability to make important contributions to social and scientific discourse through their artistic work and to be discussion partners at eye level for scholars and researchers. The fact that artistic processes of knowledge production proceed differently from academic and scientific ones is considered as a strength, as they cannot be easily broken down into research and investigation plans as well as foreseeable clear questions of investigation in advance, plannable processes of investigation and clearly evaluable results. Rather, artistic practice makes it possible to give room to unexpected results and thus to also focus at the development of the questions in their conditionality.

In this field, the artistic creative process as such has so far received little attention as a knowledge strategy, because its products, as long as they are not directly related to science and humanities, are understood as purely artistic-individual expression. Because EU4ART already focuses on artistic and craft processes and techniques, the HfBK Dresden has set itself the goal of researching artistic creative processes and their interdependency with society. For ABAROMA, the question of artistic doctoral opportunities is at the forefront and is linked to the question of digitising teaching in the artistic field, but also to the fields of activity of the visual arts in society as a whole. The LMA in Riga also pursues the research goal of differentiating and expanding the discourse around artistic research. HUFA in Budapest, on the other hand, seeks to create practical interfaces between art and science or art and business, and to support corresponding projects with guidance.

Moreover, especially in a relatively new field of research such as "artistic research", the urgent question arises of how a globalized and transcultural discourse can broaden the view of the issues at stake. The Western or Eurocentric aesthetic narrative has excluded for too long many forward-looking starting points that can only be developed in dialogue with non-European ways of thinking and artistic and creative practices. In this respect, "Differences" forms the starting point for a research practice that still holds fascinating options beyond the pan-European perspective which also allows an increasing future internationalisation of the labs and postgraduate schools.

Artistic research and society

The visual arts and their mediation institutions today face many challenges and questions that need to be overcome and clarified. These include, for example, the freedom of art as an autonomous social field of action and expression. In view of neo-liberal ideologies of growth, which are often almost diametrically opposed to the idea of sustainability and future viability, the way in which the economization of art within the framework of the international art market and the positioning of art in the context of its social utilization must be reoriented.

The idea of fine art as a social agent becomes highly relevant in the light of the ideas about artistic research above mentioned. Artistic practice as a form of knowledge transfer and gaining of insight allows artists to step beyond the common structures of the art market and to create new fields of artistic practice.

At the same time, art didactics and pedagogy become a field which is capable to create self-consciousness and even integrate marginalized social groups. In this sense, artistic practice is a deeply democratic tool and encourages interpersonal exchange beyond social and cultural limitations. Social sciences can be a strong partner of artistic research here, too.

1.3.2. Linked research and innovation activities

Research and innovation activities linked to our proposal are diverse and of course individual for each partner. We will highlight few related activities.

a) HfBK-related research activities

The cooperation with research and humanities has been part of the profile of the HfBK Dresden for many years. This is due to the fact that, in addition to the liberal arts, applied artistic practice (restoration, stage design etc.) is also taught here, so that interfaces with the humanities and natural sciences as well as exchange with other art forms are part of the university profile.

The following projects deserve special mention:

09/2018–08/2021 artemak+X techniques and materials of modern and contemporary art: Junior research group in the field of art technology, archaeometry and conservation research at the restoration degree at the HfBK Dresden. The junior research group (three doctoral projects and one post-doctoral position) at the Dresden University of the Fine Arts, funded by the European Structural Fund (ESF) and the European Union, is particularly concerned with works of art that confront restorers with almost insolvable conservation problems. Cooperation partners are museums, collections and galleries, especially in Saxony. The interdisciplinary cooperation between restoration and the natural sciences is intended to create a deeper understanding of the material side of artistic objects in order to ensure their preservation by means of specific conservation strategies.

2016-2020: Artonomia - Body and Painting: This project focused on the historically important collections of the HfBK, their preservation and exploration and ways to make them accessible for academic study and education purposes. The research programme focused on current issues involving the history of the body, best practice for the ethical treatment of human remains, as well as the educational strategies of art academies; moreover it looked at the materiality, history, and relevance of objects within the context of academic and artistic collections and their complex interconnections.

2014-2017 FARBAKS: "Farbe als Akteur und Speicher (FARBAKS)" (FARBAKS explored the complex phenomena of colour from several perspectives, as a cultural-historical longitudinal section, in a dialogue between the natural sciences and the humanities or between theory and application, primarily focusing on artistic, social, material and technology-historical issues (cooperation with the TU Dresden).

01.01.2013 - 31.12.2014 Art Engineering: Frahling procedures and methods in the field of simulation as well as material-related forms of implementation - "The professional field of the representation and simulation methodologist". The project pursued the goal of developing a postgraduate educational programme in the field of framing procedures and methods. It represented a bridge between the existing artistic-creative fields and those of engineering sciences.

15.10.2012 - 31.10.2014 F-A-S-T: F-A-S-T (Framing - Arts - Science - Technology) was a postgraduate educational programme in cooperation with the Technical University of Dresden and the University of Applied Sciences Dresden, in which artistic and scientific-technical research was linked across media and a new occupational profile was developed that combined pictorial and technoid aspects.

2009-2012 Naumburg College: The Research Training Group of several cooperating colleges and universities (Dresden University of Fine Arts, Technical University of Munich, Westphalian Wilhelm University of Münster, University of Leipzig, Ludwig-Maximilian University of Munich) and other participants researched a part of the building fabric of the Naumburg Cathedral (Germany). In an interdisciplinary project, the UNESCO World Heritage Site was preserved and scientifically developed.

b) HUFA-related research activities

Previously, HUFA submitted several tenders for artistic research and development. Out of these, several have been successfully implemented. The following implemented projects and one still ongoing project serve as the basis for managing WP2 in this alliance.

- Between 2017 and 2020, the project “Artistic research and cooperation – Inter- and cross-disciplinary projects, research infrastructure development and capacity enlargement at the Hungarian University of Fine Arts” in which research was conducted on four different subjects.
- Research of current restoration problems in the field of monument- and artefact protection.
- Cooperation and compromises in the practice of creative work
- The role of verbal and visual modalities in fine arts education
- Application of a robotic arm prototyping system in fine and applied arts - development of new procedures.

In addition, a separate partition dealt with the dissemination of entrepreneurial knowledge and the promotion of entrepreneurship among students and researchers. In this research, HUFA worked together with several young researchers, they issued scholarship applications for doctoral students, and also worked with the University’s Art and Theory College for Advanced Studies, which is the number one field for elite and researcher training in undergraduate education in Hungary.

This year the ecosystem project has started at HUFA, under the name of „Establishing a Knowledge Transfer Center and building an Innovation Ecosystem” (Tudástranszfer Központ létrehozása és Innovációs Ökoszisztéma kiépítése) – 2019-1.2.1-EGYETEMI-ÖKO-2019-0016. The aim of this project is to establish an active, mutually beneficial business-oriented relationship between our university of arts and the business sphere. In addition, the goal is to promote R&I results and to present the artistic and infrastructural competencies of our institution as a transparent service.

c) ABAROMA-related research activities

The project and implementation of a virtual atelier, a truly innovative teaching technology, will be carried out in WP4. This knowledge management system will be organized also to become a space for a collective sharing of knowledge produced within the practical work of the communities, whether online or in the classroom, synchronous or asynchronous, will be processed and become part of the entire knowledge base of the system. The contents will be indexed and filtered on the basis of a semantic taxonomy shared by the European University. This taxonomy will be developed capitalizing the work done by EU4ART for Fine Arts teaching, comparing it with previous EU research project (such as the eContentPlus project MACE) that produced a Faceted Taxonomy that has already been shared with other EU and International Art and History Vocabularies (such as the AAT Thesaurus of the Getty Research Institute). In this way, the work already done on this topic will be capitalized and the knowledge management system will rely on a robust and tested taxonomy.

d) LMA-related research activities

The LMA is currently developing new joint doctoral programme. It is being elaborated through teamwork with Jāzeps Vītols Latvian Academy of Music and the Latvian Academy of Culture on a new joint international professional doctoral study programme in arts, a shared use of doctor-al school and research facilities was also proposed for existing doctoral study programmes. Meanwhile, the LMA is investing into new doctoral research support facilities and is planning to implement an interdisciplinary cooperation strategy at the doctoral study programme level. These facilities will provide courses to strengthen the research and soft skills of doctoral candidates and promote an academically stimulating research environment by organizing events (conferences, seminars, etc.) to bring doctoral students together with researchers to discuss issues of interest.

The proposed cooperative development of the new joint international professional doctoral study program also will offer the LMA new challenging possibilities. It will provide an opportunity to embed industrial (applied) research, experimental development, design research, and innovations into doctoral training and also will challenge the LMA with a necessity to define the role of the art-based, art-led and art-informed forms of research. It is intended that Kuga House in Ikšķile will serve as Summer Doctoral School and Research Residence. Concurrently, the newly created “Riga Makerspace” at Aristīda Briāna Street that will serve as an industrial and technological facility of an envisioned platform for a long-term cooperation between researchers and enterprises, will also

provide doctoral students of both study programmes with necessary resources and technologies to conduct industrial researches, experimental development and technology transfers.

1.3.3. Methodology

Our methodologies differ from university to university and on the other hand they differ in the different work packages. This is not least due to the fact that each work package must include different reference systems, cooperation partners, experience, cultural contexts and region-specific issues. The theme of the call is relevant to us in that it offers the opportunity to develop an overarching complex theme from new perspectives and in new international contexts, which for a long time have been rather on the periphery of contemporary art discourse. This makes it possible to answer questions not primarily against the background of the contemporary art market, but to develop unusual perspectives.

For artistic research and all related fields of practice-based research there is a broad variety of methods and methodology to develop knowledge and to produce insight and discourse. Even the discussions inside the community of artistic researchers show that the field is quite fluid. In this case, the diversity of methods is extremely fruitful for the development of future oriented structures and approaches and makes the research process adaptable for the different regions in Europe in which the associated universities are located. The differences between the research interests of the four universities in EU4ART, as well as the differences in courses and departments of study will require varying approaches to the topic of artistic research. In collaboration with external partners that will be different for each of the EU4ART_differences associates, perspectives on and approaches toward the topic of artistic research can be sharpened.

The focus of Horizon 2020 is oriented towards a process of research that comes directly from the act of making. This process of making is a high-expertise and experience related process which includes a high level of openness regarding research questions and results. In this sense, it confronts high artistic and technological skills with a process of changes, interruptions and re-definitions indispensable for creative processes. As these processes are difficult to describe, they have been subsumed under the term of “tacit knowledge”. This tacit knowledge can be made fruitful for the science and humanities discourse as well when it is examined and made a tool for perception and development beyond mere artistic genius. In this sense, the process of creation offers a wide range of aspects that have not been at the centre of discussions for artistic research up to now.

An important difference between the methodology in the “Differences” project and the artistic processes in common art university education is the exchange between artists and researchers in the postgraduate labs and graduate schools. This will lead to joint research and working groups. Group work in fine arts is quite unusual as the idea of the lonesome artistic genius is still quite relevant as a role model for young artists, but by pursuing a “challenge-based approach”, it will stimulate strong knowledge-creating teams.

a) HfBK – Approach, interest and methodologies

For the HfBK the exchange between the art university and the social environment is of high relevance. For both teachers and students, artistic practice is not seen as an exclusively autonomous act, but is consciously placed in the context of society, cultural and political discourses and strongly stimulates policy feedback. This approach is particularly evident in teaching and study practice in areas such as art in public space, performance and other experimental teaching formats.

Particularly at a time when xenophobia and nationalism are on the rise again in Germany, it is all the more important to seek an interweaving of academic teaching and social discourse and to work and take a stand from the university field into society. It is also an important task of the universities to deal with the artistic and social situation of alumni beyond the structures of their studies. This requires close cooperation with partners from the fields of society and culture, museums and artists' associations.

The methodologies for WP3 are accordingly strongly practical. They are based on discursive strategies and empirical testing, on historical source research as well as on experimental-interventionist activities. Even the aspect of long-term artistic practice and development process which emphasizes the quality of work over quantitative results is highly important in this context. Exhibitions and events (conferences, discussions, lectures, etc.) allow an intensive and content-focused exchange between specialists and non-specialists. Through art in public space, fields of discourse, controversies and discussions about society as a whole are made possible. In this context, artistic research is not seen as an end in itself, but as a society-related possibility to create dialogues.

b) HUFA – Approach, interest and methodologies

The aim of the Hungarian University of Fine Arts is to develop a special set of criteria and methodological framework in the field of artistic research and development. In addition to the development of the institutional strategy, the Doctoral School – as the highest level of education – also determines its position and ideas regarding the development of artistic research.

So far, the institutional development activities have mainly targeted the field of undergraduate training. Research has been conducted on how artistic R&D can be present in classical, traditional educational structure. Due to stronger presence on the international level, in this application HUFA wishes to coordinate artistic research and development structures at the European level together with the EU4Art association.

Several research and development projects have already been implemented at the university, including: material tests supporting restoration work or special artistic processing of the institutional art collection archive and collection. A recent achievement is the extension of classical drawing practices to the digital space including their adaptation to mechanical industry technologies. Throughout these projects, the need for a general, institutional-level position on artistic research and innovation was articulated through specific artistic research situations.

MA programmes do not necessarily see the points where artistic activity could be complemented by possible collaboration with or involvement of other disciplines, which might actually result in artistic research and development activities.

Therefore, the explicit goal is to create a structured, transparent system based on artistic research activities, to develop strategies together with both domestic and international partners. The further goal is to strengthen the artistic research potential and to encourage communication and cooperation with individual actors along the phenomena of culture, economy and society. The task is to coordinate artistic research and development activities with education and to promote the results by building further economic relations.

HUFA will in particular promote connected activities from the Artistic Research and Innovation Lab. These are mostly clarifications of theoretical, methodological issues that contribute to the development of joint research strategies. The lecturers and the students from the HUFA Department of Fine Arts Theory and the Doctoral School take a significant part in this work. Their involvement in the project will also result in the presence of young researchers.

Above mentioned goals will be achieved by:

- Clarification of the diverse concept of artistic research, system-level description, giving the possible definition of the concept. Studies have already been conducted at the international level on the interpretation of artistic research, in which HUFA also took part. → methodology: case studies, interviews, analysis of international examples, mapping of local conditions. These materials will be the basis for developing various long-term strategies.
- Review of international regulations for the protection of artistic intellectual property. Therefore, they collect the laws in force in each country and make them available to everyone. → methodology: collecting, examining and making regulations and rules available
- Developing a researcher evaluation system. In this activity, contemporary and innovative procedures related to previous researcher-related strategies will be reviewed, analysed and developed. How can artistic researchers be encouraged to continue their research careers? How can young researchers be kept in academia? What incentives, mentor programmes, scholarships schemes can be developed for them? → methodology: collecting case studies, literature review
- Developing the operating conditions for Artistic Research & Innovation Labs. Due to the partners' different artistic research ideas, practices and sociological traditions of arts, each lab will be realised differently. Building a strategy for establishing research and development services, building an operational model in connection with the Labs. → HUFA seeks to take gender equality into account. Thus, the project will involve an equal number of female researchers.

c) ABAROMA - Approach, interest and methodologies

Teaching and growing creative skills through adequate cognitive-pedagogical means, planting the intellectual capital that will be the main competitive factor of the future Europe, as well as suiting the specific requirements

of the academic arrangement of arts and design faculties, raise the problem of defining effective educational strategies and ICT solutions, to implement rich and insightful environments, providing social and cognitive expansions of learners' ideational and cultural dimensions.

The system of requirements generated by this perspective is extremely wide, ranging from more strictly strategic academic issues to tactical questions of intellectual capital management generated by decades of excellence in training, right up to the point of pedagogical-cognitive issues related to the learners' cognitive engagement.

Still today, the educational methods in arts and design continue, unchanged from centuries ago, as an oral/visual tradition (conferences with projected images), made of ateliers (exercises, *ex tempore*, workshops: conducted collegially in the artistic classrooms) and exercises carried out individually or in groups by students at universities or at home or other places and periodically subjected to correction by teachers and at the end evaluated by a jury or professors themselves. Creative ideation is a moment of great synthetic effort, in which different kinds of knowledge and cognitive involvement, related to the artistic-poetic side, as well as the technical one are unconsciously assembled and flow simultaneously. Traditional methods of transmitting creative skills, knowledge and know-how will be adapted for a virtualized educational environment.

The richness of art and design education, developed through centuries of tradition, will be made accessible in the relationship between a student, his computer, the web, the professor's computer and the professor. Positive results are expected by the enhancement and improvement of traditional teaching. Furthermore, ABAROMA expects that virtualized fully immersive environments will be designed so that the learners' social, cognitive, ideational and cultural dimensions will be effectively expanded. In the current context of the corona pandemic, it becomes clear how relevant digitisation of teaching content can occur in order to maintain academic teaching in its full scope even in times of crisis.

d) LMA - Approach, interest and methodologies

It seems that any research and innovation transformation agenda that will address relations between artistic and research practises in the art universities will be closely connected with doctoral-level education. The specific of artistic practices and artistic research must necessarily engage each doctoral candidate in careful consideration of the choice of foundations and principles upon which artistic research may be based. While acknowledging the suitability of a multiplicity of approaches here, it seems essential that we engage all doctoral-level researchers in a discussion of these various definitions. This is, of course, consistent with the way in which doctoral-level students are usually required to engage in some degree of epistemological and critical reflection.

However, as experienced within other disciplines and other research undertakings, the challenge is to encourage researchers in the arts to engage with these questions without simple recourse to an epistemic lexicon derived from philosophy, sociology, or cultural studies. The exploration of these different intellectual traditions is important, but so too is the attempt to balance this with attention to the intellectual and critical reflective traditions within the diverse field of arts. After we establish solid artistic practise and research based doctoral-level researchers tradition, we could replicate methods and models to address research questions and provide solutions not only in artistic but also in broad range of inter-disciplinary fields. This will provide us with the necessary methodological background to establish post-doctoral and artist-researcher infrastructure.

1.3.4. Quality Management

The measures are to be evaluated as part of a comprehensive quality-management system. The evaluation serves to record and analyse the achieved state of quality regarding the framework conditions of artistic development projects and research. It forms a basis for the definition of measures to secure and further improve the framework conditions for artistic development projects and research. Evaluations can be carried out in particular in the form of self-reports by university lecturers and academic staff, the research report of the dean, student evaluations or external evaluations by reviewers. In addition, evaluations of social effectiveness through visibility in public discourse, through events and the implementation of joint projects with cooperation partners within and outside the academic sector are particularly noteworthy. The project management is responsible for possible audits and is available for all questions. A critical feedback from the Advisory Board is planned as an integral part of the evaluation.

1.3.5. Gender and equal opportunities

The partners respect the staff gender equality in scientific careers, the gender balance in decision making, and strive to integrate the gender dimension into the content of research and innovation. Their current strategic plans specifically address facilitating the access of women to positions of responsibility and improving flexibility with regards to career management. The main staff involved in the project with their genders indicated are found in sec. 4 technical annex.

During the last years, there has been a remarkable development in the gender proportion in the field of fine arts. Having been a mostly male field of action for centuries, nowadays the percentage of female students in fine arts is remarkably higher than that of male students (and of course, the third gender as well).

Nevertheless, the number of female artists being part of the international art market and system is still much smaller than that of male artists. Insofar, there is a highly relevant gender topic to be discussed in fine arts which ought to be followed and researched also through the help of sociology. Basic ethical questions are discussed time and again at every university. Often they are laid down in basic laws, and the interpretation at the institutions follows the standards gradually accepted and demanded in society. Each of our partner universities has its own concepts and formulated rules.

As an alliance with a strong focus on networking and interaction with society, a strengthened human capital is crucial. To date, our universities have dealt with topics such as equal opportunities, gender and diversity to varying degrees in their respective countries. In our consortium, everyone will benefit from the concepts of those who have had these topics on their agenda for a long time. An exchange will not only take place at the scientific level, but also at the level of cooperation and exchange of knowledge and experience.

We will take gender aspects into account both when recruiting staff and when putting together research teams or selecting people for scholarships, exhibitions, training courses, etc. In the selection of our research questions, we will consider minority perspectives and transcultural approaches as well as a student body that represents the diversity of the population.

2. Impact

2.1 Expected impacts

In relation to the **Work Programme our project** will deliver the following key impacts:

Impact no.	expected impact of the targeted call: Science with and for Society (SwafS) Other Actions 31 and 32 “Support for the Research and Innovation Dimension of European Universities”	how to meet the impact
1	Tangible progress towards the institutional transformation of universities (e.g. through pilots), next to the identification of a variety of successful models for modernisation/ transformation at research and innovation level, in line with the shared, integrated and long-term joint strategy of the ‘European Universities’ and in synergy with their education dimension, towards the future of universities in Europe. Such models should facilitate future synergies between Horizon Europe and the Erasmus+ Programme.	The participating researchers and artists will be exposed to various research groups which are deeply embedded in translational research activities. The level of collaboration and interdependencies of European funded research between multiple research partners of our European University is a unique facet of research that will potentially open up new collaborations. The development of “Fine Arts & Research Labs” in each university creates strong impacts on institutional transformation as none of the universities have had such a lab up to now. HfBK and ABAROMA will implement graduate schools/ doctoral studies for the first time.

2	Increased research excellence of the alliance members in particular fields of artistic research	The participating individuals will work and collaborate with experts across a number of scientific disciplines. These opportunities of knowledge transfer and exchange will greatly impact academic, scientific and technical skills of the participating individuals and increase research excellence. In addition, universities' reputation in the art market will be increased.
3	Enhancing the reputation, attractiveness and networking channels of the alliance members	This reputation will be greatly enhanced through the project at the European University level by utilising the complementary impact of our Erasmus+ and the Horizon2020 project.
4	Improved capability to compete successfully for national, EU and internationally competitive research funding	To ensure self-sustainability of the partnership after the end of the project, serious efforts will be made at various levels (individual, research and institutional levels). In addition to training in the scientific field, training for soft skill will be organized to reinforce members' capability to submit competitive proposal. The establishment of "Fine Arts & Research Labs" will open up funding opportunities in the field of science that were previously not accessible to art institutions.

Impacts at the university level:

In line with the long-term joint strategy of EU4ART there will be huge impacts for all alliance partners within only a three years' phase: A strengthened international profile will not only bring the best minds from all over the world to our universities, but also increase the graduation rate and the chances of a successful artistic career. In close cooperation with our alumni, we will follow this development in the long term. A positive perception of the respective Academy of Fine Arts is primarily measured by the artistic success of its alumni and the public activity and visibility of its artistic and scientific teachers and students. The broadening of the view on artistic research with a simultaneous focus on the mostly neglected artistic working process as a tool of insight, will create a tangible initial progress towards institutional transformation at each university and of the alliances in the field of research and innovation. Additionally, it will enable a diversification and vitalisation of career paths for young artists by opening up new fields of action. The art universities in Riga and Budapest are strengthening their internationalisation as the only art universities in the country and can expand their perspectives and fields of discourse. The art universities in Italy and Germany are strengthening their position in national competition and are producing uniqueness. Through the intensive exchange within the alliance and with our associated partners (see list of Letters of Intent), each of our European universities is strengthening its international profile. Through strategic partnerships, efficient cooperation and the use of identified synergies, each alliance university will not only increase its attractiveness for good students, but will also be able to inspire them to pursue doctoral studies and work on relevant research topics. In an extended exchange with many European art universities on research topics and artists, EU4ART_differences can take the initiative to make this exchange fruitful.

Beyond this, an intense exchange between arts and research will produce a constant state of change, as artistic research refers as well to the developments in the art field and to the knowledge production in sciences and humanities. The diversity of approaches in artistic research also enables identification of a broad variety of successful models of research in this developing field of research.

Impact at the alliance level:

In general, the social task of an art academy is to combine artistic teaching at the highest level with the transfer of knowledge and experience in the area of preparation for professional practice. Young artists of all represented disciplines should be familiarized at an early stage with the real conditions of an artist's existence. On the other hand, the public should be introduced to artistic production. In this sense, the Alliance understands the "Third

Mission" on the one hand as a complex cultural task of creating diverse and innovative opportunities for encounter between art and the public. Opening up a research sector has not yet been explored in depth, the development of the "Differences" programme will create a new platform for artistic practice as a research model. The shared platform of interdisciplinary Hubs and Labs as well as regular meetings and exchanges between students, graduates and university staff will enable the research impacts quickly and extensively and create a balanced, high-level brain circulation. Thus, this widening of artistic practice into scientific discourse will create a successful model for institutional transformation at the research and innovation level. The EU4ART association of the four partners with their different historic and cultural backgrounds provides an increased internationalisation of university activities in the field of research and innovation, raising international profiles, especially when creating a discourse on artistic research that goes beyond Europe's cultural borders. The differences between the partners can be perceived as an example of cultural diversity in Europe. Therefore, the European Union as a structure of related, but different partners will be a source of inspiration. What's more, the integration of different external partners from economics to scientific organizations and society will lead to structures of spreading solutions, practices and cooperation models outside the EU4ART_differences alliance. The non-academic partners in the regions where the partner universities are located allow a synergy with the dimension of education as well as a multiplicity of dissemination into society; these diverse levels of transformation from academic research to economic and societal use refer to the readiness of each university for different tasks.

Impact at the EU-level:

The alliance of European universities in the field of art is a model for European art universities. At the same time, it offers networking opportunities and is a contact for EU-wide questions. The European network of art universities is being strengthened and topics are being discussed at the EU level. The implementation of Research and Innovation Labs should be understood as a way of increasing the scope of research topics and cooperation projects in an interdisciplinary, intercultural and international way. Finally, four such labs in Europe with four coordination offices will be contact points for other interested European art universities.

The newly developed and sustainable Research and Innovation Transformation Networking will help to create links and synergies with existing artistic research initiatives, organisations, networks and individuals at the national and international levels. In addition, it will possibly engage in a two-way exchange, e.g. with the European Forum for Advanced Practices (EFAP), COST Action (CA18136) network, the European League of Institutes of the Arts (ELIA), the Association of Universities and Colleges of Art, Design and Media (Cumulus), etc.

"Differences" aims to impact society by changing the stereotypes concerning the different and outdated roles of research and artistic practises. The programme will provide society with a different outlook on interrelations between artistic practises and research, the viewpoint that allows perceptions of both activities as a creative way to produce new knowledge, and a perspective that will encourage engagement of communities and Citizen Research activities. Open science incentives and rewards in artistic research will be established ensuring further reinforcement of cooperation between artistic, research and innovation practises in the field of open science.

The Research and Innovation Networking database will ensure global visibility of art practise and informed and related research activities of the partner institutions. It will be established as an Open Science role model for all art-practise-informed and related research activities, providing open access for all members of the community to the outcomes of publicly-funded art-practise-informed and related research. It will also provide a model of how to harmonize the respect of intellectual property of artists and researchers involved by ensuring open access to the outcomes of their art-practise-informed and related research. The common Research and Innovation database will be open to share outcomes not only of the partner institutions but to the European-wide community of art educators, artists, researchers and artistic researchers. It will serve as a relevant tool for building a possible cooperation with other Erasmus+ programme associations to facilitate open access publication structures for common research, particularly art-practise-informed and related research results.

All 17 selected European University alliances (ARQUS, CHARM-EU, CIVICA, CIVIS, ECIU, EDUC, EPICUR, EU-CONEXUS, EU4Art, EUGLOH, EUTOPIA, FORTHEM, 4EU+, SEA-EU, UNA-Europa, UNITE! and YUFE) have agreed by the time of the submission, that they will ensure joint collaboration across their R&I project by attending together a Forum of European Universities (FOREU), face-to-face if, possible or on-line (month 14), at which to discuss and share intelligence resulting from:

- assessment of current practices, best practice and progress made/success stories from implementing our long-term strategies
- identification of barriers – legal, financial and regulatory, the level at which the barrier exists (local, regional or European)

By the end of the project we expect to develop another shared activity with the European Alliances. In this case, we will invite to join those selected in the second call to join (the design will be discussed with them).

Impact on society:

The current social and political situation in Europe calls for a joint effort by all those with a vital interest in the continued existence of a living democracy. Our alliance sees its role in this process primarily in terms of strengthening cultural and artistic education. We understand cultural education as a specialized form of education as well as a political and social education. The university is concerned with actively contributing its achievements and competences to society. Traditionally, art universities have had to maintain a balance between preserving the "protective space" for the development of artistic personalities and fulfilling legitimate societal demands for transparency in their work and accountability. Thus they are neither "closed shops" nor mere event institutes. On the political level it is a question of the reputation and cultural capital that an art academy brings to the federal state that supports it. Art universities work in an unspectacular way, cost money and achieve their success over the long term. At the same time, however, they make an essential contribution to the cultural stability of democratic societies. The communication and affirmation of this certainty is the most important communicative task of an art university. Above all, it determines how it is perceived. In doing so, it must do justice to the levels described above to the furthest extent possible.

"DIFFERENCES" will enable the implementation of new models of research in and beyond the art education institutions and provide new forms of research: Open Artistic Research and Citizen Artistic Research. Open Science skills and education practises will be explored, developed and used in conjunction with open culture and art practises.

The artistic research-based citizen science activities will provide both society and the art world with new incentives, new knowledge and new practises. They should be used to collaborate with public and city authorities to provide new spaces for research-based creative and critical citizen-science-related activities. The embedding of citizens and society into the core activities of dissemination and implementation of the transformation strategies of the higher art education institutions will contribute to the further development of the role of the European Universities as open and involved members of cross-European society. Citizen Artistic Research could be the ultimate tool to develop societal awareness about Sustainable Development Goals and encourage embedding notions of sustainability and zero pollution strategies in all societal activities with emphasis on citizen and community-developed research and involvement. In addition, the Research and Innovation database will be a source of relevant information concerning technological, un-technological and artistic innovation to be transferred to industry and society.

2.1.2. Model for cooperation

It was an important step within the framework of ERASMUS+ to come together as European universities in the EU4ART alliance. This kind of Europe-wide cooperation is the initial spark for a transformation of our art universities. As primarily small universities with many freethinkers and creative minds, the perception from outside the university mostly remains limited. Yet there are many approaches in joint projects with economics, business or civil society that serve as role models and reach out to society with new approaches for a change of perspective and thus also a transfer of knowledge.

The art universities in Budapest and Dresden already have a concrete idea for the implementation of a Research and Innovation Lab. Long-established connections to regional research institutions and companies, to the cultural and creative scene, to their alumni and to institutions of civil society will form the basis for the establishment of competence centres, graduate schools and service facilities for young researchers. Existing institutions will expand their services for this target group. The art universities in Rome and Riga are also pursuing concrete ideas for the transformation of their services to support research and researchers, in Rome by developing a doctoral degree for fine artists that up to now does not exist and in Riga by creating close connections with their doctoral degree

studies. Through intensive exchange and involvement in established and new processes, all partners will be given the opportunity to maximize their potential.

Because the R&I Labs will have different orientations (e.g. more or less with regard to the usability of the results, the offers for the target groups and the technical orientation of the participating research projects), a wide range of topics, offers, approaches, expertise, etc. will be covered and widely distributed by publications developed in the framework of H2020. The cooperation of these four European universities is not limited to the funding period of H2020, but goes beyond it. Once established, models and partnerships can easily involve associated partners or interested universities and strengthen the network.

As a model we refer to ENCoRE. This is an international network organisation of higher educational institutions in the field of conservation and restoration. ENCoRE was founded in 1997 with the main objective to promote research and education in the field of cultural heritage, based on the directions and recommendations given in the Professional Guidelines of the European Confederation of Conservator-Restorers Organisation E.C.C.O. and the Document of Pavia from October 1997. HfBK Dresden was one of the initiators and founders. ENCoRE has currently 41 full members and one associate member from among the leading conservation- and restoration study programmes in Europe. In addition, 26 leading institutions and organisations working in the field of cultural heritage protection and research are partners in the network.

2.1.2. Indicators for impact

<p>Impacts on university level become visible in:</p> <ul style="list-style-type: none"> - increase of international profile and reputation of respective university - increase of academic excellence - growing number of prospective students - modernisation of the career assessment systems - increase of diversity of careers - increase of diversity of students - increase of mobility of students and staff - increase of number of courses and webinars - enhanced network on a local and global level - presence of students', professors' and labs' artistic and research outcome in exhibitions, publications, public discourse etc. as a promotion of talent 	<p>Impacts on alliance level become visible in:</p> <ul style="list-style-type: none"> - growing number and increase of diversity of prospective students in the alliance - increase of academic excellence of alliance in a close relationship of all members - increased international profile and reputation of the European University alliance - increase of funding opportunities (common research proposals) - increase of network partners throughout Europe - presence of artistic and research outcome in exhibitions, publications, art market, public discourse etc. as a promotion of best practice
<p>Impacts on EU-level become visible in:</p> <ul style="list-style-type: none"> - Increasing visibility and discourse/scope on artistic research à raise number of publications and media publicity - increase the mobility of students and doctoral candidates and to respect the cultural diversity of the European Union - EU4ART_differences, especially the planned Research & Innovation labs can be a model for other European universities (increase of online EU-level exchange) - opening up web platforms developed in this project for other European Fine Art universities in order to share ideas and best practice, to review scientific publications and to make use of synergies à raise of access rates - More students from third-countries attracted to study on EU art universities - presence of artistic and research outcome in exhibitions, publications, art market, public discourse etc. as sign of scaled excellence in high-level academic education in the associated art universities 	<p>With regard to a five-year perspective, we assume the following development opportunities: by 2026, seven joint R&I projects will be launched, three more projects will be funded, four spin-offs will be launched, 120 additional students, 12 new graduates and doctoral candidates will be attracted thanks to the label of the European University.</p> <hr/> <p>Impacts on society level become visible in:</p> <ul style="list-style-type: none"> - increasing the visibility of artistic processes and research in society - strengthening the involvement of civil actors in the discourse of artistic research

Barriers/obstacles

Possible obstacles lie at the political, financial and personnel level. An R&I Lab can only be successful if the political framework conditions guarantee security for the freedom of arts, free research and teaching as well as financial security for the alliance universities. There is always the possibility that political conditions make it impossible to enter into or advance cooperation. The impacts described above will be achieved if the European Union remains strong and free, so that an unhindered exchange of knowledge and experience between universities is possible, transformation processes are at all conceivable and mobility remains possible. If these conditions are not met, the impact will remain at the regional level.

Artistic processes and insights cannot be automated. This also applies to the discourse, in which new insights are often gained in art and the humanities via detours. This requires a lot of time and human resources. For this reason, the discrepancy between the tasks to be performed and the human resources available is one of the greatest hurdles. The use of digital options is therefore often not a time saver, but an additional task, as many analogue procedures cannot be abandoned. The staffing of the art universities sets narrow limits to their activities.

One of the greatest challenges in the development of the alliance is to find a balance between autonomous development and joint action. National or institutional interests and international necessities can lead to conflicts whose resolution is time-consuming. This is reflected at the level of human resources, which have to be structured very differently due to the income differences between the four partners. One of the biggest and most important challenges here is to find fair solutions on equal terms for all partners.

Innovation and transformation is not a top-down decision at art universities as it is at other universities. The freedom of teaching is a precious asset to be protected. Transformations and innovations therefore require intrinsic motivation of the artists and researchers at all four institutions. It is a growth process that requires a lot of time and discussion. The results after three years can therefore only be an intermediate step.

At present, German art universities can only submit applications to the major national research funding institutions in very few cases. Innovative approaches and increased exchange with society are thus strictly limited because art is not accepted as an independent form of research at the university level.

Differences in salary levels across the European Union are another possible obstacle. On the one hand, countries with lower income levels can hire more employees, and on the other hand, the different levels of salaries in other countries also have an influence on cooperation. Another obstacle is still the different level of foreign languages; approaches to facilitate exchanges need to be developed (including through the promotion of other languages of scientific exchange).

In addition, different national regulations concerning business trips complicate travel planning and make budgeting problematic. The budget plan was calculated to the best of our knowledge and belief. In this consortium, a culture of debate must be developed and levels of understanding must be established. In this way, we are not only looking for similarities with EU4ART, but also for differences, because the freedom of teaching comes first for us. Thus, a good deal of communication is required when working with different artists from different culturally-specific backgrounds.

2.2 Measures to maximise impact

a) Dissemination and exploitation of results

An art school should not only be innovative, but also preserve cultural heritage. All our actions will therefore contribute to society, in particular to a strong European culture, diversity and community. Our statements regarding the cooperation with other institutions are based on letters of intent with various institutions in all partner countries. We have a longstanding cooperation with most of the associated partners; others we have specifically requested as consultants for the planned transformation process of our universities. These associated partners mainly provide us with experience and best practice in dealing with young art researchers and artists, doctoral programmes and the art research field. Those associated partners (see list of associated partners) are informed about our plans and already support us more or less conceptually. Others provide us with networks that make our approaches known or even lead to cooperation. It will be very important to become member of these networks – either institutional or private members – to present, share and discuss the research done in this project with colleagues from other countries.

Work Package 2 deals with the area of intellectual property and access rights, which is still new in artistic research. Because there is already a doctoral programme at HUFA, we are relying on experience here and can therefore shed light on the doctoral students' perspective. In EU4ART we have developed a Student Board at each alliance university that is involved in the design of the programme and discusses ideas and implementation proposals. Similar things are feasible with young artists in order to build up and strengthen a common vision across countries. Our advisory board supports not only the strategic alignment, but is also closely linked to our stakeholders. It is formed by the members of the Advisory board for the EU4ART programme. The regular professional exchange of doctoral students and lecturers within the alliance, but also with associated partners and local scientific and business networks, is intended to keep research plans flexible and constantly enrich them with new ideas. Beyond these common aspects of the dissemination plan, it is highly important that every associated partner finds feasible ways of linking the programme to the local needs and possibilities considering future users and partners. As part of the research and development transformation, a common database will be developed as a platform to make available research results as well as art practice and related research. WP5 will not only define and address a number of disseminators, this platform will also be developed as a model for open science in art.

Main strategies:

For the general dissemination of results and the sustainability of the project, several main strategies have to be followed:

- increase in public interest and awareness in common research topics not only in the sector of artistic research sector, but also with industry (when possible), policy makers, our alumni network and relevant local NGOs;
- bring strategies of artistic research to the foreground, which have not been in focus so far
- establishment of a common communication strategy, including communication tools that allow an unlimited inter-academic, intra-academic and extra-academic discourse between the associated universities, associated partners and professional and civil communities; outreach of research results not only to users from research fields but to the public;
- development of a common R&I agenda in order to implement new forms of research among art education institutions;
- publication of the research and innovation results of H2020 in art-relevant open science portals but also comprehensibly mainstreamed;
- publication of our project study EU4ART_differences as a journal article via open access as joint publication;
- establishment of an art research community from the partner universities and other interested European art universities to continue the research beyond H2020; and
- participating in already existing communities working on questions of artistic research

Application of results:

The main and apparent results of our project will become visible as presentations in the field of fine arts, society, sciences and humanities. They will create a model for cooperation in forms of labs in order to upskill talent, use synergies and outreach to society. According to their focus on arts and workshop practice as well as artistic skills with a long historic tradition, they will strengthen artistic fields of practice inside the art institutions beyond artistic research and change the view on questions of arts and crafts, long-term artistic production and development processes and work done by hand. Indirectly, we increase the understanding of art research in all areas, which should result in more publicity and funding opportunities for all partners involved in the long term.

Exploitation of results:

Compared to other research projects, there is no already existing market demand in our field in the sense of direct capitalization. The possibility of entrepreneurship together with agents of economy and business are therefore limited, but possible (rather in the context of design or applied arts than in fine arts). Therefore, the exploitation/utilisation of our results should rather be seen in the context of the preservation of culture and traditions, but also in the context of the continuous transfer of knowledge, especially in the context of society as a

whole and the educational sector. The idea of fine art as a social agent becomes crucial against the backdrop of the idea of artistic research.

The traditional art market is not a main field for artistic research, as it produces artefacts that are not tailored to collectors' expectations and the idea of the autonomous artwork. Nevertheless, artistic practice as a form of knowledge transfer and insight gain allows artists to step beyond the common structures of the art market and raise public interest in other ways of art practice. As well, art didactics and pedagogy become a task which is capable of creating self-consciousness and integrating marginalized social groups. Social sciences can be a strong partner of artistic research here, too. At best, the results of our joint research flow stronger than before into the creation of higher education policy.

In the post-project phase, this approach will lead to a strong cooperation with local and national agents, e.g. in politics and cultural politics, and become highly relevant in terms of art practice in social contexts. Thus, the relevance of artistic research in the field of society will become a long-term agent in cultural politics. Future support can be obtained from politically and socially oriented funding pools. The associated universities, by establishing their own hubs, labs or competence centres of artistic research will be able to raise additional funding to provide a long-term perspective for the research activities. Their activities in the Horizon 2020 project will bring them to a higher international and national level in the ranking of fine art universities.

The results of our research will be spread in the community of artistic research (as one targeted audience) as well as on the websites of the associates and will be available in the open-access publications and database.

The technologies of a digitalized approach to art didactics will be in high demand in future contexts and provide possibilities of artistic discourse even in situations of crisis. These technologies will be of high interest also for economic exploitation. Thus, there will be a high sustainability of the project for all beneficiaries and associated partners beyond the Horizon 2020 project phase.

b) Communication activities

In our institutions, the ERASMUS+ funding for EU4ART was a great success and generated enthusiasm among students, teachers and administrative staff. The project teams have already started and implemented initial communication strategies. We will use the current communication strategies as a starting point for the expansion of the project in the Research & Innovation dimension and implement further measures. In the communication of content about scientific approaches and best practices one is always in competition for attention. Transnational cooperation in an EU alliance has a wider reach and can also be disseminated through EU-wide communication channels but in the same time in national and even local networks. Excellent research should also be reflected in its dissemination. Likewise, qualitative media and elaboration are more important than low-threshold dissemination.

Objectives:

- To build on what already exists, the **EU4ART_differences** team will enhance the EU4ART communication guidelines regarding procedures and rules on communication adding the R&I dimension as well as new target groups. **Impact:** In this way, all participating project partners will be prepared for target group-oriented communication and speak a stylistic language. (short term objective)
- Continuously, important project news of public interest, such as achieved milestones, will be released to the public. **Impact:** Through regular communication interested parties will stay informed and feel involved. At best, through good communication, essential content will be retained and an inspiring exchange with the community or the public outside the community will be created. (medium term objective)
- Language of communication internally is English; externally it will be mainly in English and the respective language of the alliance partner. The EU4ART project is working intensively on the development of confident English language skills, and this is being built on. Internal and external communication pursues a clear language taking into account that language levels are different as well as the comprehension of complex contents from non-experts. **Impact:** Issues will be better accepted by the public if the content is not too complicated. (medium term objective)
- We will build a community of students, researchers, artists, cooperation partners and an interested public from all participating countries and beyond. EU4ART_DIF will aim in its communication to highlight the

anchor points in pertinent messages for different target groups. **Impact:** There will also be an exciting transnational exchange for the community around our projects. This can be a source of inspiration and involvement for all European art schools and even art education institutions outside Europe. (long term objective)

- The selection of relevant media will be adapted to the possibilities of disseminating topics, projects and ideas. In particular, a portfolio of audio-visual media for local and global communication will be defined.

Impact: Thus realizations and initiatives will not only address themselves to a specialized public, but will reach an interested public, possibly at a low-threshold yet still professionally (long term objective).

Project stake holders

First level target groups: Consortium members; Involved students and young researchers, teachers and staff	Second level target groups: associated partners, local businesses interested in cooperation projects, local research projects interested in cooperation projects, politicians and decision-makers, partners for sponsoring or further fundraising; Relevant communities in arts and sciences / art industry; Interested public
First level communication guidelines: The EU4ART project teams have agreed on monthly written internal reports. Taking over the frequency of these reports, the focus is to be placed more strongly on personal exchange, also across borders. Monthly video conferences of the content management team are organised in order to share information from the teams. The project management under WP1 is responsible for planning and agenda. After each conference, minutes are sent out and will be stored for documentation. Each member of the Content Management Team is in constant personal, telephone or written communication with his or her teams and documents results which he or she discusses in the Content Management Team. Every three months the content management team reports to the steering committee in the form of written statements. The annual meeting of the Steering Committee is prepared by the Content Management Team with documents (project achievements, milestones, adjusted schedules, budget statements, idea catalogues, etc.). The project manager as single-point of contact is responsible for forwarding all reports to the EU Commission (see grant agreement) and will answer all questions from the Commission in writing, via phone or e-mail.	Second level communication guidelines: Using clear and simple language and suitable communication media, the scope and coverage should be as big as possible. Tools for the easy distribution of posts (e.g. repeated hashtags or mottos) should appeal in particular to the younger “digitally native” generation and encourage them to disseminate the information. As in the EU4ART project, students are involved in the processes, and a logo competition has been launched. Through such measures, different target groups are not only superficially involved, but actively integrated. Similar competitions are also planned for the young researchers in their research groups. While detailed planning of the communication and dissemination activities and the selection of the target events will be part of project activities (WP5), it is anticipated that main dissemination channels will be: <ul style="list-style-type: none"> - National and international conferences - Interest groups in social networks, e.g. LinkedIn, Facebook, Twitter, etc. - Papers in specialized art-related journals

Communication plan

The table on the next page outlines the envisaged communication tools and channels to be used in EU4ART_differences. All these measures stated as second level will be evaluated taking into account numbers of site hits, numbers of releases, views (e.g. youtube views, webinar participants, etc.)

Communication activity	Communication tools	Communication channels	Frequency	Responsibility
First level				
Regular information on the project	Newsletter to internal stakeholders	e-mail	Monthly	WP1/WP5
Preparation of internal material for steering committee	Written documentation	e-mail, presentation	All 3 months	CM Team
Creating text modules for everyone to use in publications, interviews, on websites, etc.	Written documentation	Written documentation	Regularly	WP5/all WPs
Agreeing on communication rules	Expert round with communication manager of respective university	meetings	First 6 months	All WPs
Compilation of internal communications material prepared by EU4ART will be enhanced	Sub-pages on website, leaflets	Internet, print	Month 4-6	WP5/all WPs
Demand for feedback	Online survey	Internet	CM Team	First half-year
Enhance and use of intranet prepared by EU4ART	Intranet	Internet	regularly	Second half-year
Second level				
Information to the public about the start, important milestones and end of the programme (outlook)	Press release shared in social media and relevant webpages	Press lists, websites of alliance partners, associated partners → use EU4ART channels	Wp5/all WPs	Second half-year
Direct information to the public with Q&A offers	Press conference (distribution of press releases, presentations, leaflets)	Invitation of relevant broadcasting stations, newspaper, magazines, partners and interested institutions	WP5/all WPs	End of year 1
Online community sharing personal stories, recent developments	Social Media (Facebook, Twitter, Instagram, LinkedIn)	using EU4ART channels as well as relevant partner channels	WP5/all WPs	regularly
Personal distribution of project information (info postcards – efficient and economical)	Info Postcard (creative) sharing a Hashtag, a QR code or brief web page	Print, personal delivery	WP5/all WPs	Second year
Official online presence	Website started for EU4ART enhanced with new projects	Internet	WP5/all WPs	See tasks WP5
Contemporary approach to young generation in and outside of alliance countries	Video/Sound (presenting artists or collaborations, interviews, insights)	Internet	WP5/all WPs	Third year
Demand for feedback	Online survey	Internet	WP5/all WPs	Second half-year

3. Implementation

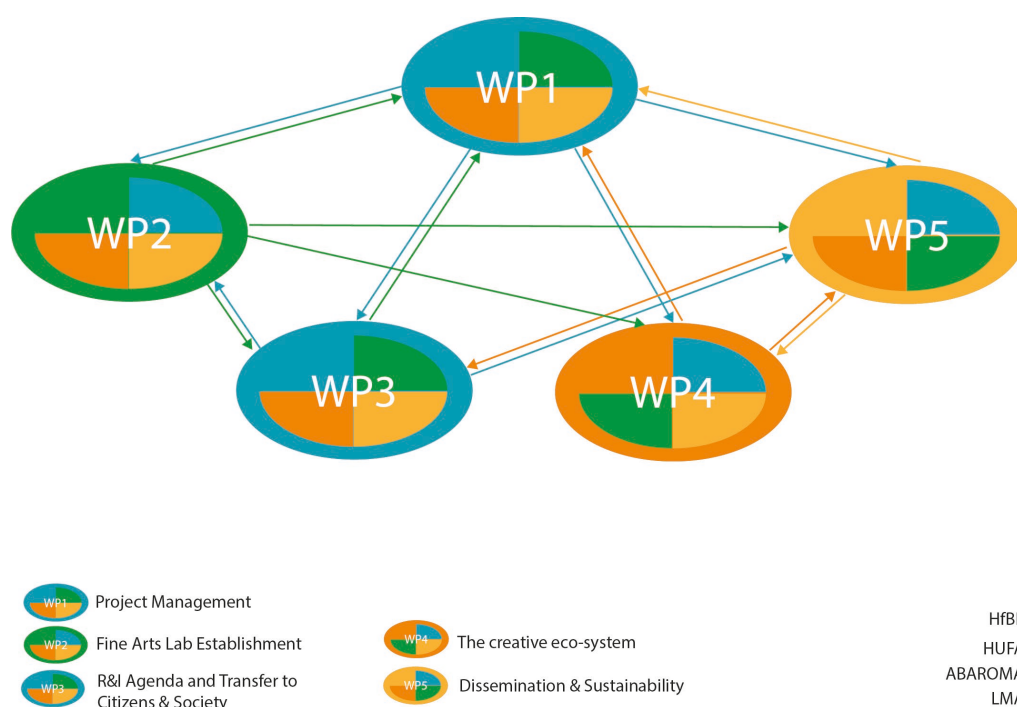
3.1 Work plan – Work packages and deliverables

The overall work plan is split into five work packages whereby work package 1 is assigned to the project manager in his or her function as the leader (HfBK). All 5 work packages are based on a time axis of 36 months and are sorted into the halves of the year according to relevance and urgency in the GANTT chart. **In the budget plan they are divided into eighteen-month periods as separate WP 1 – WP10 in order to provide the preconditions for an interim billing.** Each WP and task leader is responsible for the timely execution of the work programme and takes over the moderation as well as the time and process control. He or she plus a deputy (not necessarily from the same university) are at the same time part of the content management team and responsible for transmittance. Especially WP2 and WP3 and in parts also WP4 are institutional transformation modules. These projects and modules must be aligned with national legislation. This can result in further obstacles.

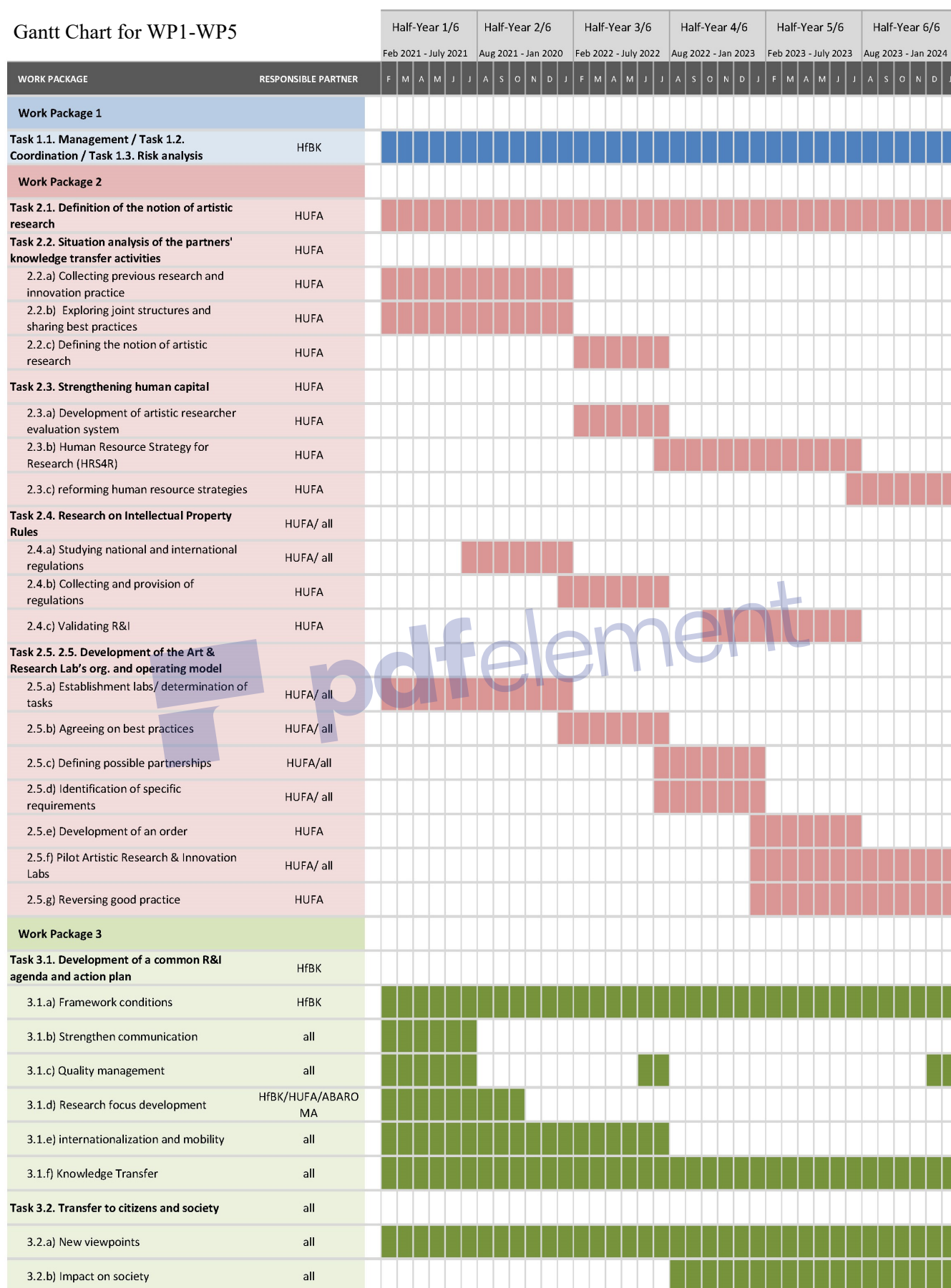
The programme is structured in five working packages designed for the development and implementation of the project:

WP No	WP Title	Lead Participant No	Lead Participant Short Name	Person-Months	Start Month	End month
1	Project Management	1	HfBK	53	1.2.21	31.1.24
2	Fine Arts Lab Establishment	2	HUFA	237	1.2.21	31.1.24
3	Transfer to Citizens & Society	1	HfBK	242	1.2.21	31.1.24
4	The Creative Ecosystem	3	ABAROMA	170	1.2.21	31.1.24
5	Dissemination and Sustainability	4	LMA	142	1.2.21	31.1.24
				Total PM 844		

In the Pert Chart the interrelations between defined Working Packages become visible.



Gantt Chart for WP1-WP5



[illegible]

3.1.1. Work Package 1 – Project Management

Work package number	WP 1	Lead beneficiary			1
Work package title	Consortium Management				
Participant number	1	2	3	4	
Short name of participant	HfBK	HUFA	ABAROMA	LMA	
Person months per participant:	26	9	9	9	
Start month	1			End month	36

Objectives

Review and evaluate the work done by optimising resources within the project, monitoring subcontracted tasks, involving all departments in the innovation process and ensuring that all aspects of EC communication and reporting requirements are met and that questions in the EU context are answered. Time and resource efficient monitoring throughout the funding period and the creation of a productive and trustworthy working environment will ensure that all milestones are met.

Description of work

HFBK will lead this WP as consortium manager; all partners will collaborate to ensure a successfully run project. In this application project management does not only include financial administration, however the respective Project Manager will be involved in each WP, collect data from the associates and be responsible for progress report. Due to the horizontal orientation of the Work Packages the Project Manager will additionally be involved in the content work of all WP and therefore work outside the administrative area.

Task 1.1: Management of Resources (HfBK/dependent on contributions from all partners) (M1-M36)

A resource plan will be defined, and its deviations monitored. Task completion forms will be defined, and progress supervised. Corrective actions will be taken. This task covers the follow-up of the research advancement considering the scientific objectives targeted by the project. The project coordinator from HFBK will execute the WPs coordination, workflow management, controls and reviews. This task includes:

- compilation of reports and other deliverables for submission to the European Commission, development of strategies and long-term project plans;
- chairing of the scientific and exploitation/utilization related discussions and follow-up of their decisions;
- transfer of documents and information connected with the project to and between the partners concerned, ensuring that an exploitation strategy is developed, approved and implemented, and coordinating the entry and exit of partners from the consortium if necessary

They will gather the inputs from the consortium partners for the yearly periodic reports (M12, M24 and M36) as well as to the interim project progress reports which are short summaries of the project status at half-time of the reporting periods. They target to inform on significant advances to date and interim status of ongoing project activities, as well as to highlight potential problems promptly so that effective corrective actions can be initiated if necessary. A resource plan will be defined, and its deviations monitored. Task completion forms will be defined and progress supervised. Corrective actions will be taken.

Task 1.2: Coordination of project with EC (HfBK) (M1-M36)

Ensuring that all milestones are met and that all reports are prepared in accordance with contractual requirements. The project manager of HfBK, will be responsible for the administration of the project and its funds; for smooth and timely communication with all the EC officials alongside the coordinator; completion of all reports.

Task 1.3: Risk analysis and contingency plan development (HfBK) (Months 1-36)

This subtask covers the establishment of a procedure for risk assessment. Important risks will be monitored, and mitigation actions will be implemented when needed.

Deliverables (all deliverables will be provided by HfBK)

D1.1 Information exchange and management processes established (**M3**)

D1.2. Plan for data management (**M6**)

D1.3 Interim project progress report (**M6**)

D1.4 Interim project progress report (**M18**)

D1.5 Interim project progress report (**M30**)

3.1.2. Work Package 2 – Fine Arts Lab Establishment

Work package number		Lead beneficiary			2
Work package title	Fine Arts Lab Establishment				
Participant number	1	2	3	4	
Short name of participant	HfBK	HUFA	ABAROMA	LMA	
Person months per participant:	6	115	25	91	
Start month	1			End month	36

Objectives

The strategic objectives of WP2 is to provide a methodological framework for the establishment of R&I centres. European universities have more and more possibilities for contact with companies, non-university agents and society. If they worked together in both education and research, the accumulated knowledge and experience would result in a structure that not only crosses language boundaries, but also discipline boundaries. Thus, innovative initiatives could emerge.

By strengthening research activities and restructuring institutions, the open science practices could prevail, cooperation with other branches – including academic and business cooperation – could be enhanced, as well.

The purpose of our LAB's operation is to support innovative activities at the universities, to assist in research collaborations and to promote the socio-economic exploitation of scientific results. A further purpose of the LAB's operation is to promote the socio-economic and cultural exploitation of the achievements in university education and research..

Description of work

This WP is neatly connected to the R&I and action plan. Due to the necessarily different structures of the Labs, each participant will have to develop its own R&I and action plan. While the responsibility of the lead university is mainly focused on editing and documenting as well as sharing best practice, the quality management and special focus on the topic is defined by the respective partner.

- Each partner will develop plans and structures for a “Artistic Research & Innovation Labs” related to collaborations with doctoral schools and structures and networks, thus focused on specific strengths and challenges of the respective university. Here it is crucial to discuss and share knowledge on intellectual property rights, business collaboration models as well as exploitation regarding art-technology transfer. Interfaces between arts, technology, sciences and humanities shall be identified and developed.
- Traditionally analogue artistic processes shall be juxtaposed and challenged by digitized creative processes (e.g. rapid prototyping) opening contrary perspectives on artistic insight production. Research on interfaces with already existing research platforms will produce further interdependencies with economy, sciences and humanities.

Task2.1.: Definition of the notion of artistic research (HUFA, all partners) (M36)

Artistic research and teaching will be approached from the “classical” Western as well as from a transcultural perspective in order to find and share new forms of definitions through the view of non-Western perspectives as a counterpart to a rather traditional focus. Thus the working package will leave European alliances and open up to a global perspective (gather good and already-proven methods and practices via desk research).

This part of the work package will focus on the resumption of a self-evident collaboration in which art functions not only as decoration, but as an independent form of knowledge acquisition. Within the framework of the work package, one of the objectives is to publish a book on the question of art and research, based on the experiments and findings of each WP. The book will collect studies from researchers involved in the alliance on the questions, approaches or social and intercultural relevance of artistic research, on the one hand. On the other hand, it will also comprise case studies of divergent experimental methodologies, lab models as well as models for disseminating unorthodox methodologies through e.g. exhibition spaces, art education, etc. The book is planned to be published by a referenced art publisher at the end of the third year.

→ Publication of anthology of artistic research (all partners) (M36)

Task 2.2. Situation analysis of the partners' knowledge transfer activities. (HUFA, all partners)

Strengthening cooperation in university research and innovation with other branches – cooperation with academic and business firms in particular – while also advancing social embeddedness.

Purpose of the activity is to become familiar with the research activities of the partners as well as to collect professional information related to RDI services.

Subtasks will cover:

- collecting previous research and innovation practices (M1- M12);
- exploring joint structures and sharing best practices facilitating collaboration in activities that could be common to all alliances (M1- M12);
- defining the notion of artistic research, determining the possible scope of activities (M12-M18)

Task 2.3. Strengthening human capital (HUFA, all partners)

Establishing different human resource strategies, setting up and comparing research and career evaluation systems are paramount to our European University. Diversity, acceptance, gender inequalities and past experiences should be taken into account while creating strategies. Thus, the researchers' interdisciplinary mobility and their careers attractiveness will be increased.

Activities will cover:

- Developing an artistic researcher evaluation system: innovative methods that are able to encourage artists at any stage of life (M12-M18);
- Human Resource Strategy for Research (HRS4R): defining requirements regarding artistic research career, identifying the conditions and incentives for an attractive career environment (M18-M30);
- Managing brain drain, reforming human resource strategies (M30-M36)

Task 2.4. Research on Intellectual Property Rules (HUFA, all partners)

Intellectual Property Rules lay down the rules governing the management and utilization of intellectual property created at a given research site, as well as the rights and obligations of researchers involved in the creation of intellectual property.

There is no one-size-fits-all solution; there are many specialties in the field of fine arts. The purpose of the regulations is to protect and utilize intellectual property and to be an important tool for the conscious, responsible and forward-looking management of intellectual property. The effectiveness of intellectual property management depends on preparedness, information and the practical application of knowledge. That is why it is important to provide training, professional support and adequate human and financial resources.

Activities will cover:

- studying national and international regulations (M6-M12)
- collect regulations on the protection of intellectual properties, making them available the main principle is that

always the given country's guidelines always apply (M12-M18)
 - validating R& I (M20-M28)

2.5. Development of the Art & Research Lab's organisational and operating model

Artistic Research & Innovation Labs provides a supportive background for its broadly understood knowledge transfer activities.

The goal is the specialization based on our strengths. To achieve this, we will map the resources and strengths of our knowledge management. We also need to specify what relationships we are building with relevant stakeholders including large companies, SMEs, municipalities, galleries or start-ups.

The partners will also define the mission of the Artistic Research & Innovation Labs. Further, we will formulate our goals. We will define tasks and responsibilities for the staff of actively involved faculties, institutes and departments and ensure the human resource capacity.

Subtasks will cover the following:

- establishing the organisation of Labs, determining the tasks of LAB's and their responsibilities (M1-M12);
- agreeing on best practices for research infrastructures and other resources (M12-M18);
- defining possible partnerships, specifying the strength of certain possibilities (M18-M24);
- identification of specific requirements for infrastructures and resources to be shared, (M18-M24);
- development of an order of the Artistic Research & Innovation Labs (M24-M30);
- pilot Artistic Research & Innovation Labs (M24-M36);
- reversing good practice (M24-M36)

Deliverables (all deliverables will be provided by HUFA)

D2.1. Reports of situation analysis of the partners' knowledge transfer activities (M18)

D2.2. Summary of harmonized Intellectual Property Rules for our alliance (M18)

D2.3. Evaluation report of pilot phase for our alliance (M36)

D2.4. Report on the notion of different approaches towards the term/definition of "artistic research" (M36)

D2.5. Order of the Artistic Research & Innovation Labs (M36)

D2.6. Publication of anthology on artistic research (M36)

3.1.3. Work Package 3 – R&I Agenda and Transfer to Citizens & Society

Work package number	3	Lead beneficiary			1
Work package title	R&I Agenda and Transfer to Citizens & Society				
Participant number	1	2	3	4	
Short name of participant	HfBK	HUFA	ABAROMA	LMA	
Person months per participant:	41	99	22	80	
Start month	1			End month	36

Objectives

R&I Agenda

- Development of a common framework for a R&I agenda and action plans (partly to be developed by the partners according to their own needs);

- Bringing artistic practice as a form of knowledge and insight production into public discussion (artistic research and practice, its results and their potential not only to bridge distances within societies, but also to build new platforms that could include transcultural discourse; viewpoint on artistic research to be broadened beyond Western societies; result: a highly relevant, novel, transnational and global approach of the topic);
- Establishment of tools for sharing knowledge (together with WP5) and for common knowledge creation by enforcing mobility and exchange of students and teachers between the universities;
- Sharing resources and assignments in joint artistic research projects;
- Development of long-term strategic partnerships and outreach towards and within society (referring to all sectors of society, from the cultural field to educational questions, from adaptabilities with economic developments and needs to social interaction, opinion and decision making.)

Transfer to Citizens and Society

- Empowering art practice and research as form of insight to raise the relevance of artistic practice in general;
- Strengthening the role of artists in society, especially in rural regions;
- Installing additional structures for the economic exploitation of artistic research beyond the art market;
- Regular exchange and dialogue between fine arts institutions and didactic institutions;
- Focusing on art practice as a method of knowledge raising to emancipate fine arts from the common prejudice of being either a nice hobby or, in times of social differences, a gratuitous aspect of life in society

Description of work

The leader is responsible for the timely execution of the work programme and takes over the moderation as well as the time and process control. He or she plus a deputy (not necessarily from the same university) are at the same time part of the content management team and responsible for transmittance.

The scope of this working package is very extensive. Each partner will independently develop collaborations and outreach strategies aligned with local requirements.

Task 3.1. Developing a common research and innovation agenda and action plan

The common R&I agenda will be presented at the symposium in M18, see WP5.

- Framework conditions (M1-36) (HfBK):** Establishing and developing the framework conditions for joint research - clarified workforce, funding, clarification of tasks and responsibilities;
- Strengthening communication (M1-6) (all partners):** Strengthening the relations between the actors - creating the conditions for communication, contact, flow of information;
- Quality management (M1-M6 / M17-M18 / M35-M36) (all partners):** developing and installing tools for quality management according to the aims of the project, including student involvement (e.g. self-reports, student surveys by means of anonymous questionnaires or in open discussion groups), external and internal evaluation; providing of user-friendly access to the common knowledge tools (e.g. database) and research infrastructure (together with WP 5); including quality management strategies for positive leadership and regular motivation of the staff, researchers and students involved in the project; Providing quality in terms of opportunity, access and inclusivity;
- Research focus development (linked to WP2 and WP4:) (M1-M9)** Development of the research focus by discussing the topics to the alliance partners regularly;
- Internationalization and mobility (M1-M18) (all partners): Facilitating internationalization and mobility** by planning a system of grants, fellowships and scholarships in order to provide high-level participants for the labs and international exchange; in addition, regular meetings (every 3 months) of the WP leaders and their deputies, once a year in every university. The flow of knowledge through people as one of the most important channels for knowledge transfers;

- f) Knowledge transfer (M1-M36) (all partners):** Knowledge Transfer within the Horizon 2020 and the science community by strengthening the relations between the actors - creating the conditions for communication, contact, flow of information.

Task 3.2.

Transfer to citizens and society (all partners)

The intertwining of fine arts and society differ in the national and local contexts. This means that the structures of art outreach into society as well as the cooperation partners for each partner in the H2020 association must differ. Therefore, every single university will have to specify the following aspects according to the local needs and already existing structures.

- a) New viewpoints (M1-M36) (all partners)** A new view on fine arts as a tool for gaining insight, creating new knowledge and installing dialogues between different scientific and social approaches to knowledge creates a highly relevant position for fine arts also in the context of society. If art and the process of its creation are not only seen in terms of hobbies, wasting time, decoration and the art market, but also as a form of (self-)education towards abilities of reflection, knowledge acquisition and overall surplus for society and science, this will change the viewpoint on fine arts in general and encourage young people to follow their artistic path beyond the expectations of success in the art market. In consequence, the traditional differences between “high art”, “low art”, “arts and crafts” and pop culture also has to be questioned. This means that the universities for fine art have to find a new approach not only to young people to spread relevant information on artistic practice.
- b) Impact on society (M19-M36) (all partners)** Moreover, art practice has a strong impact on underprivileged groups or as a meeting platform for marginalized population groups. This can make them visible and give more relevance to their wants and needs. Especially artistic research with its impact in the sciences and humanities community will play an important role here in terms of developing new strategies and tools for social and political sciences and education.
- c) Increasing relevance (M19-M36) (all partners)** Increasing the relevance of artistic practice as a social act and process of knowledge transfer will lead to an important change in the role of artists in society. Still today, most artists financially depend on success in the art market. Opening up new fields of practice for the artists will create a new structure of impact as well as income for artists and allow them to become a relevant social power beyond the local centres of art market and presentation
- d) Visibility (M24-M36) (all partners)** This will lead to a higher visibility of fine arts in society, e.g. by exhibiting relevant artistic positions in a larger context than only museums, art labs and commercial galleries. Higher visibility allows artistic practice to also become a low-threshold access to self-determined activities in society and a self-empowerment of broader parts of society in terms of collective visibility.
- e) New teaching formats (M19-M36) (all partners)** Installing new teaching formats for the outreach to society (cooperation with schools, clubs and associations, summer schools, etc.). These activities and developments will revolve from a regular intense exchange based on regular programmes between the universities and different groups of protagonists in the fields of society that will be additional cooperation partners in the programme.

Task 3.3. Transfer to sciences, economy and technology (linked with WP 2, 4 and 5) (all partners) (M12-M36)

Based on this new viewpoint towards the value of artistic practice and artistic research, artists can become highly relevant partners for sciences and applied sciences in the development of new approaches and processes. This will be additionally intensified by including artists in local, regional and national research and science programmes as well as fostering the processes in the creative industries, art therapy, restoration, etc.

These developments will include theoretical reflections and discussions on the new role of fine arts in society (with WP4). An involvement of artists in the science and humanities discourse will also lead to a higher visibility of fine arts in the context of research institutions, e.g. in forms of art and architecture.

Deliverables (all deliverables will be provided by HfBK)

D3.1. Description of a common framework including tools for quality management and for the equality of opportunity and access; inclusivity **(M6)**

D3.2. Final list of cooperation with protagonists from society, e.g. artist boards, museums etc. **(M18)**

D3.3. Final list of cooperation with sciences and creative industries in the framework of the Horizon 2020 timeline **(M24)**

D3.4. Report on the outcome of new teaching formats for the outreach to society, e.g. cooperation with schools, summer school **(M36)**

D3.5. Report on the Pilot Phase of the Labs, Hubs and Graduate Schools **(M36)**

3.1.4. Work Package 4 – The creative eco-system

Work package number	4	Lead beneficiary			3
Work package title	The creative eco-system				
Participant number	1	2	3	4	
Short name of participant	HfBK	HUFA	ABAROMA	LMA	
Person months per participant:	6	54	44	66	
Start month	1			End month	36

Objectives

The main objective of WP4 is the creation of a shared fine arts ecosystem where the main themes of producing and managing the arts' potential are investigated and used for training.

The general objective will be achieved through the following two main tasks:

1. Exploring the cultural - economic tension: Webinars and trainings

Fostering the reflection on R&I of fine arts, fine arts and third mission, fine arts and their relevance in the training of high level managers and CEO and on artists' role in society between the production of fine arts, art education and the business requirements.

2. Empowering the creative dynamics: Virtual Atelier and indexing

Promoting artistic research exploring the new creative dimensions at the intersection of analogue and digital artistic strategies, that outline the fields of tensions that foster the artistic insight. Design and building proof of concepts of shared creative environments, customizing state of the art technologies, exploring and witnessing the new possibilities of a virtual European university of fine arts.

Description of work

Task 4.1 - Exploring the cultural - economic tension: Webinars and trainings

It is a serious opportunity for universities to incorporate all the information and experience that is created through collaborations in university education. Entrepreneurship-related courses are also gaining prominence. This task is intended to create a shared and innovative frame of education concerning art and science for managers, businessmen, through a well-designed series of seminars, short courses and lifelong learning opportunities. The content of these task will be developed with WP2 and WP3.

The task is arranged in two activities:

Activity 4.1.1. – Webinars (all partners)

Holding a webinar series on the fine arts and R&I, fine arts and knowledge outside academic environments, fine arts and third mission

EU4ART Alliance is hosting a series of webinars focused on R&I on Fine Arts, fine arts and the third mission of Universities, fine arts and their knowledge outside academic environments, e.g. their relevance in the training of high level managers and CEOs. Themes like Integration, Tolerance, Ethics, Beauty, Harmony, Democracy, can be communicated and absorbed by society through artistic research and its contemporary declinations, which extend from modern technologies to the well-known traditional means. Radical questions will be analyzed. How can fine arts represent a resource to enhance new models of integration, intercultural exchange, social acceptance and promoting gender equality? How can fine arts acquire sources? Innovation, research and development: definitions and criteria of artistic research, changes in artistic research from the past to nowadays. How can artistic research have an impact on society? How can the innovation change the meaning and role of art in society? The webinars will also be focused on the analysis of the situation in the countries in the alliance and in Europe about artistic research and its different definitions: artistic research and its relevance in the social and economic field of each country in the alliance. The impact of Arts on the economy and the new strategy of communication in the field of arts. Webinars are free and open to citizens, civil society and public/cities authorities in research and innovation.

- a) Survey and analysis of different aspects and definitions of artistic research (linked WP3 task 1; WP2 task 1) **(M1-M4)**;
- b) Level of diffusion and understanding by the wide public of contemporary art and its different aspects and languages; role of Higher Artistic Education in the third mission of education (Linked WP3 Task1) **(M1-M4)**;
- c) Alliance internal symposium on the results of the first section of the activity (months 6)
- d) Creation of a list of experts, artists, gallerists, rectors, museum directors, people in charge of the art collections of international societies, people responsible of fund raising for artistic events and exhibitions to take part to the webinar. Cooperation with major international museums and public collections for the organization of the webinar (1-8 months) (linked to WP3 WP2 Hub)
 - ➔ Webinar “Fine Arts and Society (Third mission, Art market and Corporate best-practices)” **(M9)**;
- e) Study and collection of the state of research about R&I, Intellectual property and the creation of the Lab. Study and reflection on level of criticality, explore joint structures and share best practices facilitating collaboration in activities that could be common to all alliances (up to 18 months)
 - ➔ Webinar “Differences in Artistic Research and Innovation: a survey around Europe and the rest of the world” (linked with WP2-3) **(M20)**;
- f) Good practices in the field of artistic research (Linked WP2) **(M36)**
- g) Final Webinar about “Defining Research in Fine Arts” **(M36)**

Activity 4.1.2. – Courses and trainings

Organizing innovation and research management trainings for students and academic staff.

This activity will be developed in two steps. The first is centered on innovation and entrepreneurship. A parallel action will be carried on to form a professional staff at the alliance level in order to create and develop projects between the academic and the corporate world:

- h) Development of didactic content on entrepreneurship, innovation in the field of art for students, professionals, researchers; such as: highly specialized courses for staff assigned to art collections in banking foundations and large financial holding companies (link tasks 4.1. linked WP3 tasks 3.1.) **(M1-M12)**;
- i) Training of project staff and tutors “Fine Arts and Society: Building a new generation of human resources in artistic higher education institutions” **(M1-M12)**;
- j) Development of specific training projects for students and researchers with companies specialized in new technologies (linked WP3) **(M13-M18)**;

- k) Start of single courses on entrepreneurship, innovation in the field of art for students, professionals, researchers (linked tasks 4.3 – 4.1) (M24-M35);
- l) Development of best-practices (M1-M36).

Task 4.2. Empowering the creative dynamics: Virtual Atelier and indexing

The task is centered on the implementation of a new methodological tool consisting in a virtual platform conceived for Fine Arts teaching. This will represent the main subject of research and innovation.

To make this possible, specific and tailored e-learning environments, more properly a cognitive and knowledge ecosystem is needed - either blended, to integrate classroom teaching, or completely autonomous.

The atelier practice is the work that students carry out as applicative activity by putting into practice the theories learned in the classroom lessons. This kind of work occupies a predominant amount of the time dedicated by the student to the course during its duration and is carried out largely independently at home or in the “atelier” classrooms. Therefore, it is necessary to support a significant part of the work which traditionally has been defined as “atelier practice” through an on-line set of tools.

Therefore a system of acquisition and structuring of knowledge and experience that is formed in the relationship between students and professors in the classroom/laboratory will be developed.

In transforming requirements into functional characteristics, the task will identify two main objectives:

- 1) Structuring, enhancing and testing a virtual atelier of students/teachers/experts as the location of a permanent exchange community where cooperation at the drawing board can be supported, stored and made available to all members in real time, in a structured knowledge system. The physical atelier integrated by the virtual one can enrich the teacher-student interaction in a wider cooperation between the partners of European University. The Virtual Atelier structure will be enhanced by an e-learning platform implemented using existing tools and systems. After the test phase a proof of concept of an ad-hoc e-learning platform will be developed.
- 2) Developing a logical model and a repository for the general history of the atelier activity of the course, capable of gathering and cementing the teaching experience, updating the knowledge system and of offering it online. A dynamic information archive with examples, ready for consultation and navigation by students through concepts and key terms arranged according to a semantic and perceptive structure becomes a fundamental tool. The teacher-student relationship in artistic and design disciplines generally experiences the contrast between the expert and the novice. The student difficulty in emulating the teacher’s skills and also in understanding what the teacher exactly requires can be reduced by the use a repository not only as an intelligent encyclopedia, but also as a personal “learning notebook” that accompanies students throughout their course of study. The new and innovative tool will be developed in English language in order to make it accessible not only to all alliance partners, but in the long-term also to artists and researchers outside this community. This platform will be developed in cooperation with doctoral students and high-level researchers; and is planned to be launched in month 36 and will then be continued as an essential tool within the ABAROMA.

Activity 4.2. – Virtual Atelier and indexing

Experience Design method applied to the e-learning platform for visual arts and to the integrated Knowledge Management System will be implemented as follows:

- a) Structuring the Virtual Atelier /studio (M1-M4);
- b) Drafting a state of art research about the existing platforms and tools used by school of arts and design (M1-M4);
- c) Definition of a set of existing tools which can support training activities and which can be tested and evaluated by partners (M1-M4);
- d) Analysis of the end-user needs and desires and the purpose of the e-learning system for supporting the Virtual Atelier through User Experience approaches. Definition of the Ecosystem Map of the stakeholders, definition of different users, deep analysis of the specific needs of the users (beyond focus groups, interviews, questionnaires, etc.), definition of user scenarios (M5-M10);
- e) Definition of the Wireframe and User Interface of the e-learning platform (M11-M18);

- f) Testing and validating the e-learning platform: user testing/usability testing, Information architecture, sitemaps and user flows, Additional wire framing as a result of test results and fine-tuning (M19-M27);
- g) Defining an indexing system based on a specially designed taxonomy, on the basis of the Dictionaries and taxonomies developed by ABA Roma, MACE EU research projects and on international multilingual Vocabularies (M19-M36);
- h) Developing and testing a flexible indexing technology that allows both domain experts and end users to create, maintain and share indexing systems with limited semantic drift (M19-M36);
- i) Concept – starting from the outcomes of previous tasks – of a new ad-hoc e-learning platform, definition of user interface design and functionalities, and of virtual labs model of European University of Arts (M28-M36).

Deliverables (all deliverables will be provided by ABAROMA)

D4.1. Concept for a series of webinars (M18)

D4.2. Concept for a series of entrepreneurship-related courses (M18)

D4.3. Set of ICT tools for supporting the virtual ateliers (M18)

D4.4. Documentation of a series of webinars (M36)

D4.5. Documentation for a series of entrepreneurship-related courses (M36)

D4.6. Architecture of a knowledge management system for arts and creativity training (M36)

3.1.5. Work Package 5 – Dissemination & Sustainability

Work package number	5	Lead beneficiary			4
Work package title	Dissemination & Sustainability				
Participant number	1	2	4	5	
Short name of participant	HfBK	HUFA	ABAROMA	LMA	
Person months per participant:	4	33	21	84	
Start month	1			End month	36

Objectives

The objective of the project dissemination strategy is to identify and organise the activities to be performed to maximise the influence of the project and to promote exploitation of the project results. In more detail, the objectives of the dissemination are:

- to raise public awareness about the project, its expected results and progress within defined target groups using effective communication means and tools;
- to develop a common communication strategy;
- to establish inter-academic, intra-academic and extra-academic communication tools that will advance development of a common research and innovation agenda by involving all partner institutions, all associated partners, professional and civil communities;
- to disseminate a common research and innovation agenda of EU4ART project partners among all partner institutions, not only to transform partner institutions, but also to involve associated partners, professional and civil communities, implement new models of research in the art education institutions, and provide new forms of research, Open Artistic Research and Citizen Artistic Research among them;
- to publish the research and innovation results of EU4ART_differences partners ensuring sustainability of common research and innovation agenda (including print material).

- To establish partner universities wide research community that will be provided with necessary information and guidance to apply for next projects
- To do regular research in additional funding possibilities in order to make a sustainable and long-lasting cooperation possible

Description of work

The five main activities that are correlated with the established objectives:

Task 5.1.: The Common Communication Strategy: (LMA, all partners) (M1-M6)

The first activity of the WP5 is a development of the Common Communication Strategy (CCS) that will establish common framework of the communication and promotion of the project. The CCS will have a communication plan that set out a description and timing for each communication activity. It will promote the activities and their results, by providing targeted information to multiple audiences, possibly engaging in a two-way exchange. It will set clear objectives for all stages of communication, expecting to change reaction of scientific and public target groups concerning all issues of art related, led, and informed research and innovation practises and their results. It will also provide different audiences with differently structured outcomes ensuring that the communications are adapted to audiences and encourage measures for public and social engagement. While the WP5 leader will keep informed all involved stakeholders, the WP group also will set the rules how to do thorough analysis to make sure that all respective and important audiences are addressed and that the dissemination of the results of the project actually resonate with needs and expectations of European society. The CCS will have also an impact on the society by changing the stereotypes concerning with the different and outdated roles of research and artistic practises. The CCS should provide society with different outlook of interrelations between artistic practises and research, the viewpoint that allows to see both activities as creative way to produce new knowledge, the view that will encourages engagement of communities and Citizen Research activities.

Task 5.2.: The Research and Innovation Transformation Network database: (LMA, all partners) (M1-M12)

The establishment of the Research and Innovation Transformation Networking (RITN) will enable an implementation of the CCS. The RITN is intended to be developed as part of project website that will directly interlink with Erasmus+ European University EU4ART website. Such strategy will ensure wider visibility of the project and its outcomes, as well as better interlinking with an existing activities of European Universities EU4ART project and its implementation. Development of new in connection with the advancement of the existing communication channels by transforming them into research and innovation transformation and networking tool will create synergy between EU4ART European University teaching and proposed research and innovation activities. It will provide an opportunity to share research infrastructures, and human resources. It will allow setting-up an action plan and a shared platform for implementation of the common research & innovation agenda, for pooling expertise, data, and resources. This will establish framework for use of all tools for dissemination, networking and sharing. It will also provide partner universities with storytelling tools to better convey message of art practice related research and innovations. The established RITN will be applied as a tool to identify the barriers and enablers of a common research and innovation agenda. It will contribute to the best practise sharing, the establishment of joint research and innovation structures, a common development of research capacity of academic staff of partner schools, and an elaboration and coordination of synergies between EU4ART European University and Common EU4ART Research & Innovation Agenda activities.

Task 5.3.: The Dissemination of a Common EU4ART Research & Innovation Agenda (LMA, all partners) (M1-M36)

The Common EU4ART Research & Innovation Agenda that will be elaborated in the process of the inter-academic, intra-academic and extra-academic communication will be communicated according with the CCS, ensuring that all respective audiences will be addressed in the most direct way. The most innovative aspect of this dissemination will be that the Common EU4ART Research & Innovation Agenda will not be only

communicated but also implemented by use of the Open Artistic Research and Citizen Artistic Research activities. To ensure sustainability the comprehensive Open Science practises will be explored, developed, and embedded in all activities and the research and innovation transformation strategies of the higher art education institutions.

WP5 team will establish contacts and potential cooperation with these institutions in the social media as well as on the events that they organise and participate in. The cooperation will consist in e.g. cross-promotion, especially through the social media; exchanging ideas, sharing skills and experience; networking meetings held nationally and internationally; coordinating joint participation in seminars, lectures, presentation, artist talks, exhibitions, artistic residencies, and other form of dissemination suitable for presenting findings of the project. This will ensure that the network gains the cross- and multi-disciplinary strength and depth necessary to achieve its goals and execute its ambitious agenda with verve. The transformation strategies of the higher art education institutions should lead by example providing and encouraging emerging artists, researchers and artistic researchers to explore and provide examples of implementation of the Open Access in the core of their activities. Art practise led research, research led art practise and artistic research are primary beneficiary of the Open practises and should explore and develop the new model of the open access publications of artistic research outputs. Open Science skills and education practises will be explored, developed, and used in the conjunction with Open Culture and Open Art practises Art practise led research, research led art practise and artistic research are ultimate tools that would be used to develop citizen science, developing collaboration with communities, and addressing problems of communities. The artistic research-based citizen science activities will provide both, society, and art world, with new incentives, new knowledge, and new practises. The Citizen Artistic Research would be ultimate tool to develop societal awareness about Sustainable Development Goals encouraging to embed notions of sustainability and zero pollution strategies in all societal activities with emphasis on citizen and communities developed research and involvements. These tasks in 5.3. can be linked well with WP3.

Task 5.4.: The Research and Innovation database (LMA, all partners) (M1-M36)

The common Research and Innovation database is intended as a part of RITN platform that will allow to publish and make publicly available outcomes of research and art practise informed and related research activities providing missing opportunity for artists-researchers to make their research outcomes publicly available. WP5 team will involve a wide range of disseminators (e.g., EU4ART Alliance website, journals, publishers, libraries, archives, online networks, platforms etc.) at the earliest possible opportunity.

The RITN database will ensure global visibility of art practise informed and related research activities of partner institutions. It will be established as an Open Science role model for all art practise informed and related research activities, providing open access for all members of community to the outcomes of publicly funded art practise informed and related research. It also will provide model how to harmonize the respect of intellectual property of artists and researchers involved ensuring open access to the outcomes of their art practise informed and related research. Besides Open Access outcomes of art practise informed and related research it will be interlinked with Fine Arts & Research Labs providing involved stakeholders with relevant information concerning technological, un-technological and artistic innovation that would be transferred to the industry and society. The common Research and Innovation database will be open to share outcomes not only of the partner institutions but to European-wide community of art educators, artists, researchers and artistic researchers. It will serve as a relevant tool for building a possible cooperation with other Erasmus+ programme associations to facilitate open access publication structures for common research, particularly art practise informed and related research, results. The Common Research and Innovation database will be the main tool to ensure the sustainability of the Common EU4ART Research & Innovation Agenda.

Task 5.5: Future-oriented Research and Innovation Transformation (LMA, all partners)

The Common Research and Innovation database will be the main but not the only tool to certify sustainability of the Common EU4ART Research & Innovation Agenda. The RITN will have particular module of the information for all forthcoming activities that are related to the respective field of art practise informed researches, it will provide information about open calls and events, Horizon Europe information transfer, application orientation for university researchers and also will host virtual Horizon Europe information days and

workshops for university researchers. Even more, it will bear structures that will allow future-oriented modification to answer societal, economic, political, and cultural challenges.

Task 5.6. Impact assessment and sustainability of each Work Package (M36) (LMA)

To evaluate the impact of the activities implemented throughout the project, we have proposed several impact indicators in Section 2. This list will be further defined and adjusted if needed at each reporting period. The WP leader will be responsible for preparing and ensuring the execution of a “Plan for the dissemination and exploitation of results” (PEDR) including the sustainability plan. PEDR will determine how the project results will be disseminated during the project as well as used following the completion of the project. The PEDR will represent an evolving document that will be worked on and perfected throughout the course of the 36month duration of the project, and it will represent a key element of the dissemination and exploitation process throughout the entire project.

Deliverables (all deliverables will be provided by LMA)

D5.1. Common Communication Strategy (M6)

D5.2. Concept for Research and Innovation Transformation Networking web platform (M12)

D5.3. Half-time report on publications (web publication, print publications, press releases) of the Common EU4ART Research & Innovation Agenda (M18)

D5.4. Half-time report on the Open Artistic Research seminar (M18)

D5.5. Half-time report on status-quo of Common Research and Innovation database (M18)

D5.6. Report on further national and international funding possibilities to support schemes for follow-up steps (M30)

D5.7. Report on Launch of Research & Innovation web platform and on launch and performance of Common Research and Innovation database (M36)

D5.8. Plan for the dissemination and exploitation of results (M36)

D5.9. Final report on the completed dissemination activities (M36)

List of Deliverables

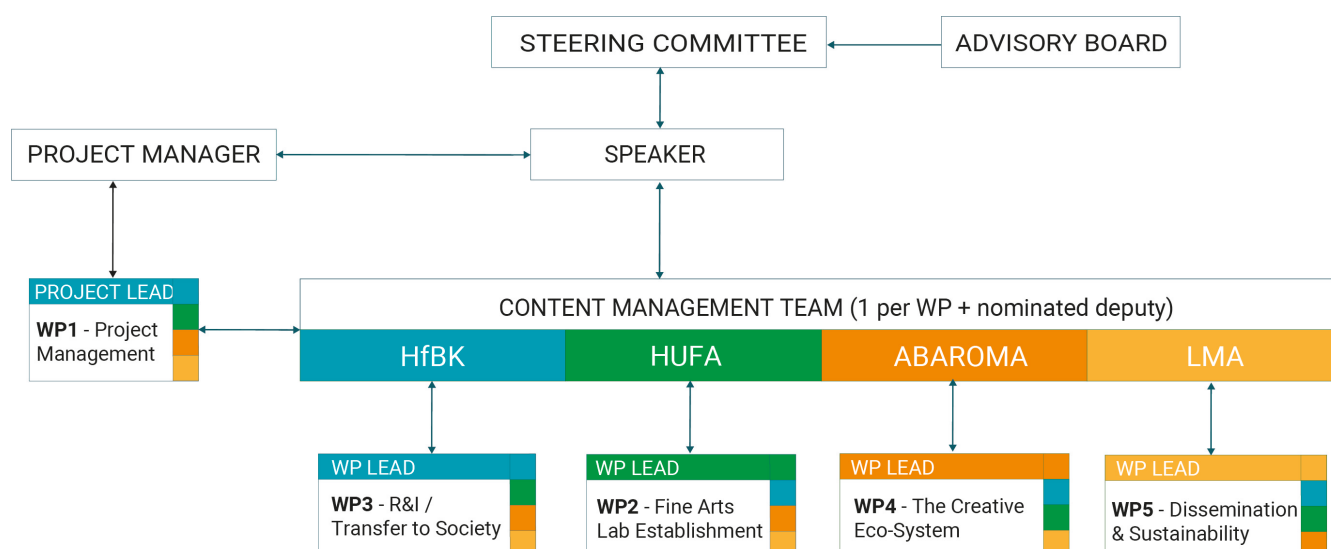
Deliverable (number)	Deliverable name	Work package number	Short name of lead participant	Type	Dissemination level	Delivery date (month)
D1.1.	Information exchange and management processes established	1	HfBK	R	CO	3
D1.2.	Plan for Data Management	1	HfBK	R	CO	6
D1.3.	Interim project progress report	1	HfBK	R	CO	6
D1.4.	Interim project progress report	1	HfBK	R	CO	18
D1.5.	Interim project progress report	1	HfBK	R	CO	30
D2.1.	Reports of situation analysis of the partners' knowledge transfer activities	2	HUFA	R	CO	18
D2.2.	Summary of harmonized Intellectual Property Rules for our alliance	2	HUFA	R	CO	18
D2.3.	Evaluation report of pilot phase for our alliance	2	HUFA	R	CO	36
D2.4.	Report on the notion of different approaches towards the term/definition of “artistic research”	2	HUFA	R	CO	36
D2.5.	Order of the Artistic Research & Innovation Labs	2	HUFA	R	CO	36
D2.6.	Publication of anthology on artistic research	2	HUFA	R	PU	36
D3.1.	Description of a common framework including tools for quality management and for the equality of opportunity and access; inclusivity	3	HfBK	R	CO	6
D3.2.	Final list of cooperation with protagonists from society, e.g. artist boards, museums etc.	3	HfBK	R	CO	18
D3.3.	Final list of cooperation with sciences and creative industries in the framework of the Horizon 2020 timeline	3	HfBK	R	CO	24
D3.4.	Report on the outcome of new teaching formats for the outreach to society, e.g. cooperation with schools, summer school	3	HfBK	R	CO	36
D3.5.	Report on the Pilot Phase of the Labs, Hubs and Graduate Schools	3	HfBK	R	CO	36
D4.1.	Concept for a series of webinars	4	ABAROMA	R	CO	18
D4.2.	Concept for a series of entrepreneurship-related courses	4	ABAROMA	R	CO	18
D4.3.	Set of ICT tools for supporting the virtual ateliers	4	ABAROMA	R	CO	18

D4.4.	Documentation of a series of webinars	4	ABAROMA	R	CO	36
D4.5.	Documentation for a series of entrepreneurship-related courses	4	ABAROMA	R	CO	36
D4.6.	Architecture of a knowledge management system for arts and creativity training	4	ABAROMA	R	CO	36
D5.1.	Common Communication Strategy	5	LMA	R	CO	6
D5.2.	Concept for Research and Innovation Transformation Networking web platform	5	LMA	R	CO	12
D5.3.	Half-time report on publications (web publication, print publications, press releases) of the Common EU4ART Research & Innovation Agenda	5	LMA	R	CO	18
D5.4.	Half-time report on the Open Artistic Research seminars	5	LMA	R	CO	18
D5.5.	Half-time report on status-quo of Common Research and Innovation database	5	LMA	R	CO	18
D5.6.	Report on further national and international funding possibilities to support schemes for follow-up steps	5	LMA	R	CO	30
D5.7.	Report on Launch of Research & Innovation web platform and Common Research and Innovation database	5	LMA	R	CO	36
D5.8.	Plan for the dissemination and exploitation of results	5	LMA	R	CO	36
D5.9.	Final report on the completed dissemination activities	5	LMA	R	CO	36

3.2 Management structure and procedures

3.2.1. Description of organizational structure

In our organisational structure, we are guided by the ideas set out in the ERASMUS+ application. The following organization chart illustrates hierarchical levels and arrangement conditions.



As each participating university will develop their own research unit that will become part of the shared doctoral and postgraduate research community, there is a strong horizontal exchange between the working packages from university to university as well. By developing a clear, simple and efficient organisational structure, with clear lines of communication from top to bottom, project management will enable the project to achieve its objectives through:

- smooth and efficient project implementation at high quality and within the proposed time frame;
- regular and high quality reporting of the project's progress to the European Commission;
- efficient management of all partner-related issues, minimizing any chances of potential conflict within the Alliance;
- professional and transparent management of the projects financial resources;
- an early detection of project-related risks and problems and swift problem-solving through useful contingency plans; and
- implementation of professional project management tool (used by all partners).

The **Steering Committee** was formed for EU4ART as the ultimate decision-making body which lays the main basic principles of the cooperation. It is identical for the extended programme **EU4ART_differences**. It is responsible for deciding strategic matters – giving final approval for all key contractual, content, financial and administrative issues. It approves the all reports before reporting to the EU. All partner organisations will actively participate in the Steering Committee. The Steering Committee will meet approximately once every 12 months (plus ad-hoc meetings, if necessary). The steering committee is the highest ranking body. Via a spokesperson, it is regularly informed about the work steps in the individual work packages.

Steering Committee members

Name	Position	Institution
Matthias FLÜGGE (m)	Rector	HfBK
Jochen BEIßERT (m)	Chancellor	HfBK
Eszter RADÁK DLA (f)	Rector	HUFA
Zoltán SÁRIK (m)	Chancellor	HUFA
Emese PUPEK PhD	Secretary of Steering Committee	HUFA
Tiziana D'ACCHILLE	Legal Representative/ EU4ART project coordinator	ABAROMA
Rosa Sabina PASSAVANTI (f)	Administrative Director	ABAROMA
Prof. Kristaps ZARINS (m)	Rector	LMA
Dr. art. Andris TEIKMANIS	Vice Rector	LMA

The Advisory Board will be a purely consultative external ad hoc quality control body. It will provide unbiased peer reviewing of results, extra quality control of the deliverables and suggestions to the Project Coordinator on how to improve the quality of the results and deliverables. The members will be chosen by the Steering Committee prior to the beginning of the project.

Speaker: To sharpen the new tasks in our H2020 dimension there is a need for a speaker who has the greatest overview on these specific developments and the interrelations to EU4ART. The speaker of the Content Management team is in intense exchange with the project manager, has a direct line to the higher-level Steering Committee and the Advisory Board. He/She will appoint a deputy from the Content Management team. He/She will as well be the contact person for the dialogue about Horizon 2020 with the EU.

Role and tasks:

- Speaker is the voice of the Alliance; and
- part of the Content Management team (CM team); he will
- keep continuously contact with the public and EU commission about recent development in the project;
- be in continuous exchange with Project Manager;
- organize and chair the meetings of the Steering Committee together with the Project Manager; and
- oversee possible risks and in case of identified risk first contact for WP leaders.

The **Project Manager** coordinates the H2020 project and the cooperation of the alliance through:

- organizing and chairing the meetings of the Steering Committee together with the Speaker;
- drafting the Project Management Manual;
- coordinating the management of joint knowledge (delivered by all WP leaders);
- overseeing the promotion of gender equality and other issues concerning equal chances in the project (in accordance with WP5);
- overseeing the promotion of environmental sustainability;
- timely collection and management of periodic financial reports from all partners; forwarding summary financial reports, project documentation and audit certificates to the Speaker;
- Overseeing compliance by all partners with their obligations under the Grant and Consortium Agreement;
- Observing decision making rules and ensuring that everyone is heard; and
- Overseeing possible risks and in case of identified risk first contact for WP leaders.

The **Content Management Team (CM Team)** is a horizontal working group and provides a lead partner and a deputy from each work package. All WP leaders communicate regularly about the activities of the individual sub-work groups and the results in the work packages. The WP leaders in the Content Management Team collect important information discussed in the Content Management team and distribute them back into their teams.

Tasks:

- Coordinating work within WPs;
- Planning, monitoring and evaluating progress;
- Identifying risk factors;
- Monitoring and monthly evaluation of project developments;
- Controlling quality of deliverables and other project results;
- Reporting to the Speaker regarding key issues to be communicated to the Steering Committee;
- Disseminating best practices on project management inside the alliance.

Work Package Leaders:

Each work package has a leader and a deputy leader (not necessarily from the same institution). Each partner is fully responsible for the correct accounting of his sub-area and sub-budget. WP leaders are responsible for:

- timely implementation of the work plan and completing all activities to be carried out within their individual WPs (coordinating the work of partners within the WP);
- producing WP deliverables and milestones on time; and
- delivering periodic and progress reports to the CM team and to the Project Manager on time.

3.2.2. Decision making

During the application process we have made clear agreements. The points agreed in the application and stated in a consortium agreement were considered the basis for cooperation. Decisions were made and will be made jointly and by consensus. In case of a successful application, additional questions will arise during the joint work. These will be decided as democratically as possible, taking into account all considerations and doubts. The majority promotes dialogue to reach consensus. The Project Coordinator is responsible for the observance of the rules and ensures that everyone is heard. Decisions are finally made by majority vote. If there is no good agreement, a mediator (e.g. Speaker or a representative of the Steering Committee) will be called in. Transparency and efficient decision-making based on democratic consensus are key factors for a respectful cooperation.

The Steering Committee will be formed as the ultimate decision-making body. It is responsible for deciding strategic matters, giving final approval for all key contractual, content, financial and administrative issues. All partner organisations will actively participate in the Steering Committee, involving the official high representatives of the Partners.

The WP Leaders are responsible for professional progress in the individual WPs according to the activity plan, and the Content Management Team oversees compliance with the schedule.

The transparency of the processes and operations is reinforced by:

- the accepted Alliance Agreement;
- the Project Management Manual; and
- the system of uniform templates and the uniform procedures where technically and organizationally reasonable and necessary.

Table of milestones

Milestone number	Milestone name	Related WP	Due date (in month)	Means of verification
M1	Kick-off meeting	1	1	Minutes of meeting
M2	Presentation of common R&I agenda	3	10	Presentation
M3	Symposium & press conference	5	18	Documentation
M4	Launch of extended website & database	5	18	Documentation/ link
M5	Kick-off for series of webinars	4	19	Minutes of meeting
M6	Virtual conference/meeting of graduate schools/ hubs/ staff	1/2	25	Video/ minutes/ Documentation
M7	Press conference for the start of Graduate Schools and hubs	2/all	25	Documentation/ Report

Meetings at Alliance level will be organized regularly. This means from top to bottom: (1) The Steering Committee will meet virtually once a year organized by the Speaker. (2) The Content Management Team will meet every 6 months in alternate locations in order to review and evaluate progress with regard to project content, financial administrative matters and to stipulate the operative tasks for the upcoming months. In order to use resources efficiently these physical meetings will be organized along the planned EU4ART meetings as such. (3) Additionally, there will be virtual meetings every month via video conference.

WP meetings at the institutional level will be organized approximately once every month (plus ad-hoc meetings if necessary). These meetings will be used to review and evaluate progress related to the respective WP content at the institutional level and to stipulate the content task for the next month. The WP compiles the materials and information that the WP leader presents at the Content Management Team meeting.

Communication and documentation procedure:

A project management tool will help to keep the overview and detect time delays. By the end of every month each work package leader will collect internal progress reports regarding his or her respective work package and sub-work packages. These documents will be discussed in the virtual Content Management Team meetings. Every three months a summary will be presented to the Steering Committee by the Speaker.

Transparency of the processes is reinforced by (1) the accepted Alliance Agreement, (2) the Project Management Manual and (3) by the system of uniform templates and uniform procedures.

Efficient conflict resolution:

The Alliance Agreement and the Grant Agreement will clearly stipulate the tasks and the responsibilities of the individual partners and the conflict management mechanism. If any conflict among the partners arises, the consortium will attempt to resolve the problem first in a Management Meeting via personal conciliation between the parties concerned and with assistance from the other partners. The conflict will be resolved by the ad hoc meeting of the Steering Committee acting as the ultimate decision-maker if necessary.

Saving time and resources:

Symposia and webinars will take place in all WPs, following a corporate identity as closely as possible and simultaneously (efficient use of resources, saving unnecessary business trips and logistics). Planned meetings (virtual or physical) of EU4ART activities are recorded in the schedule and dates are merged where possible. In order to avoid unnecessary CO2 emissions, we avoid flying on business trips whenever possible and use more environmentally friendly means of transport. If a business trip poses a health risk, virtual meetings are held instead. Nevertheless, physical meetings are to be held every three months if possible so that the partners can get to know the respective facilities and people in the sub-teams and thus maintain close ties.

If one were to shed light on the topic of innovation management for our project, it must be said once again that

this is a field that first needs to be analysed. Similar to "artistic research", it is clear that innovation in art is interpreted in different ways and can sometimes even be a misconception.

3.2.3. Risk Mitigation

Working in a consortium is always risk-prone. We have thought about this in advance in order to minimize the risks that could jeopardize the project in case of difficulties. The HfBK as the lead of the project keeps the overview of the identified risks. the designated Speaker and Project Manager are the first contact people for all partners, should an identified risk turn into a tangible problem or should a previously ignored risk occur.

Accessibility: First of all, it should be noted that the WP leaders undertake to be available at all times by telephone or e-mail and to name a representative to the partners in case of holidays or illness. Thus, the flow of communication is guaranteed at all times.

Time delay: Different circumstances cause time delays. We agree that foreseeable delays will be discussed in the Content Management Team. The Team will also consider whether the WP will be supported with a delay or at least discuss how the goals can be achieved. In the project management tool, changes on the time axis are always displayed. If a partner is unable to fulfil his tasks for important reasons, parts can be integrated into other WPs and taken over by redistributing the budget and reassigning tasks.

Incalculable Risks: Risks that lie outside the area of responsibility of the WP leaders (e.g. political changes, natural disasters, accidents, diseases, etc.) must also be considered. The consortium remains maximally flexible and decides together how best to deal with the risk. Task reallocations and budget redistributions are a solution that must be decided jointly by the Content Management Team.

Critical risks for implementation

Description of risk (indicate level of likelihood: Low/Medium/High)	Work package(s) involved	Proposed risk-mitigation measures
Pandemia (high)	all partners	Reallocations and budget redistributions to the WPs that are able to work (including consultation and exchange of experience in health care, emergency operation, mobile work to carry out the planned tasks)
Loss of working hours due to prolonged illness or other (medium)	all partners	occasional or regular appraisal interview; personnel planning; reallocations and budget redistributions to the WPs that are able to work
Travel cancellations for planned meetings (medium)	all partners	Switch to virtual meetings
Cooperation partners do not share information and access to an extended technology platform (low)	WP4 / all partners	Consulting in Content Management Team; joint search for another solution and, if necessary, budget redistribution and task reallocation
Planned projects are limited by political structures (medium)	all partners	Consulting in Content Management Team; Consultation with the EU Commission; Involvement of European mediators where appropriate; Promotion of the dialogue between members of the university among themselves and with the population; increasing the presence of the university in public; presentation of the social tasks and achievements of the university, events on current political issues concerning education, art, culture
Disagreements within the consortium	all partners	The EU4ART Consortium Agreement contains provisions to help in such cases; Depending on which partners have disagreements, uninvolved partners or members of the Steering Committee are asked to act as mediators.

Finances are not sufficient to complete projects	all partners	Consulting in Content Management Team; joint search for another solution and, if necessary, budget redistribution and task reallocation; Submission of project applications to potential providers of third-party funding
Conviction to ethical principles	all partners	Consulting in Content Management Team; Consultation with the EU Commission; Involvement of European mediators where appropriate
Failure of IT systems and data loss	all partners	Data protection; backup; updating of hardware and software, regular system checks appointment of IT security officer

3.3 Consortium as a whole

The consortium has come together as a group for EU4ART. The partners have previously worked together bilaterally on projects and student exchanges. Every institution functions in accordance with the Bologna system, but their cultural embeddedness and hence their fine arts education is different. The legal bases governing the autonomy and decision-making powers of the partners vary from country to country. The consortium consists of four strong partners geographically distributed in Europe. In all partner institutions the conditions in art workshops, studios and doctorate studies are unique. The technical facilities vary and the courses available to students and doctoral students bear the hallmarks of a specific history and institutional development.

Artists are not used to working as a team. If as a team, then as a hierarchical team, in which the artist leads executing staff. Here, however, we have to use democratic principles. But art is undemocratic per se and deeply subjective. Some indicators show the differences and at the same time the opportunities that our art schools offer.

The HfBK Dresden with currently 550 students is the smallest university, closely followed by the Hungarian University of Fine Arts with 713 students and the Art Academy of Latvia with 808 students. The Academy of Fine Arts in Rome is by far the largest art school in the consortium. 3,400 students study in various Bachelor or Master programmes. LMA has an extensive experience in cooperation with non-academic institutions. LMA established a technology transfer office in 2012 and thus provides joint projects and cooperation with private industries, municipalities, state institutions, among them Parliament, State Police and Armed Forces. LMA also has broad experience in EU wide projects, aiming to implement an interdisciplinary and international cooperation strategy at the doctoral study programme level in case of a successful H2020 application.

The learning of foreign languages is also highly significant in our consortium. Not only to acquire the necessary skills in a global economy, but the use of different languages also opens new perspectives, strengthens European citizenship and encourages the discovery of other cultures. In the field of art, the above arguments are highly valued, due to the fact that in different language environments, concepts have different cultural associations.

A structure for multilingual work in the sense of the EU Commission can develop in cooperation with the EU4ART project and the structures for language acquisition created so far. Although English is the lingua franca in our alliance, we try to motivate students, teachers and staff to use the services offered and to improve their language skills.

3.4 Resources to be committed

A total budget of almost 2 million EUR is projected for **EU4ART_differences** and its 100% is requested as EU contributions as per the **figures of budget distribution per partners and per cost categories**. The totality of the costs is appropriate for the objectives of the project.

Participant	Direct personnel costs (in EUR)	Other direct costs (in EUR)	Direct costs of subcontracting (in EUR)	Indirect Costs (in EUR)	Total estimated eligible costs (in EUR)	Reimbursement rate	Max. EU contribution (in EUR)
HfBK	479.528,00	40.605,00	0	130.033,25	650.166,25	100%	650.166,25
HUFA	280.331,49	75.533,53	5.000,00	88.966,25	449.831,27	100%	449.831,27
ABAROMA	280.703,01	19.297,01	75.000,00	75.000,01	450.000,03	100%	450.000,03
LMA	277.565,59	44.461,90	47.465,63	80.506,87	450.000,00	100%	450.000,00
Total	1.318.128,09	179.897,44	127.465,63	374.506,38	1.999.997,54		1.999.997,54

Explanation of the budgeted items shown in a table above

- Salary costs and effort months:** The most significant part of any research budget is the cost of employing people to deliver the work. The salary costs for EU4ART_differences have been calculated as accurately as possible by looking closely in all work tasks described in section 3.1.2., and the number of hours-days-months realistically needed to achieve these. The partners will declare their real personnel costs during the project.
- Travel costs:** Frequent meetings are an important consideration in a project, given that regular face-to-face contact helps ensure everyone is aware of the potential for improving their work, enables them to take advantage of suggestions of others, as well as extend contacts and expertise. A budget of 56.535 EUR has been allocated to half-yearly project meetings for each partner in WP1. (The method of calculation is: nr of travels*average cost of the trip*nr of attendance per company; staff 2*700=1.400 EUR/trip). Beyond, under the rest of the WPs (WP2-WP5) short term expert visits (WP2-WP3-WP4) and attendance on events (WP5) will be implemented.
- Costs of Other goods and services:** Other costs including organizing the events (trainings, webinars) and the necessary materials have been planned in a total of 95.312 EUR over the three years.
- No other type of cost items** was planned beyond the automatic 25% overhead.
- Exchange rates:** only HUFA will use the given ECB exchange rate, as they use another currency than EUR. The expenditures are detailed at the partner level.

Summary of staff effort

	WP1	WP2	WP3	WP4	WP5	Total Person-Months per Participant
1 HfBK	26	6	41	6	4	83
2 HUFA	9	115	99	54	33	310
3 ABAROMA	9	25	22	44	21	121
4 LMA	9	91	80	66	84	330
Total Person Months	53	237	242	170	142	844

HUFA will exceed 15% of personnel cost, more details will be found in the table below. The other participants will not exceed 15% of the personnel costs.

Participant 2 / HUFA	Cost (€)	Justification
Travel	21 000	half-yearly project meetings: $8,400€ = 2ps * 6 * 700€/trip$ (WP1), study tours to exchange practices: $1,400€ = 2 * 700€$ (WP2), study tours to exchange practices: $1,400€ = 2 * 700€$ (WP3), study tours to exchange practices: $1,400€ = 2 * 700€$ (WP4), travel (participation in relevant European fairs, conferences, exhibitions) of 2 ppl * 2 events/year * 3 yrs * 700€/trip = $2ps * 6 * 700€/trip = 8,400€$ (WP5)
Other goods and services	54 633	Other supply: translation and printing of 400-600 copies of books on the findings of the artistic research and innovation lab in Hungarian and English in amount of 12,100€ in WP2, equipment (2 laptops): $2 * 700€ = €1,400$ in WP2, equipment (2 laptops): $2 * 717€ = €1,434$ in WP3, equipment (2 laptops): $2 * 717€ = €1,434$ in WP4, equipment (Black Magic system): 5,639€, services for meetings, seminars: 2 webinars ($2 * 1,000€ = 2,000€$) will be held by HUFA targeting stakeholders including: experts, artists, gallerists, rectors, museum directors, people in charge of the art collections of international societies within tasks 4.2 entitled "Promoting artistic research exploring the new creative dimensions at the intersection of analogue and digital artistic strategies" in WP4, services for dissemination activities: this is for the promotion of the 2 webinars ($2 * 1,000€ = 2,000€$) in WP4, other supply: leaflets, posters, brochures on the project, plus project website translation, advertisement in amount of 12,000€, services for meetings, seminars: 1-1 Open Artistic Research seminar in each year of the project for the public (academic and non-academic): $3 * 4,000€ = 12,000€$, equipment (1 laptop): 717€ in WP5,
Total	75 633	