



Erasmus+
Programme

**KA2: Cooperation for innovation and the exchange of
good practices**

EUROPEAN UNIVERSITIES

Pilot call for proposals: EAC-A03-2018

Deadline: 28 February 2019 (12.00 noon Brussels time)

APPLICATION:

DETAILED PROJECT DESCRIPTION

ALLIANCE FOR COMMON FINE ARTS CURRICULUM

"EU4ART"

27th February 2019

Eszter Radák
Rector
Hungarian University of Fine Arts

Applicant

PART I. Relevance of the proposal (max.25 points)

Please attach the **mission statement of your alliance** to the e-Form. The mission statement should:

- be endorsed by the **relevant decision-making bodies** in each of the partner institutions
- explain what your European University alliance will look like in 2025
- explain the unique and differentiated vision of your alliance, building on the section "What are European Universities" from the [2019 Erasmus+ Programme Guide](#)¹

I.1 Relevance of the proposal:

Please describe what your European University alliance will look like in 3 years and explain **how it will progress towards the long-term vision** described in your mission statement (max.1000 words)

Vision for 2022

As a result of the EU4ART project, we have established a common structure to share art technique specific knowledge and practical experience. Professionally developed and aligned curriculum will be created in the field of sculpture, painting and graphics. Students will be aware that they can move smoothly, without difficulty, from one institution to another. The mobility route of the student is selected, he is aware of the correspondence of their subjects. In the long term, our institutions maintain the opportunity to remain interoperable, possibly continuing to apply for sub-programs and participate in cultural events. With this, we build a model which other universities can join, to which other partners can bring their own database and knowledge. The curriculum will open for the public; the model structure will be published on the website of the alliance.

Beginning from the 30th month of the pilot project, the Alliance will conduct the full art training in the Departments of painting, sculpture and graphic arts based on a new curriculum authorised by the legislative institutions in charge of amending laws in the individual countries and agreed by the universities within the framework of synchronized institutional structures in multi-ethnic groups in English. With a view to sharing knowledge, the exchange of experiences in relation to postgraduate training is also in progress.

We will have begun the preparations for the first international art exhibition in the 25th month, relying on the works of the students to be presented in Dresden in the 34th month of the project. The preparation of the international exhibition will be conducted in parallel in the 30th month of the project in the fields of organisation, technical preparation, the production of the students' works and their documentation, and the compilation of publications (the exhibition catalogue and the publication documenting the steps of the project).

In the 30th month of the project, the language skills of the citizens of the universities of the Alliance (students, staff and teaching staff) will have improved greatly both in terms of their knowledge of the basic language and the technical language. Based on language training provided under the project, students will understand not only the English meaning of the concepts, but they will have accurate knowledge of the various contexts occurring in regional cultures.

The common homepage of the Alliance will be in operation; it facilitates the flow of education-related information, mobility, information on regional cultural events and a wide-ranging international exchange of reflections on them, and their embedding into European culture.

The students of the institutions of the Alliance will have become acquainted with more methods of education and culture, hence their vision of the future will have substantially expanded and their ideas concerning their life careers will have pointed far beyond their contemporaries.

The local value system in the education of our universities, including the specific values of the workshops, will have become visible and utilisable in the context of the Alliance.

The cultural role of the institutions of the Alliance will have increased. Based on our more accurate local and international knowledge, we are able to assess our role in the local and European culture more accurately. We are able to market our experience and knowledge obtained in the course of the project both at local and global levels, and embed them in the processes of European culture. We are able to mediate the traditions and current events

¹ <http://ec.europa.eu/programmes/erasmus-plus/resources/programme-guide>

of a wider European culture to the local communities, whereby we enhance the knowledge of the public about these.

By the end of the project, we will have created the European Virtual University of Arts, which will have established the conditions for the flow of local culture, the diversification of European culture and the utilisation of the project by society through the training provided in the departments of painting, sculpture and graphic arts.

Our European University alliance will progress towards the long-term vision described in our mission statement as follows:

Vision for 2025

It is proven that the European Virtual University of Arts functioning on the basis of a curriculum jointly developed and synchronised in the course of the pilot project is sustainable over the long run and it can serve as a model for other European academies.

In 2025, its operation will be ensured through the distribution of resources (know-how and infrastructure) explored, reinforced, developed and mobilised in the course of the pilot project. So, the network of workshops and studios needed for pursuing creative work will be available just as the knowledge of the teaching staff.

The common homepage set up in the course of the pilot project assists the flow of knowledge, which will serve the objectives of the European Virtual University of Arts in 2025.

Relying on the network of workshops and studios, and the knowledge accumulated in the institutions of the European Virtual University of Arts we provide support to institutions outside the network through involving them in the exchange of knowledge in 2025. We also have a responsibility vis-à-vis the art faculties of universities of sciences because by virtue of their situation they cannot easily participate in innovative applications.

In 2025, some of our recent graduates will work and participate in local and in global art markets as well as in the operation of contemporary commercial galleries as professional artists making a living out of creative activities producing autonomous works. Other graduates will not be working as artists creating autonomous works, but will have become useful members of society through their multifarious problem-solving capabilities acquired in the course of their studies in arts in very diverse fields (education, creative industry, social and cultural projects, etc.). The long term social advantages of the project will be measureable by 2025. We are convinced that our project will contribute to the reinforcement of a sense of European identity, safeguarding the diversity of European cultural heritage and unfolding the synergies between culture and education.

1.2. Level of ambition and innovative approach of the proposal:

1.2.1 Explain how your alliance will ensure, through new and innovative structural models, a higher level of enhanced, sustainable cooperation as compared to what is already done by the members of the alliance. Please focus in particular on cooperation across the various levels of the organisations and across different areas of activity, building on complementary strengths of the partners. (max. 500 words)

The partner institutions already have a well-functioning Erasmus relationship. By creating the Alliance to perform joint activities, we intend to further develop these bilateral cooperations.

With a view to the successful operation of the Alliance, we divided the tasks so that every partner be in charge of at least one work package and take on the leading role in the field where they have the broadest experience and network of contacts. Hungarian University of Fine Arts will act as administrative-financial manager and will be in charge of the tasks related to the curriculum (WP2); Dresden Academy of Fine Arts will coordinate the activities related to training methodology (WP3), Academy of Fine Arts of Rome will be in charge of the task related to art language (WP4) and Art Academy of Latvia will be responsible for sustainability and the dissemination of the results (WP5).

Uniqueness of the project arising from the nature of art education:

This alliance will begin by focusing on content that relates to professional practice. This will be facilitated by workshop-based courses to be devised and implemented jointly, an exchange of teachers and students in the framework of symposia, study trips, exhibitions and experimental art formats, as well as exchange of administrators.

Innovative approach of our proposal:

- Our innovative approach is manifested in the bold undertaking of attempting to harmonise not one but three training courses, moreover these are undivided (or in the case of Art Academy of Latvia, the corresponding divided

training courses), ranging from entering higher education to doctoral training. The development of common curriculum is expected to be a lengthy process affecting many subjects and teaching materials, and a great deal of materials built on one another will have to be explored.

- Another innovative feature of the EU4ART project will be that differently from practices of higher education established in other areas, the result of our activities will be manifested in works of art, which will express the common European idea, the diversity of cultures, the use of new technologies, the role of fine arts in the 21st century, all these being physically manifested, which will be made available to society at large (exhibitions).

New and innovative structural models in the project:

This will be realized with international teaching teams, as well as teaching in trans-generational teams (Doctorates teaching together with official teaching staff and very experienced senior professors).

Blended learning is a hybrid of analogous and digital teaching, verbal and non-verbal strategies. It should include also a mix of experiences that vary from generation to generation. Therefore, teaching teams will include participants from youth academics (artists) to experienced technical teachers to experienced senior artists and craftsmen.

Owing to the geographical location and embeddedness of the partner institutions in society, they have different cultural and art educational experiences. Therefore the specific nature of workshop and studio experiences offered to students, the concepts of exhibitions and the conditions of the premises serving them are different.

1.2.2 Please explain how the *proposed model* will contribute to *strengthening and expanding the cooperation between the members of the alliance in the provision of education, linking it where possible to research and innovation*. (max 500 words)

Art academies are working continuously to sharpen individual artistic approaches and to develop a very unique profile of the institution itself. Intensive efforts are used to strengthen diversity. Art workshops are a common ground in all art academies all over the world where art techniques are taught. Art technique workshops are an intersection of institutional profiles and can be seen as the backbone of art teaching. This network opens a new platform of innovation, where experience and knowledge transfer in all directions will be generated and supported.

Explanation how the proposed model will contribute to strengthening the existing cooperation between the members of the alliance in the provision of education:

Actually the collaboration of all partners is concentrated on Erasmus exchanges of a smaller number of students, some student exhibitions (Dresden-Budapest), residencies in workshops (Dresden-Manchester) and exchanging staff (Dresden-Thessaloniki).

The EU4ART project will create more possibility and various way to strengthen cooperation via common workgroups and tools in the field of 1) common curriculum; 2) mentor system; 3) methodological renewal of training courses; 4) common exhibitions; 5) conferences; 6) art language research; 7) art language courses; 8) student, staff and teacher mobility; 9) common art publications; 10) common website (www.eu4art.eu).

The network aims to survey the teaching options currently available at all partner institutions, to expand the study options on offer by networking and to try out new teaching formats, such as team teaching (teachers from several partner institutions running a course together). Teachers would be posted to the other art academies as part of their contractual assignment to provide courses there both for students and for other teachers seeking professional development.

Experimental training formats can be tested by involving doctoral students (master class scholars) who will both gain teaching experience and introduce unconventional approaches.

The aim is, by the end of the pilot stage, to put together a well-substantiated overview of the options on offer in the art workshops and to make these transparent for study purposes (e.g. on a dedicated portal where the workshop options of all partners can be seen and interested parties can sign up.)

The basis for all these activities is increased student mobility and an exchange of teachers and administrators, bringing qualitative improvements to teaching by networking existing resources both in the field of practical skills and theory and in terms of equipment.

Special linking to research and innovation:

- analogue historic art techniques versus digital tools;
- new materials and techniques;
- new teaching methods;
- art-language research and common dictionary;
- research is part of creating each work of art.

Workshops on art techniques enable practical research into processes, materials, tools, spaces, presentations and cultural heritage.

*1.2.3 Explain how your alliance will act as **model of good practice** (mainly in the EU but also beyond) and how it will work towards the achievement of the policy **objectives of the European Education Area** such as:*

- *multilingualism;*
- *automatic recognition of academic qualifications and learning periods abroad;*
- *the use of the European Student Card, once fully operational;*
- *the Bologna key commitments (quality assurance, recognition, and wherever applicable three cycle degree (max. 1000 words))*

Our Alliance will act as a model of good practice (mainly in the EU but also beyond) the following way:

Art practice in art workshops and studios incorporates an investigation of material, form and plastic/visual possibilities and – at the same time – involves the connection of these visual solutions to ideas, issues, theoretical problems, art history or considerations. Methods, which make this symbiotic relation between art technique practice and reflexive processes more fruitful, should be foregrounded and shared as good practices.

The proposed alliance of four partners therefore aims to explore, define and strengthen specific local qualities and to conduct an exchange around teaching and practice. Unlike the university approach, where European networks seek to harmonise teaching methods or curriculum, this alliance highlights learning together through difference. Another aspect is the quest for evaluation methods that are appropriate for art. Quantitative criteria borrowed from universities are unsuited to artistic processes. There is therefore a need to revisit how the cultivation of reflective skills can be measured, what artistic approaches promise enduring relevance and what methods possibly manifest the spirit of the day.

Our Alliance will work towards the achievement of the policy objectives of the European Education Area the following ways:

- multi-lingualism:

The EU4ART project's Work Package 4 is "Fine Arts and language". In this work package we will

- promote learning foreign languages,
- carry out research in the field of art languages to understand the terminology as it is used in practice, and
- to train our teachers and staff.

Learning foreign languages is indispensable not only to have the skills required in a global economy, but it also opens new perspectives, reinforces European citizenship, and promotes the discovery of other cultures. In the art field the above mentioned arguments are highly rated. In different language environments, concepts have different cultural associations; therefore students participating in art education must learn not only individual words but their cultural context also.

The "Fine Arts and language" Work Package 4 includes domestic basic language teaching for everyday life and art language for students involved in mobility. **Mobility** and **language** learning mutually reinforce one another: knowledge of a language increases interest towards foreign studies; foreign studies improve language skills. Language learning boosts understanding of other cultures and our own identity.

- automatic recognition of academic qualifications and learning periods abroad:

The EU4ART project's Work Package 2 (WP2) has two working groups:

1. Curriculum Working Group
2. Mentor Working Group

Our aim is to achieve one harmonised curriculum for painters, one for sculptors and one for graphic artists. When this common curriculum exists in each field, the students need help to unfold their opportunities; therefore we create a mentoring system to support effective mobility.

Crucial points:

- Analysis of the situation of training structures concerning painters, sculptors and graphic artists;
- Identification of the specific features of national regulations and their manifestations in practice;
- Identification of opportunities for interoperability, technical review of the interdependence of subjects;
- Skills, competencies and attitudes expected in the specialties involved;
- Formulating measures necessary for recognition, developing an action plan, facilitating the necessary steps;

- A mentor system is developed to enable *students to custom-design what to learn where* within the framework of pedagogically well-founded and logically developed study programs in the various higher educational institutions and in other members of the Alliance.

- the use of the European Student Card, once fully operational:

The European Student Card Initiative offers a good means for participating higher education institutions by promoting students' mobility and a secure exchange of information, allowing a seamless transition from one higher education institution to another. The participants of the alliance should be registered members of the ESC process in order to enjoy its benefits e.g. students' immediate access to services at the host university, reduced administrative load, easy access to course materials.

- the Bologna key commitments (quality assurance, recognition, and wherever applicable three cycle degree):

The project promotes cross-border recognition practices in compliance with the Lisbon Recognition Convention, and all the participating institutions will assure the quality of the programmes following the European Standards and Guidelines. Programmes are structured according to the Bologna model and scaled by the ECTS.

The Curriculum Working Group will make recommendations in connection with doctoral training.

In agreement with the points of the Communication from the European Commission (COM2017 (673)), formulated for the executive meeting held on 17 November 2017 in Gothenburg, our project also contributes to the following objectives put forward therein:

"At the heart of this shared agenda is the idea to work jointly towards a European Education Area based on trust, mutual recognition, cooperation and exchange of best practices, mobility and growth, to be established by 2025, including via:

- making learning mobility a reality for all,
- removing obstacles to the recognition of qualifications, both at the level of schools and higher education,
- modernising the development of curriculum,
- boosting language learning,
- creating world-class European universities that can work seamlessly together across borders,
- improving education, training and lifelong learning,
- driving innovation in education in the digital era,
- giving more support to teachers,
- and preserving cultural heritage and fostering a sense of a European identity and culture."

With our project we contribute to boosting the European identity, and we promote Europe's cultural heritage and diversity. Our project drives synergies between culture and education.

I.3. European added value

*I.3.1 Explain how the proposal will bring **added value** through its trans-nationality, in particular how students of the participating institutions will be involved and will benefit from the proposed cooperation? (max. 250 words)*

The project's trans-nationality and in particular its provision of opportunities for mobility and cooperation between the partner institutions and their wider cultural environments bring substantial benefits to students, teaching staff and broader communities.

Students and other stakeholders can nurture their sensibility to diverse art technique traditions in Europe including those of minorities and marginalised cultures within nation states.

- The added value is ensured by Work Package activities, where participants:
 - describe and record art technique specific work processes, defining and identifying diversities and sharing guidelines of art technique workshop practice;
 - realize new approaches of teaching within a new network of art technique experience, structured courses and training events at partner institutions;
 - Joint Courses (bundled in a virtual platform accessible to all students);
 - the students are the beneficiaries of the operating and effective mentor system;
 - develop innovative and interdisciplinary shared courses for students of the alliance;
 - disseminate shared experience through exhibitions;
 - increase access and openness to other cultural experience through language courses.

Art academies, where the professional teaching of art techniques at the highest level is mainly concentrated, represent living archives of art technique heritage and are key nodes of knowledge and practise for future cultural development.

The network can act as the starting point of a broader network of art technique workshops throughout Europe in order to bring together communities and specific experience to expand the volume of art technique specific knowledge transfer.

*I.3.2 Describe how the proposal will contribute to **regional development**, for example through the involvement of the alliance members in the development and implementation of Smart Specialisation Strategies, where relevant. (max. 250 words)*

Three of the partners are located in capital cities and one host town has a regionally leading role, which in itself facilitates the enhancement of regional impact. Contribution to regional development will be ensured through the associated partners and other partners.

Role of Associated Partners in regional development:

1. Hungarian National Museum: shared research and technical knowledge, symposia, cultural events, exhibitions.
2. Peter und Irene Ludwig Stiftung (Aachen): consultation on contemporary art, evaluation of exhibitions.
3. The State Museums of Saxony: research project on artistic craftsmanship.
4. The City of Dresden: maintenance of excellent Graphic workshops that are used mainly by alumni and artists from abroad (Culture and Monument Preservation Office).
5. Latvian Centre for Contemporary Art

Role of Other Partners in regional development:

- HUFA: Smart Specialisation Strategies project (sculpture, restoration, visual design, drawing) , involvement of local corporate actors in the research (local galleries, collections etc.)
- The individual institutions already have close cooperation with cultural tourism actors, the range of which will be expanded in the course of the project.
- HUFA implements a project for the development of primary and secondary level art education in partnership with the other four Hungarian art universities.
- HUFA: having an own specialised high school for fine and applied arts (unique in the EU).
- The Art Academy of Latvia: substantial experience in projects implemented through international cooperation (R030 BaltSe@nioR).
- Rome cooperating institutions: The Sapienza University of Rome, University of Rome Tor Vergata, Vatican Museums Rome

PART II. Geographical balance (max.15 points)

II.1. Explain the rationale behind the composition of the alliance, and in particular what motivates the choices of:

- a) the number of partners,
- b) **the different geographical areas** covered. (please refer to the [list of European geographical regions²](#)) (max.500 words)

Harmonizing teaching methods and curriculum in the field of fine arts is a great challenge because such a level of harmonisation in art teaching rooted in different cultures and the development of a uniform use of language has not yet taken place.

We found a model developed through the cooperation of four full partners to be feasible and optimal, which we intend to test involving associate partners and extend it after three years.

Even so in the first round we plan to harmonise curriculum of three specialities (graphic arts, painting, sculpture) for these lend themselves most easily to harmonisation.

Full partners:

Hungarian University of Fine Arts, Budapest - Applicant

Dresden Academy of Fine Arts

Academy of Fine Arts of Rome

Art Academy of Latvia, Riga

Associated partners in the field of higher education:

Manchester School of Art, Deputy PVC Arts and Humanities, Manchester Metropolitan University

These partners have a lively Erasmus KA1 cooperation, implement teachers exchange programmes and Department cooperations. All partners have dedicated departments for sculpture, painting and graphics that are the most classical faculties of fine arts.

Other Associated partners:

Dresden State Art Collections

The City of Dresden, Culture and Monument Preservation Office

Hungarian National Museum, Budapest

Peter und Irene Ludwig Stiftung Aachen

Latvian Centre for Contemporary Art (LCCA), Riga

Each full partner comes from an EU Member States (Hungary, Germany, Italy and Latvia).

We endeavoured to involve as many European Union regions as possible.

Based on the list of European geographical regions, partners can be analysed on the basis of two criteria:

Type 1 regional distribution:

a) Full partners:

Baltic states - Latvia

Danubian countries - Hungary, Germany

Mediterranean countries – Italy

b) Associated partner:

British Isles- United Kingdom

Type 2 regional distribution:

The full partners come from Central, Eastern, Northern and Southern Europe

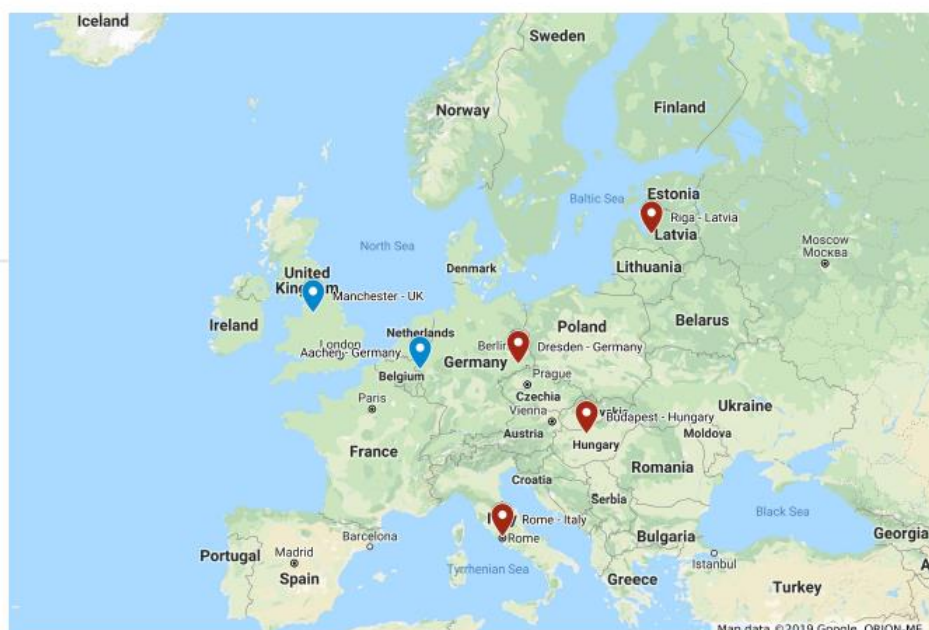
Associated partner come from Western Europe.

With this composition our alliance covers the entire European Educational Area.

EU4ART Alliance on the map

Geographical Balance of the Partners

- Budapest - Hungary
- Dresden - Germany
- Riga - Latvia
- Rome - Italy
- Manchester - UK
- Aachen - Germany



Motivation of the choice – criteria concerning educational methodology, cultural, geographical, historical and political aspects:

In all the partner institutions the conditions in the art workshops and studios are unique. The technical facilities vary, and the courses available to students bear the hallmarks of a specific history and institutional development. Beyond similarities artistic processes prioritise the exploitation of a diverse approaches and opportunities for technical implementation.

The partners work in settings where there has been far-reaching historical and political upheaval, and this continues to affect the way these institutions define themselves and act. The proposed alliance of four partners aims to explore, define and strengthen these specific local qualities. Unlike the university approach, where European networks mainly seek to harmonise teaching methods or curriculum, this alliance highlights learning together through difference. Another aspect is the quest for the appropriate evaluation methods for art. Quantitative criteria are unsuited to artistic processes: assessment of reflective skills are needed to judge the artistic relevance of novel approaches. Linguistic diversity was also taken into consideration: different mother tongues reinforce cultural diversity and still may create a common language of art.

II.2 Explain more specifically how the geographical composition **of the alliance** is relevant to **the achievement of your European university alliance's** long-term vision and of the **European Education Area** (max. 500 words).

The European Commission is developing initiatives to help work towards a European Education Area. Our project results will strengthen:

- the cooperation of the universities – through our successful project
- spending more time abroad to study and learn – through WP3 and WP4
- higher education diplomas will be recognised across the EU – through WP2
- knowing two languages in addition to one's mother tongue - through WP4
- more students will be able to access high quality education, irrespective of their socio-economic background – through WP2, WP3, WP4

Transnational approach to the project is needed in order to gather together all practical and theoretical knowledge to be able to develop fine arts education.

On the one hand, all participants have a long history in fine arts education, but their experience in cooperation with common education is relatively small, as is their supply of theoretical and practical knowledge.

The project will increase cooperation in education, and regarding further projects.

The current associated higher education partner can become full partner later on.

Due to the Brexit situation we can't integrate Manchester School of Art, Manchester Metropolitan University comprehensively, but involving it illustrates the perspective of the network and the big interest of other institutions to share in the alliance.

During the pilot phase we intend to increase the number of art academies that share in the alliance. We already started involving La Haute École des arts du Rhin (HEAR), an Art Academy that also has a very big tradition in art technique skills and traditions. Their experience, result of a fusion of the École supérieure des arts décoratifs de Strasbourg (ESADS) and the École supérieure d'art de Mulhouse in 2011 is highly interesting in terms of practical implementation.

The project contributes to linguistic diversity partly through extending the language of fine arts to additional languages and also through the fact that the vocabulary of fine arts and the related methodology can be extended to the vocabularies of other branches of arts.

The project will create an institution which, well beyond 2025, respects the national autonomy of art academies while at the same time permits an innovative, efficient clustering of course content that can be easily absorbed into curriculum while remaining flexible and lending itself to further international extension. Art workshops are the backbone and engine of art study, the bridge from historical knowledge to the present and future. In this way, the network represents a quantum leap for art in higher education in terms of quality, outcomes, appeal and competitiveness.

PART III. Quality of the proposal and implementation (max.20 points)

III.1. Work programme and roadmap

III.1.1 List the different **activities** the alliance intends to carry out. To this end, complete the following work packages (WP) overview and description (NB: in your Work plan WP1 'Management of the project' and the last WP 'Sustainability and dissemination' indicated below are compulsory; the other WPs shall be determined by the alliance on the basis of their strategy and proposed activities). - OK

WP number	WP title	Start (month/year) - end dates (month/year)	Duration (number of months)
WP1	Management of the project	1 October 2019 – 30 September 2022	36
WP2	Analysis of the structure of education - harmonization	1 October 2019 – 30 September 2022	36
WP3	Methodological renewal of training courses	1 October 2019 – 30 September 2022	36
WP4	Fine Arts and language	1 October 2019 – 30 September 2022	36
WP5	Sustainability and Dissemination	1 October 2019 – 30 September 2022	36

NB: The activities can start between the 01/09 and 01/12/2019 provided that the grant agreement is signed by both parties, and the project duration will be of **36 months**.

III.1.2 For **each of the listed Work Packages**, fill in the following description of activities, expected results and explanation of expenditures:

WP1 – Description of Activities

WP 1	
Title	MANAGEMENT OF THE PROJECT
Description of the planned activities	<div data-bbox="526 336 1420 862"> <pre> graph TD SC[Steering Committee] --> ACM[Alliance Content management] SC --> AAFM[Alliance Administrative-financial management] ACM --> CM[Content management] AAFM --> AFM[Administrative-financial management] CM -.-> AB[Advisory Board] AFM -.-> AB CM --> WP1B[WP1 board] CM --> WP2B[WP2 board] CM --> WP3B[WP3 board] AFM --> WP4B[WP4 board] AFM --> WP5B[WP5 board] WP1B --> WG1[Working Group] WP2B --> WG2[Working Group] WP2B --> WG3[Working Group] WP3B --> WG4[Working Group] WP4B --> WG5[Working Group] WP4B --> WG6[Working Group] WP5B --> WG7[Working Group] WP5B --> WG8[Working Group] </pre> </div> <p>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:</p> <ul style="list-style-type: none"> - Smooth and efficient project implementation at high quality and within the proposed timeframe; - 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; - Management of the projects financial resources in a professional and transparent way; - Early detection of project-related risks and problems and swift problem-solving through useful contingency plans. <p>The Steering Committee will be formed as the ultimate decision-making body which lays the main basic principles of the cooperation. It is responsible for deciding strategic matters – giving final approval for all key contractual, content, financial and administrative issues.</p> <p>It assigns the members of the Management, and approves the Annual Report of the Steering Committee.</p> <p>All partner organisations will actively participate in the Steering Committee.</p> <p>The Steering Committee will meet approximately once every 12 months (plus ad-hoc meetings, if necessary).</p> <p>Management:</p> <ol style="list-style-type: none"> 1) <u>Alliance Management</u> (content and administrative-financial): primary tasks and responsibilities of the Project Coordinator (HUFA): <ul style="list-style-type: none"> • The voice of the Alliance; • Signing the Grant Agreement; • Coordinating the Alliance; • Organizing and chairing the meetings of the Steering Committee; • Drafting the Project Management Manual; • Coordinating the management of joint knowledge; • Overseeing the promotion of gender equality and other issues concerning equal chances in the project; • Overseeing the promotion of environmental sustainability;

WP 1	
	<ul style="list-style-type: none"> • Mentoring the partners to set up project office and personnel; • Disseminating best practices on project management inside the Alliance; • Continuously keeping contact with the Educational, Audiovisual and Culture Executive Agency. <p>2) <u>Content Management:</u></p> <ul style="list-style-type: none"> • Coordinating work within WPs; • Planning, monitoring and evaluating progress; • Managing risks; • Assuring quality of deliverables and other project results; • Reporting to the Steering Committee regarding key issues. <p>3) <u>Administrative-Financial Management:</u></p> <ul style="list-style-type: none"> • Drafting and updating the Alliance Agreement; • Timely collection and management of periodic financial reports and audit certificates from all Partners; • Forwarding summary financial reports, project documentation and audit certificates to the Project Coordinator; • Oversee compliance by all partners with their obligations under the Grant Agreement and the Alliance Agreement. <p>4) The <u>Work Package Leaders</u> will be responsible for the day-to-day coordination of tasks within individual work packages, specifically for:</p> <ul style="list-style-type: none"> • 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, within funds specified and in agreed-upon quality; • Delivering periodic and progress reports to the Project Coordinator on time; • Reporting immediately to the Project Coordinator in the event of any problem within the WP. <p>Management Meetings at Alliance level will be organized approximately once every 3 months (plus ad-hoc meetings if necessary). These Management meetings will be used to review and evaluate progress with regard to project content, financial, administrative matters and to stipulate the operative tasks for the next 3 months.</p> <p>WP Meeting at institutional level will be organized approximately once every 1 months (plus ad-hoc meetings if necessary). These WP meetings will be used to review and evaluate progress in WP content at institutional level and to stipulate the content tasks for the next month.</p> <p>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.</p> <p>Communication and documentation procedures (flow):</p> <ul style="list-style-type: none"> - <u>Every month</u> each partner will send internal progress reports regarding work done on the project (together with all documentation connected to the achieved project deliverables – when they are achieved) to its Work Package Leader. - Each Work Package Leader will collect internal progress reports sent by partners and forward summary internal progress report to the Alliance Management <u>every 3 months</u>. Each Work Package Leader will also be available at all times to the Project Coordinator (HUFA) through e-mail and telephone. In case any problems arise on the project that the Work Package Leader cannot resolve by itself, it must inform the Project Coordinator about the problem as soon as possible.

WP 1	
	<ul style="list-style-type: none"> - The Project Coordinator will collect summary internal progress reports (and all documentation connected to the achieved project deliverables) sent by the Work Package Leaders. - Prior to each Steering Committee meeting (<u>every 12 months</u>), the Project Coordinator will send a summary of all received internal progress and financial reports to the Steering Committee. - The Project Coordinator will formally submit all required periodic reports to the European Commission at periods specified in the Grant Agreement. It will also be open to inquiries from the European Commission at all times, acting as the single point-of-contact between our Alliance and the European Commission.
Lead Organisation	Hungarian University Of Fine Arts
Participating Organisations and their contribution	<p>Dresden Academy of Fine Arts</p> <p>Art Academy of Latvia</p> <p>Academy of Fine Arts of Rome</p> <p>The partners manage the information and tasks received from the Project Coordinator at organisational level and they report to Alliance level.</p> <p>On the other hand, the partners draw up reports and elaborate recommendations for the Project Coordinator.</p>

WP1 - Activity plan

WP1 Management of the project	project
Activity	month
Preparation of Grant Agreement and implementing all the administrative process	0
Preparation of Alliance Agreement and implementing all the administrative process	0
Kick-off meeting of the project	1
Drafting the Project Management Manual	1
WP Meetings at institutional level	every month
Collecting and Analysing the monthly reports of WP Leaders, and handling problems	every month
Writing Project Progress Reports	every 3 month
Management Meeting at Alliance level	every 3 month
Steering Committee Meeting	every 12 month
Contact with EACEA	1-36
Advance financial and content reports for EACEA	According to the Grant Agreement
Proposal for modification of the Grant Agreement and administrative implementation of the modification process	when necessary
Administrative supporting to the Partners	1-36
Personal Consultation with the Partners, developing management skills	1-36 personally after every 3 month meetings
Mentoring the partners to set up project office and personnel	1-36 personally after every 3 month meetings

WP1 - Results (outputs and outcomes)

Expected results (outputs)	Description	<ol style="list-style-type: none"> 1. Grant Agreement and modifications, if necessary 2. Alliance Agreement 3. Project Management Manual 4. Guides and templates - unification as much as possible 5. Meetings - minutes of the meetings 6. Project Progress Report 7. Advance financial and content reports
	Due dates	<ol style="list-style-type: none"> 1. By project kick-off 2. By project kick-off 3. Month 1 of the project 4. Months 1-36 of the project, continuously 5. WP Meetings: monthly; Management meetings: once every 3 month; Steering Committee meetings: once every 12 month 6. Every 3 month 7. As frequently and upon dates as required under the Grant Agreement
	Language(s)	English
Dissemination (means, targets, etc.)	<ol style="list-style-type: none"> 1. Grant Agreement and modifications, if necessary: To be uploaded to the Intranet, accessible to project staff only <input checked="" type="checkbox"/> for 'Restricted' dissemination 2. Alliance Agreement: To be uploaded to the Intranet, accessible to project staff only <input checked="" type="checkbox"/> for 'Restricted' dissemination 3. Project Management Manual: To be uploaded to the Intranet, accessible to project staff only <input checked="" type="checkbox"/> for 'Restricted' dissemination 4. Guides and templates - unification as much as possible: To be uploaded to the Intranet, accessible to project staff only <input checked="" type="checkbox"/> for 'Restricted' dissemination 5. Meetings - minutes of the meetings: To be uploaded to the Intranet, accessible to project staff only <input checked="" type="checkbox"/> for 'Restricted' dissemination 6. Project Progress Report: To be uploaded to the Intranet, accessible to project staff only <input checked="" type="checkbox"/> for 'Restricted' dissemination 7. Advance financial and content reports: To be uploaded to the Intranet, accessible to project staff only <input checked="" type="checkbox"/> for 'Restricted' dissemination 	

WP1 – Expenditures

	WP1
ALL COSTS	682 892
1. DIRECT COSTS	638 217
1.1 Staff cost	399 232
1.2 Travel costs	128 240
1.3 Individual support	55 145
1.4 Equipment	55 600
1.5 Other costs	-
2. INDIRECT COSTS	44 675

Planned budget expenditures	Explain and justify how the different types of expenditures will be used for project activities under this WP																											
1.1 Staff cost: 399 232	<table><tr><th>Position</th><th>Gross salary/month</th><th>months</th><th>Gross salary, sum</th></tr><tr><td><u>HUFA</u></td><td></td><td></td><td></td></tr><tr><td>Alliance Administrative Manager / WP1 Leader / WP5 Coordinator</td><td>1 494</td><td>36</td><td>53 775</td></tr><tr><td>Alliance Financial Manager</td><td>1 793</td><td>36</td><td>64 530</td></tr><tr><td>WP1-WP5 Administrative-Financial Assistant</td><td>717</td><td>36</td><td>25 812</td></tr><tr><td>SUM</td><td></td><td></td><td>144 117</td></tr></table>				Position	Gross salary/month	months	Gross salary, sum	<u>HUFA</u>				Alliance Administrative Manager / WP1 Leader / WP5 Coordinator	1 494	36	53 775	Alliance Financial Manager	1 793	36	64 530	WP1-WP5 Administrative-Financial Assistant	717	36	25 812	SUM			144 117
	Position	Gross salary/month	months	Gross salary, sum																								
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	WP1 Coordinator / WP5 Leader	1 076	36	38 718																								
	WP1-WP5 Administrative-Financial Assistant	717	36	25 812																								
	SUM			64 530																								
	Justification This is the minimal number of staff needed for the management of WP1 , including the tasks of the partner-coordinating Alliance Administrative Manager, Alliance Financial manager and administrative and financial assistant. The definition of the indicated wages was based upon the differences between levels of wages in different countries.																											

1.2 Travel costs: 128 240	Justification The following travels need to take place within the framework of WP1: <ul style="list-style-type: none">- 1 kick off meeting, 4 representatives/partner- 3 meetings of the Steering Committee, 3 different locations, 4 representatives/partner,- 9 individual Management Meetings (3 meetings in with the Steering Committee meeting), 3 events in Budapest, 2 events at each partner. All this means 108 individual travels altogether with an average cost of EUR 260, total: EUR 28 240. The calculation of travel costs include flying, transfer and public transportation costs. The definition of average airplane ticket prices is based on data from comparison websites. In the WP1 a financial reserve of EUR 100 000 is also calculated in order to be prepared for possible ad hoc meetings of the Steering committee for other unforeseen travel costs.																				
1.3 Individual support: 55 145	Justification The planned travels described at travel costs generate further expenses of accommodation and living. This means within the framework of the alliance 123 overnight stays and cost of living for 123 days with an average cost of EUR 99 per day (accommodation: EUR 70/day, cost of living: EUR 23/day), total sum: EUR 12 177. In addition to this an reserve of EUR 42 968 is also calculated for individual support in order to be prepared for possible ad hoc meetings of the Steering committee other unforeseen travel costs.																				
1.4 Equipment: 55 600	Justification Cost of necessary IT equipment is calculated for all the persons involved in the management, coordination, administration and financial staff, as follows: <table><tr><th>Device</th><th>average price</th><th>pieces</th><th>sum</th></tr><tr><td>MacBook/Notebook</td><td>1 000</td><td>27</td><td>27 000</td></tr><tr><td>Projectors</td><td>500</td><td>14</td><td>7 000</td></tr><tr><td>Mac/PC</td><td>800</td><td>27</td><td>21 600</td></tr><tr><td></td><td></td><td>SUM</td><td>55 600</td></tr></table>	Device	average price	pieces	sum	MacBook/Notebook	1 000	27	27 000	Projectors	500	14	7 000	Mac/PC	800	27	21 600			SUM	55 600
Device	average price	pieces	sum																		
MacBook/Notebook	1 000	27	27 000																		
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Mac/PC	800	27	21 600																		
		SUM	55 600																		
1.5 Other costs: -	-																				

WP 2	
Title	ANALYSIS OF THE STRUCTURE OF EDUCATION - HARMONIZATION
Description of the planned activities	<p>Fully utilising the potential inherent in education and culture is in the common interest of every Member State. The best mode of safeguarding diversity and wealth in the European Union is to put education and culture in the focus of a debate on reinforcing our common European identity, and to put forward specific ideas and initiatives to achieve this goal.</p> <p>Objectives:</p> <ol style="list-style-type: none"> 1. Coordinated model curriculum, 2. Promotion of mobility, <p>We will create two working groups (WG) to achieve our objectives: WP2-WG1: Common Curriculum Working Group WP2-WG2: Mobility Working Group.</p> <p>WP2-WG1 – Common Curriculum Working Group</p> <p>Activities:</p> <ul style="list-style-type: none"> - Analysis of the regulatory background of higher education and of training structures concerning painters, sculptors and graphic artists, identification of the specific features of national regulations and their manifestations in practice. - Analysis of the domestic level fine arts practical education in every country based on the current status and the development of principles for every department, drafting subject descriptions with an emphasis on special local knowledge. - Designing a common, flexible and harmonised model curriculum. - Personal insight into the work of the workshops of the partner countries; - Drafting information materials for student; - Clarification of the legal order, legal relationships and rights of students; - Development of a quality assurance system for the operation of the Model Curriculum; - Administration of pilot mobility activities to test the new Model Curriculum; - Drafting law amendments and their submission to the legislators; - International harmonisation of postgraduate and doctoral (DLA, PhD) training, ensuring interoperability, sharing best practices and clarification of the student's legal relationships; - Summarising the experiences that can be useful in a Graduate Tracking System. <p>Justification:</p> <p>The structure of education in the Member States has been harmonised as a result of the Bologna Process introduced in higher education in 2006. At the same time, several national regulations contain individual features which must be followed by the higher educational institutions of the given country. We wish to achieve cooperation within this framework among the universities that are party to this partnership on the basis of the new and flexible model curriculum.</p> <p>WP2-WG2 – Strengthening Mobility Working Group</p> <p>The objective of the working group is to facilitate for students to custom-design what to learn and where within the framework of pedagogically well-founded and logically developed study programs in the various higher educational institutions and in other members of the Alliance.</p> <p>A mentor system is developed to utilise the opportunities as broadly as possible; the mentors facilitate mobility by managing the students.</p>

WP 2	
	<p>Activities:</p> <ul style="list-style-type: none"> - Drafting a national level study on mobility, recommendation concerning international mobility and its reconciliation at the level of the Alliance; - Final elaboration of the mobility system; - Development of a mentor system, drafting the related training documentation, selection and training of mentors; - Mapping out the tasks to be carried out necessary for mobility, formulation and implementation of an Action Plan to eliminate all barriers from the path of mobility; - Implementation of pilot mobility involving mentors with teaching in English merged with learning the language of the partner; - Study summarising the experiences of pilot mobility; - Summarising experiences, feedback. - Dissemination of results. <p>Justification:</p> <p>In agreement with the points of the Communication from the European Commission (COM2017 (673)), formulated for the executive meeting held on 17 November 2017 in Gothenburg, our project also contributes to the following objectives put forward therein:</p> <p>“At the heart of this shared agenda is the idea to work jointly towards a European Education Area based on trust, mutual recognition, cooperation and exchange of best practices, mobility and growth, to be established by 2025, including via:</p> <ul style="list-style-type: none"> • making learning mobility a reality for all, • removing obstacles to the recognition of qualifications, both at the level of schools and higher education, • modernising the development of curriculum, • boosting language learning, • creating world-class European universities that can work seamlessly together across borders, • improving education, training and lifelong learning, • driving innovation in education in the digital era, • giving more support to teachers, • and preserving cultural heritage and fostering a sense of a European identity and culture.” <p>With our project we contribute to boosting the European identity, and we promote Europe’s cultural heritage and diversity. Our project drives synergies between culture and education.</p>
Lead Organisation	Hungarian University of Fine Arts
Participating Organisations and their contribution	<p>Dresden Academy of Fine Arts Art Academy of Latvia Academy of Fine Arts of Rome</p> <p>Every partner goes through the same series of activities, in part working in their own country and in the necessary cases they coordinate and harmonize their professional work at joint scheduled meetings.</p> <p>The specific features in WP2-WG2 arise from the fact that the task to be carried out for mobility may differ in every partner country.</p> <p>The detailed presentation of the contributions can be found in the Activity Plan and the dissemination output.</p>

WP2-WG1 – Common Curriculum Working Group	project
Activity	month
Mapping out the regulatory framework and the possibilities of institutional autonomy: compilation and translation of the relevant legal regulations.	1-2.
Drafting a regulatory background study for each of the countries concerned.	3.
Interpretation of Model Curriculum, exploration of legal contradictions, recommendations for their resolution, personal reconciliations on two occasions.	4-6.
Workshop per speciality in three working groups: painter-sculptor-graphic artist	7.
WP2-3-4-5 linkage: Organised by WP5, joint professional reconciliation of WP2-3-4 to ensure the appropriate direction of progress.	7.
Analysis of the fine arts practical education at the local level in every country based on the current status and drafting principles for each speciality, drafting subject descriptions with an emphasis on special local knowledge.	8-11.
Personal insight into the work of the workshops of the partner countries: A designated teacher for each speciality will participate as an observer in the work of the given department for a month; comparison with his own work, production of video recordings, summary reports (interviews, descriptions), knowledge sharing - harmonised with WP3.	12-14.
Surveying adaptable innovative solutions for the development of the specialities based on professional studio practices: each department spends a week at each of the other partner departments.	15-17.
Summary Symposium: Ensuring and mapping out interoperability: how professional studio practices work at institutional level.	18.
Based on the joint art practical education concept, updating subject descriptions at domestic level with a view to harmonisation.	19-20.
Drafting information materials for student - linkage to WP5	19-20.
Clarification of the legal order, legal relationships and rights for students - in cooperation with WP2-WG2	19-20.
Development of credit-based interoperability for subjects, taking into account the preconditions of each subject	21-23.
Development of a quality assurance system for the operation of the Model Curriculum	21-36.
Administration of pilot mobility activities to test the new Model Curriculum in the 5th half year of the project - linkage between WP2-WG2 and WP4	25-30.
Clarification of earlier concepts based on pilot mobility	25-30.
Drafting law amendments and their submission to the legislators;	
Domestic level analysis of postgraduate and doctoral (DLA, PhD) trainings with a view to International harmonisation	20-26.
Conference on ensuring interoperability and sharing best practices in postgraduate and doctoral (DLA, PhD) training	27.
Clarification of postgraduate and doctoral (DLA, PhD) student's legal relationships	28-30.
Summarising the experiences that can be useful in a Graduate Tracking System	31-36.
Administration and closing of authorisation processes	31-36.

WP2-WG2 – Strengthening Mobility Working Group	project
Activity	month
Surveying levels of mobility, their development at the local level, recommendations for international mobility	1-2.
Workshop/symposium: Reconciliation of the structure of the mobility programme at the level of the Alliance Laying down the basic principles of network systems that are compatible with one another for each country at every level: teacher, student, leader	3.
Development of the structure of the mobility programme at domestic level	3-4.
Final reconciliation of the structure of the mobility programme at international level, at the same time laying the foundations for the mentor programme	5.
Development of the mentor system, its integration into the legal systems and practices	6.
Designation of mentors	7.
Training and further training of the administrative and professional developer and director groups for the mobility programme (teachers, staff, mentors, Student Council) - team building	7.
Information on the mobility programme to the widest range of project participants	8.

WP2-WG2 – Strengthening Mobility Working Group	project
Surveying institutional and urban infrastructure, drafting a preliminary study: livelihood, dormitory, accommodation, price level for board, shopping opportunities and locations, transportation, etc. Service level definition at partner level with regard to the students received.	9-12.
Performing the acts needed for mobility, such as refurbishing dormitory rooms, etc.	13-18.
Institutional information on mobility for students, teachers and staff - linkage to WP5	19.
Selection of participants in pilot mobility	20-22.
Preparation of participants in pilot mobility by mentors	23-24.
Implementation of pilot mobility at MA level in the 5th half year of the project WP2-WG1 linkage: piloting the common curriculum Linkage to WP3: Sending and receiving participating students is done as a function of workshop capacities surveyed in WP3. Linkage to WP4: English teaching implemented, use of fine arts multi-lingual dictionary, basic spoken language training	25-29.
Collaboration of mentors in the implementation of pilot mobility in the 5th half year of the project WP4-WP3 linkage: Measuring utilisation and efficiency of English teaching in the framework of piloting	25-29.
Summarising the experiences of pilot mobility, their analysis, drafting recommendation, compilation of best practices, drafting proposals for improvement, Alliance level conference	30.
Implementation of pilot mobility at MA, DLA and PhD levels in the 6th half year of the project WP2-WG1 linkage: piloting the common curriculum Linkage to WP3: Sending and receiving participating students is done as a function of workshop capacities surveyed in WP3. Linkage to WP4: English teaching implemented, use of fine arts multi-lingual dictionary, basic spoken language training and teaching other language, if there is demand for it	31-35.
Collaboration of mentors in the implementation of pilot mobility in the 6th half year of the project WP4-WP3 linkage: Measuring utilisation and efficiency of English teaching in the framework of piloting	31-35.
Summarising the experiences of pilot mobility, their analysis, drafting recommendation, compilation of best practices, drafting proposals for improvement, Alliance level conference	36.

WP2-WG1 – Common Curriculum Working Group		
Expected results (outputs)	Description	<ol style="list-style-type: none"> 1. Studies of the regulatory background at national level. 2. Subject descriptions per speciality 3. Information materials for students 4. Summary document of the legal system applicable to students, legal relationships and rights at every level of training (MA, DLA, PhD) 5. Common curriculum, credit-based interoperability of subject matrix and description 6. Recommendations for law amendments 7. Documents of analysing postgraduate and doctoral (DLA, PhD) trainings at domestic level 8. Ensuring interoperability and sharing best practices with regard to postgraduate and doctoral (DLA, PhD) training 9. Summarised experiences that can be useful in a Graduate Tracking System 10. Quality assurance system for the operation of the model curriculum
	Due dates	<ol style="list-style-type: none"> 1. Month 3 of the project. 2. Month 11 of the project. 3. Month 20 of the project. 4. MA: Month 20 of the project; DLA, PhD: Month 30 of the project. 5. Month 23 of the project. 6. Month 25 of the project. 7. Month 26 of the project. 8. Month 27 of the project. 9. Month 36 of the project. 10. Month 36 of the project.
	Language(s)	English, Hungarian, German, Italian, Latvian
Dissemination (means, targets, etc.)	<ol style="list-style-type: none"> 1. National level studies of the regulatory framework: to be uploaded to the Intranet of the Alliance accessible to the Alliance staff concerned. 	

☒ for 'Restricted' dissemination

2. Subject descriptions for each speciality:

as a first step, it is to be uploaded to the Intranet of the Alliance accessible to all project staff, teachers and students, then at the end of the project we make it public.

☒ for 'Restricted' dissemination during the project

☒ for 'Public' dissemination at the end of the project

3. Information materials for students

as a first step, it is to be uploaded to the Intranet of the Alliance accessible to all project staff, teachers and students, then at the end of the project we make it public.

☒ for 'Restricted' dissemination during the project

☒ for 'Public' dissemination at the end of the project

4. Summary document of the legal system applicable to students, legal relationships and rights at every level of training (MA, DLA, PhD)

as a first step, it is to be uploaded to the Intranet of the Alliance accessible to all project staff, teachers and students, then at the end of the project we make it public.

☒ for 'Restricted' dissemination during the project

☒ for 'Public' dissemination at the end of the project

5. Common curriculum, credit-based interoperability of subjects matrix and description:

as a first step, it is to be uploaded to the Intranet of the Alliance accessible to all project staff, teachers and students, then at the end of the project we make it public.

☒ for 'Restricted' dissemination during the project

☒ for 'Public' dissemination at the end of the project

6. Recommendations for law amendments:

to be uploaded to the Intranet of the Alliance accessible to the Alliance staff concerned.

☒ for 'Restricted' dissemination

7. Documents of analysing postgraduate and doctoral (DLA, PhD) trainings at domestic level:

to be uploaded to the Intranet of the Alliance accessible to the Alliance staff concerned.

☒ for 'Restricted' dissemination

8. Ensuring interoperability and sharing best practices with regard to postgraduate and doctoral (DLA, PhD) training:

to be uploaded to the Intranet of the Alliance accessible to the Alliance staff concerned; at the end of the 5th half year of the project, the information relevant for students will be made accessible to students, and at the end of the project the information relevant to students will be made public.

☒ for 'Restricted' dissemination during the project

☒ for 'Public' dissemination at the end of the project

9. Summarised experiences that can be useful in a Graduate Tracking System:

to be uploaded to the Intranet of the Alliance accessible to the Alliance staff concerned.

☒ for 'Restricted' dissemination

10. Quality assurance system for the operation of the Model Curriculum:

to be uploaded to the Intranet of the Alliance accessible to the Alliance staff concerned.

☒ for 'Restricted' dissemination

WP2-WG2 – Strengthening Mobility Working Group		
Expected results (outputs)	Description	1. National level study on mobility with recommendation for international mobility 2. Elaborated mobility system and its description 3. Elaborated mentor system and its description with the related training documentation. 4. Selected and trained mentors. 5. Study and Action Plan required for mobility on the related infrastructure 6. Performance of tasks related to infrastructure needed for mobility 7. Pilot mobility implemented 8. Study summarising the experiences of pilot mobility
	Due dates	1. Month 2 of the project. 2. Month 5 of the project. 3. Month 5 of the project. 4. Month 7 of the project. 5. Month 12 of the project. 6. Month 18 of the project. 7. Months 25-29 and Months 31-35 of the project 8. Month 36 of the project.
	Language(s)	English, Hungarian, German, Italian, Latvian
Dissemination (means, targets, etc.)	1. National level study on mobility with recommendation for international mobility: to be uploaded to the Intranet of the Alliance accessible to the Alliance staff concerned. <input checked="" type="checkbox"/> for 'Restricted' dissemination	
	2. Elaborated mobility system and its description: to be uploaded to the Intranet of the Alliance accessible to the Alliance staff concerned. <input checked="" type="checkbox"/> for 'Restricted' dissemination	
	3. Elaborated mentor system and its description with the related training documentation: to be uploaded to the Intranet of the Alliance accessible to the Alliance staff concerned. <input checked="" type="checkbox"/> for 'Restricted' dissemination	
	4. Selected and trained mentors: their data and contact data will be uploaded to the Intranet of the Alliance, in the first round only for students, teachers and staff participating in mobility, to be made public at the end of the project. <input checked="" type="checkbox"/> for 'Restricted' dissemination during the project <input checked="" type="checkbox"/> for 'Public' dissemination at the end of the project	
	5. Study and Action Plan required for mobility on the related infrastructure to be uploaded to the Intranet of the Alliance accessible to the Alliance staff concerned. <input checked="" type="checkbox"/> for 'Restricted' dissemination	
	8. Study summarising the experiences of pilot mobility: detailed information will be uploaded to the Intranet of the Alliance accessible for project staff and teachers, while information relevant to the public will be made public. <input checked="" type="checkbox"/> for 'Restricted' dissemination <input checked="" type="checkbox"/> for 'Public' dissemination	

WP 2– Expenditures

	WP2
ALL COSTS	2 354 177
1. DIRECT COSTS	2 200 165
1.1 Staff cost	926 595
1.2 Travel costs	291 802
1.3 Individual support	895 668
1.4 Equipment	86 100
1.5 Other costs	-
2. INDIRECT COSTS	154 012

Planned budget expenditures	Explain and justify how the different types of expenditures will be used for project activities under this WP																																			
1.1 Staff cost: 926 595																																				
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	<p>Justification</p> <p>The content coordinator and an administrative-financial assistant are needed to coordinate the work of the WP and to manage the numerous administrative and financial issues.</p> <p>The professional activity described above in the detailed Activity Plan, envisaged in WP2-WG1 and WP2-WG2 will be realized by the project staff (internal experts and teachers). The different type of participants are getting involved at more or less all partner institutions:</p> <p><u>WP2-WG1</u></p> <ul style="list-style-type: none"> - WP2-WG1 Coordinator - Education expert - Senior manager responsible for teaching structure - Painter expert - Sculptor expert - Graphic artist expert - Studio leaders and teachers involved in training - Theoretical teachers - Student Council expert - Quality assurance expert - Head of the Doctoral School - Doctoral or postgraduate student - Accreditation expert <p><u>WP2-WG2</u></p> <p>WP2-WG2 Coordinator Senior manager responsible for international affairs Erasmus coordinator/International mobility expert Senior manager responsible for teaching structure Officer of educational affairs Facility manager Pilot teachers</p> <p>The definition of the indicated wages was based upon the differences between levels of wages in different countries.</p>
<p>1.2 Travel costs: 291 802</p>	<p>Justification</p> <p>Considerable travel costs emerge within the framework of WP2 described above in the detailed Activity Plan in terms of both the project staff, both the students involved in the mobility (2 semesters, 10-10 students mutual exchange).</p> <p>Individual travels are planned equally concerning all partners.</p> <p>All this means 400 travels altogether with an average cost of EUR 255, sum total: EUR 101890.</p> <p>The calculation of travel costs includes flying, transfer and public transportation costs. The definition of average airplane ticket prices is based on data from comparison websites.</p> <p>In addition a travel reserve is planned for the unforeseeable travel costs: EUR 189912.</p> <p>Considerable travel costs emerge within the framework of WP2 described in the detailed Activity Plan above in terms of both the project staff, both the students participating in the pilot mobility (2 semesters, mutual change of 10-10 students).</p> <p>Individual travels are planned equally concerning all partners.</p> <p>All this means 400 travels altogether with an average cost of EUR 255, sum total: EUR 101 890. The calculation of travel costs includes flying, transfer and public transportation costs. The definition of average airplane ticket prices is based on data from comparison websites. In WP2 a financial reserve of EUR 189 912 is also calculated in order to be prepared for unforeseen further travel costs.</p>

1.3 Individual support: 895 668	Justification The travels described at travel costs generate further expenses of accommodation and living. This means within the framework of the alliance ca. 1500 overnight stays and cost of living for 1500 days with an average cost of EUR 99 per day (accommodation: EUR 70/day, cost of living: EUR 23/day), total sum: EUR 147 668. In addition to the above sum a monthly accommodation cost of EUR 150-250 is planned with and also a same amount of monthly cost of living, sum total: EUR 648 000. In addition to this a reserve of EUR 100 000 is also calculated for individual support, due to the possible increase of students' living and accommodation prices, and other unforeseen individual support needs.																								
1.4 Equipment: 86 100	Justification Cost of necessary IT equipment is calculated for the WP2 project staff as follows: <table><tr><th>Device</th><th>average price</th><th>pieces</th><th>sum</th></tr><tr><td>MacBook/Notebook</td><td>1 000</td><td>58</td><td>58 000</td></tr><tr><td>Printers</td><td>200</td><td>6</td><td>1 200</td></tr><tr><td>Projectors</td><td>500</td><td>9</td><td>4 500</td></tr><tr><td>Mac/PC</td><td>800</td><td>28</td><td>22 400</td></tr><tr><td></td><td></td><td>SUM</td><td>86 100</td></tr></table>	Device	average price	pieces	sum	MacBook/Notebook	1 000	58	58 000	Printers	200	6	1 200	Projectors	500	9	4 500	Mac/PC	800	28	22 400			SUM	86 100
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WP 3 – Description of Activities

WP 3	
Title	METHODOLOGICAL RENEWAL OF TRAINING COURSES
Description of the planned activities	<p>In the 20th century, the instruments of teaching methodology used by fine arts universities across Europe underwent great changes which continue in the 21st century.</p> <p>Nevertheless daily craftsmanship in art workshops is still fundamental for the genesis of visual arts. This is a process which demands concentration and a relevant technical and practical environment. (Artistic printing techniques are recognized by the UNESCO as immaterial cultural heritage.)</p> <p>In order to make modern technology accessible to the working processes of art, the specific qualities of analogue historic techniques and digital techniques have to be analysed.</p> <p>Objectives:</p> <ol style="list-style-type: none"> 1. Methodological renewal of fine arts studio practice; 2. Revealing of the best practices for art technique workshops (with the focus on historic art techniques), mutual adopting; 3. Curating exhibitions; 4. Mediation to the public/society (with thematical focus on European values and diversity and with methodological focus on documenting teaching processes, art specific evaluation, display of art results) <p>Activities:</p> <ul style="list-style-type: none"> - Exploration of fine arts education and the regional situation of culture at partner level and in the context of the Alliance; - Setting up a common documentation methodology; - Documentation of work in the workshops and methodological description; - Creating common manuals for pedagogical methodology; - Personal study of the work carried out at the workshops and studios of the other partners, obtaining experiences, expansion of the instrumentarium of pedagogical methodology; - Organisation of symposium/conference concerning theoretical, cultural and practical issues related to fine arts education; - Creationg of works of art for exhibition, administration of regional thematic exhibitions; - Drafting documentation on exhibitions, their analysis - Creationg of works of art for exhibition, administration of international exhibitions; - Closing conference, summarising experiences, drafting studies. <p>Justification:</p> <p>Art practice in art workshops incorporates an investigation of material, form and plastic/visual possibilities and – at the same time – involves the connection of these visual solutions to ideas, issues, theoretical problems, art history or considerations. Methods, which make this symbiotic relation between art technique practice and reflexive processes more fruitful, should be foregrounded and shared as good practices.</p> <p>The European teams creating experience- and knowledge-creating teams include students and academics from each alliance partners, researchers from european European museums, such as the States Museums of Saxony or the Ludwig Foundation in Budapest and regional actors like the city City of Dresden Graphic art workshops. Associated partner (Manchester School of Art) will add also as well their specialized experience and knowledge.</p> <p>The methodology for contemporary fine arts education for painters, sculptors and graphic artists is different in every country. Active artists teach in a tutorial system at the universities of fine arts in small groups. Their personal habitus, art world view, knowledge of culture and technical skills attest to contemporary arts. There is no summary methodological compendium concerning practical work carried out at the universities, hence it is necessary to compile them.</p>

WP 3	
	<p>The common creative themes provided by the Alliance may assist students in achieving more accurate survey results. Planned Envisaged themes:</p> <ul style="list-style-type: none"> - Year 1 project theme: the individual/the community, subjective/collective, - Year 2 project theme: Identity in Europe/ the body and the environment, - Year 3 project theme: European environment/environment protection/climate protection/responsibility. <p>The creation of a common resource/set of methodological approaches is a necessary tool to foster art students' reflexive practices, and enable them to position their artworks properly in the wider theoretical/cultural/historical context.</p> <p>The ability to consider during art practice how and why the artworks can be received and perceived is a key issue. Therefore, teaching methods in art workshops which can enable students to gain a balance between their ability to use their material/media in tandem with and their ability to develop investigative and reflexive stances, are beneficial, if not crucial and should be fostered.</p> <p>In such methodological approaches, the visual aspect of creation is connected to the realisation of ideas and problems, which arise and relate to the produced artwork produced, in a way that these considerations enrich the artwork itself. The description of work process doubled with description of thought processes, provide a tool which enables art students to review and renew their own practices.</p> <p>Organising exhibitions: Reflecting artworks' modes of display in physical and virtual/digital space. Investigating the special organisation of exhibitions spaces, how they can influence the perceived importance and interpretation of the artwork and the visitor's experience according to the artist's intention.</p> <ul style="list-style-type: none"> - Both the students and the teachers obtain the experience and the knowledge required for the harmonisation of visual education at a European level that facilitates the alignment of national traditions of training also at a European level. - With this, they contribute to the expansion of knowledge held by young generations about European values as well as the creation of a vision necessary for the implementation of the basic principles of the European cultural identity.
Lead Organisation	Dresden Academy of Fine Arts
Participating Organisations and their contribution	<p>Hungarian University of Fine Arts Art Academy of Latvia Academy of Fine Arts of Rome</p> <p>Every partner goes through the same series of activities, in part working in their own country and in the necessary cases they coordinate and harmonize their professional work at joint scheduled meetings.</p> <p>There are joint activities, such as the international exhibition.</p> <p>The detailed presentation of the contributions can be found in the Activity Plan and the dissemination output.</p>

WP3 Activity plan

Activity	month
Exploration of fine arts education and the regional situation of culture at partner level and in the context of the Alliance. Taking up contact, short study trips to one another's institutions. Joint interpretation of the view of the situation so obtained, its summary and documentation. The leading professional educators of the partner institutions (professors involving workshop teachers) describe their activities and their work conditions and put forward recommendations to the themes of a common manual of pedagogical methodology.	1-5.
Arranging a symposium where the participants develop a methodology for professional cooperation. Developing art relevant criteria of evaluation of art results which focus on art specific criteria beyond quantitative data. Discussion of issues which arise, development of ideas, approaches as well as opportunities for shared methods in learning and teaching within art technique workshops.	6.
The teachers record the kind of work carried out in the given workshop (the process of the physical realisation of a work of art, description of workshop capacities both in quantitative and qualitative terms): Documentation of the works of students, digital documentation, technical descriptions, data on operation.	7-12.
The teachers produce a pedagogical methodological description about how they persuade students to create contemporary experimental works.	7-12.
WP4-WG1 linkage: incorporation of the list of words and expressions agreed at the symposium on the use of vocabulary (Month 7) into the process of documentation.	8-12.
2-week symposium – Task 1: Research into the historic embeddedness of (traditional, renewed and innovative) art techniques referring to the regional and international specifics, and creation of a specific catalogue of techniques on that basis.	13.
2-week symposium – Task 2: Summary of fine arts pedagogical methodologies. Organising, developing and combining the identified and shared good practices, innovative methods, leading to the creation of a common resource/set of methodological approaches. Development of innovative art pedagogy methods concerning the use of manual and digital tools.	13.
Personal insight by senior teachers of the departments into the activities of the workshops of the partner countries, involvement in education, in parallel with WP2 (WP2-WG1 linkage: Personal insight into the work carried out at the workshops and studios of the partner countries) Delivering common courses and trainings, realizing new approaches of teaching, identifying, sharing and fostering methodological processes, which promote the advanced art students' ability to create and understand the issues in depth relevant to the reception of their artworks.	13-15.
The teachers participating in the study trip share their experiences with their colleagues at home, developing cultural reflections with their own students. Analyse the practical teaching approach and practice in all offered art techniques in every partner institution Analyse and strengthen teaching staffs knowledge and experiences	16.
Symposium/conference on theoretical, cultural and practical issues related to fine arts education with the participation of the partners and external institutions and organisations, and specification of the themes of the exhibitions to be organised at the institutions of the Alliance.	16.
Creation of artworks by students to be presented at the regional student exhibitions. In the meantime, the teachers introduce the results and criteria of the Alliance into education.	17-23.
Linkage to WP5: Performance of the organisational tasks of the regional thematic exhibition	22-23.
Holding regional thematic exhibitions at regional level	24.
One-week intensive international course to document exhibitions and interpret their results. Innovative and interdisciplinary shared courses for students of the Alliance. Addressing the fine arts workshop practice as both an investigation of artworks' plastic/ aesthetic qualities and as research with visual means with relation to theory.	24.
International presentation of regional exhibitions in exhibition venues provided by the partner institutions – Travelling exhibition	25-27.
Symposium to analyse the exhibition documentations prepared Discussion of the theme of the next international exhibition to be jointly organised.	25.

Issuing a new theme: Specification of the theme of an international exhibition that reflects the cultural and social issues of the EU summarising the results of the project.	
Creation of works of art for the international exhibition	25-31.
Drafting the text for the catalogue of the international exhibition, photo documentation of the students' works, editing work, preparation for the printing press. (Linkage to WP5: printing and dissemination to be carried out in WP5.)	27-31.
Linkage of WP5: exhibition transportation, organisation	32.
International exhibition Shared excursions (including partners from all sections – art academies, museums, scientific research, art management and administration)	33-34.
Linkage to WP5: Dismantling the exhibitions and transporting the works of art back home	35.
Closing conference: Assessment of the professional achievements of educational and art activities carried out within the Alliance. Learning the reactions of the public and of the art scene, assessment of feedback on the basis of which we clarify the steps for the sustainability of the project.	35.
Drafting a summary study on the exhibition, summary of the best practices.	36.

WP 3- Results (outputs and outcomes)

Expected results (outputs)	Description	<ol style="list-style-type: none"> 1. Proposals for creating pedagogical methodological aides 2. Common documentation methodology 3. Documented students' works 4. Pedagogical methodological description of the work carried out at the workshops 5. Specified catalogue of art techniques (texts, tutorials, documenting traditions, materials, processes, success and failure) 6. Compendium of methodological descriptions, best practices and innovative pedagogical methods. 7. Informative video recordings, the creation of works reflecting on own culture. 8. Works of art are created for presentation at regional thematic exhibitions. 9. Domestic and travelling exhibitions arranged. 10. International exhibition, shared excursions, catalogue completed. 11. Closing conference held, summary study completed.
	Due dates	<ol style="list-style-type: none"> 1. The Month 5th month of the project. 2. Month The 6th month of the project. 3. Month The 12 th month of the project. 4. Month The 12th month of the project. 5. Month The 13th month of the project. 6. Month The 13th month of the project. 7. Month The 15th month of the project. 8. Month The 23rd month of the project. 9. Month The 27th month of the project. 10. Month The 34th month of the project. 11. Month The 36th month of the project.
	Language(s)	English, Hungarian, German, Italian, Latvian
Dissemination (means, targets, etc.)	<ol style="list-style-type: none"> 1. Proposals for creating pedagogical methodological aides: to be uploaded to the Intranet of the Alliance accessible to the relevant Alliance staff concerned. <input checked="" type="checkbox"/> for 'Restricted' dissemination 2. Common documentation methodology: to be uploaded to the Intranet of the Alliance accessible to the relevant Alliance staff concerned and at the end of the project it will be made available oin the public interface pages of the common homepage website. <input checked="" type="checkbox"/> for 'Restricted' dissemination during the projeckt <input checked="" type="checkbox"/> for 'Public' dissemination at the end of the project 3. Documented students' works: 	

	<p>to be uploaded to the Intranet of the Alliance accessible to the relevant Alliance staff, teachers and students concerned. <input checked="" type="checkbox"/> for 'Restricted' dissemination</p> <p>4. Pedagogical methodological description of the work carried out at the workshops: to be uploaded to the Intranet of the Alliance accessible to the relevant Alliance staff and teachers concerned. <input checked="" type="checkbox"/> for 'Restricted' dissemination</p> <p>5. Specified catalogue of art techniques (texts, tutorials, documenting traditions, materials, processes, success and failure): to be uploaded to the Intranet of the Alliance accessible to the relevant Alliance staff, teachers and students concerned and at the end of the project it will be made available on the public interface pages of the common homepage website. <input checked="" type="checkbox"/> for 'Restricted' dissemination during the project <input checked="" type="checkbox"/> for 'Public' dissemination at the end of the project</p> <p>6. Compendium of methodological descriptions, best practices and innovative pedagogical methods: to be uploaded to the Intranet of the Alliance accessible to the relevant Alliance staff, teachers and students concerned and at the end of the project it will be made available on the public interface pages of the common homepage website. <input checked="" type="checkbox"/> for 'Restricted' dissemination during the project <input checked="" type="checkbox"/> for 'Public' dissemination at the end of the project</p> <p>7. Informative video recordings, the creation of works reflecting on own culture: to be uploaded to the Intranet of the Alliance accessible to the relevant Alliance staff, teachers and students concerned. <input checked="" type="checkbox"/> for 'Restricted' dissemination</p> <p>8. Works of art presented at regional thematic exhibitions: to be presented to the public at large at the thematic exhibition, and digitally archived, it will be uploaded to the public interface page of the common homepage website. <input checked="" type="checkbox"/> for 'Public' dissemination</p> <p>9. Domestic and travelling exhibitions arranged: the thematic exhibition is open to the public at large, the media materials, photos and videos on the exhibition will be digitally archived and uploaded to the public interface page of the common homepage website. <input checked="" type="checkbox"/> for 'Public' dissemination</p> <p>10. International exhibition, shared excursions, catalogue completed: the art works will be presented to the public at large at the international exhibition, and digitally archived, it will be uploaded to the public interface page of the common homepage website. <input checked="" type="checkbox"/> for 'Public' dissemination</p> <p>11. Closing conference held, summary study completed: Summary study completed, the protocol proceedings of the conference and the summary study will be uploaded to the public surface page of the common homepage website. <input checked="" type="checkbox"/> for 'Public' dissemination</p>
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WP 3– Expenditures

	WP3
ALL COSTS	1 508 589
1. DIRECT COSTS	1 409 897
1.1 Staff cost	987 548
1.2 Travel costs	105 000
1.3 Individual support	153 299
1.4 Equipment	89 150
1.5 Other costs	74 900
2. INDIRECT COSTS	98 693

Planned budget expenditures	Explain and justify how the different types of expenditures will be used for project activities under this WP																															
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	WP3 Leader / WP2/4 Coordinator	1 718	36	61 855																												
	WP3 Administrative-Financial Assistant	1 105	36	39 770																												
	WP3 project staff, 10 person	6 106	36	219 829																												
	SUM			321 455																												
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	<p>Justification</p> <p>The content coordinator and an administrative-financial assistant are needed to coordinate the work of the WP and to manage the numerous administrative and financial issues.</p> <p>The professional activity described above in the detailed Activity Plan, envisaged in WP3 will be realized by the project staff (internal experts and teachers) involving students participating in mobility. The different type of participants are getting involved at more or less all partner institutions:</p> <p>- WG coordinator</p> <p>- senior university teachers</p> <p>- senior artist-professors of departments</p> <p>- assistant professors, workshop/studio leaders</p> <p>- university teachers</p> <p>The definition of the indicated wages was based upon the differences between levels of wages in different countries.</p>																																																												
<p>1.2 Travel costs: 105 000</p>	<p>Justification</p> <p>Considerable travel costs emerge within the framework of WP3 described in the detailed Activity Plan above in terms of both the project staff, both the students involved.</p> <p>Individual travels are planned equally concerning all partners.</p> <p>All this means 385 travels altogether with an average cost of ca. EUR 272, sum total: EUR 105 000. The calculation of travel costs includes flying, transfer and public transportation costs. The definition of average airplane ticket prices is based on data from comparison websites.</p>																																																												
<p>1.3 Individual support: 153 299</p>	<p>Justification</p> <p>The travels described at travel costs generate further expenses of accommodation and living. This means within the framework of the Alliance ca. 1550 overnight stays and cost of living for 1550 days with an average cost of EUR 99 per day (accommodation: EUR 70/day, cost of living: EUR 23/day), total sum: EUR 153 299.</p>																																																												
<p>1.4 Equipment: 89 150</p>	<p>Justification</p> <p>Cost of necessary IT equipment is calculated for the WP3 project staff , as follows:</p> <table><tr><th>Device</th><th>average price</th><th>pieces</th><th>sum</th></tr><tr><td>MacBook/Notebook</td><td>1 000</td><td>25</td><td>25 000</td></tr><tr><td>Printers</td><td>200</td><td>10</td><td>2 000</td></tr><tr><td>Projectors</td><td>500</td><td>8</td><td>4 000</td></tr><tr><td>Mac/PC</td><td>800</td><td>10</td><td>8 000</td></tr><tr><td>Tablet</td><td>500</td><td>10</td><td>5 000</td></tr><tr><td></td><td></td><td>SUM</td><td>44 000</td></tr></table> <p>Further equipment is to be purchased for Dresden in order to support professional activity:</p> <table><tr><th>Device</th><th>average price</th><th>pieces</th><th>sum</th></tr><tr><td>Beamer lamps</td><td>300</td><td>20</td><td>6 000</td></tr><tr><td>Papermaking machine</td><td>10 000</td><td>1</td><td>10 000</td></tr><tr><td>Siebdrucksiebe</td><td>500</td><td>10</td><td>5 000</td></tr><tr><td>Glasuren</td><td>100</td><td>100</td><td>10 000</td></tr><tr><td>Bronze</td><td>1 000</td><td>3</td><td>3 000</td></tr><tr><td>Druckfarbe</td><td>50</td><td>223</td><td>11 150</td></tr><tr><td></td><td></td><td>SUM</td><td>45 150</td></tr></table>	Device	average price	pieces	sum	MacBook/Notebook	1 000	25	25 000	Printers	200	10	2 000	Projectors	500	8	4 000	Mac/PC	800	10	8 000	Tablet	500	10	5 000			SUM	44 000	Device	average price	pieces	sum	Beamer lamps	300	20	6 000	Papermaking machine	10 000	1	10 000	Siebdrucksiebe	500	10	5 000	Glasuren	100	100	10 000	Bronze	1 000	3	3 000	Druckfarbe	50	223	11 150			SUM	45 150
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<p>1.5 Other costs: 74 900</p>	<p>- Transmitting of good practices to higher education institutes outside of the alliance, planned cost: EUR 1 000 EUR/event, 3 events: EUR 3 000.</p> <p>- Printing costs: EUR 2 000 /occasions, 3 occasions: EUR 6 000.</p> <p>- Banking costs: EUR 7 000 /occasions, 3 occasions: EUR 21 000.</p> <p>- Event management, catering services: EUR 5 000 /occasions, 7 occasions: EUR 35 000</p> <p>- Travelling and/or living costs of third parties contributing to the European universities (experts, professors, lecturers, etc.): EUR 1 100 /occasions, 9 occasions: EUR 9 900</p>																																																												

WP 4– Description of Activities

WP 4	
Title	FINE ARTS AND LANGUAGE
Description of the planned activities	<p>Objectives:</p> <ol style="list-style-type: none"> 1. To carry out research in the field of “fine arts language”, to understand the terminology as it is used in practice and compiling a fine arts multi-lingual dictionary 2. To promote learning foreign languages for students and as well as for project staff 3. To train our teaching staff in English so that they can teach fine arts in English. <p>We will create three working groups (WG) to achieve our objectives.</p> <p style="text-align: center;">WP4-WG1: Fine Arts Language Research Working Group</p> <p>Nations thinking along different lines (and having different subcultures) embed concepts in context differently, which is particularly true for the language of fine arts.</p> <p>Activities:</p> <ul style="list-style-type: none"> - Research in the field of Fine Arts Language, focusing on the practical use of language in education, - Assessment of the aspects of teaching foreign languages in art education, - Making a catalogue of fine arts words and expressions in domestic language of all the partners, coordinated at Alliance level - Making a high-quality, digital domestic-English dictionary of the fine arts words and expressions, coordinated at Alliance level - Compiling the fine arts multi-lingual dictionary, coordinated at both domestic and at Alliance level - Contributing to WP5 online upload of the fine arts multi-lingual dictionary to the common intranet of the Alliance - Writing scientific articles on the work of the WG and their publication within the framework of WP5 in scientific magazines and portals. <p>Justification:</p> <p>Describing fine arts by words is difficult, therefore a research team will be set up during the implementation of the project to analyse the use of language by creative arts. The research team shall not focus on the technical terms of art theory or art history (liberal arts), but it will concentrate on the language of the studios and description based on practice.</p> <p>It will be an important result of the operation of the working group when it identifies the differences covered by the meaning of specific terminology and they will find common ground where artists can understand one another.</p> <p style="text-align: center;">WP4-WG2: Promoting learning foreign languages Working Group</p> <p>Learning languages has a key role in the project in general, and specific emphasis is attached to overcoming the difficulties that stem from the specific features of the language of creative techniques in particular.</p> <p>Activities:</p> <ul style="list-style-type: none"> - Working out a methodology of testing and examination for English language for project staff and students - Testing, assignment into study groups, conducting language teaching, exams - Summarizing experiences and good practices of English courses, formulating measures. - Drafting study materials for domestic basic language teaching for everyday life and fine arts language for students involved in mobility - Basic language teaching in the tongue of the receiving partner for everyday life and fine arts language for students - Summarizing experiences and good practices of English courses, formulating measures.

WP 4	
	<p>Justification:</p> <p>Mastering language competencies at a high level has extraordinary importance with a view to the process of European integration. Being multilingual is one of the greatest values of European cultural diversity, and it is one of the greatest challenges at the same time. Almost half of the citizens of the European Union neither speaks, nor understands any other language apart from his mother tongue. However, in the majority³ of the Member States, it is mandatory for students to study two foreign languages as part of their general education.</p> <p>Learning foreign languages is indispensable not only to have the skills required in a global economy, but it also opens new perspectives, reinforces European citizenship, and promotes the discovery of other cultures. Nowadays, although many students spend a great deal of time learning languages, the number of those able to use these languages in real life situations is far too small. While most young Europeans are busy learning a foreign language, there is spectacularly scant effort to study a second foreign language.</p> <p>The project contributes to the Commission's proposal according to which the goal is to ensure that as many young people should become competent language users as possible and they should master two other languages in addition to the language of tuition.</p> <p>In different language environments, concepts have different cultural associations; therefore students participating in art education must learn not only individual words but their cultural context also.</p> <p>We put great emphasis on English as the general language of communication, we plan teaching it intensively, offering a high number of teaching hours both to students and project staff. It allows students to prepare for mobility and it is an important necessity for the development of staff so that discussions within the project can be increasingly efficient and quick, saving unnecessary time for written translation and interpreting. That is why training for project staff is scheduled first, to be followed by training for students in preparation for mobility.</p> <p>In addition to English, we review the foreign language skills of our teachers to know whether they are able to teach arriving students in languages other than their mother tongue and English, thereby increasing the options open to students participating in mobility.</p> <p>At the same time, teaching the language of the receiving partner is also considered important among partners primarily with regard to the language of fine arts – which will be elaborated under WP4-WG1, but an option will be provided also to master language skills required for everyday life.</p> <p>In the field of developing language tests, every partner will be free to develop methods and tests for language testing in view of the major differences between the languages of the partners.</p> <p>Language training will be provided in small groups of 5-6 people in order to boost efficiency.</p> <p style="text-align: center;">WP4-WG3: Training teaching staff</p> <p>Further training is required for teachers of foreign languages and of technical subjects teaching in a foreign language to promote language learning.</p> <p>Activities:</p> <ul style="list-style-type: none"> - Working out methodologies for training, testing and examination for English language for teachers - Testing, assignment into study groups, conducting language teaching, exams - Summarizing experiences and good practices of English courses, formulating measures. - During implementing the pilot phase, teachers will teach in English - Measuring utilisation and efficiency, to evaluate experiences. <p>Justification:</p>

³ In Belgium (the French community), Germany, Ireland, Spain, Croatia, Hungary and in the UK, mastering two foreign languages is not mandatory, but an option to be chosen freely.

WP 4	
	<p>Language learning is encouraged and promoted via the above activities. The implementation of this working package focuses on three specialties (painter, sculptor, graphic artist) in the first place which are targeted by our project, but the results are extended also to the training courses of other specialties at partner universities. Students and teachers will be involved from other departments, with special regard to students studying at the given universities who are pursuing their studies far away from their home countries.</p> <p>Mobility and language learning mutually reinforce one another: knowledge of a language increases interest towards foreign studies; foreign studies improve language skills. Language learning boosts understanding of other cultures and our own identity. Language training will be implemented in small groups of 5-6 people in order to boost efficiency</p> <p>Teaching the technical language will be given great emphasis in the case of teachers and teaching demonstration lessons will be part of their language training. Language raining is envisaged to be provided on a continuous basis over 3 years because terminology to be used in the studios/ateliers in connection with education is expressly difficult and corrections communicated by the teacher to the student in the course of the creative process is very difficult to express fluently in a foreign language. It adds to the difficulty that human perceptions play a major role in fine arts and their fluent expression in a foreign language is also a major challenge.</p>
Lead Organisation	Academy of Fine Arts of Rome
Participating Organisations and their contribution	<p>Hungarian University of Fine Arts Dresden Academy of Fine Arts Art Academy of Latvia</p> <p>Every partner goes through the same series of activities, in part working in their own country and in the necessary cases they coordinate and harmonize their professional work at joint scheduled meetings.</p> <p>The difference in WP4-WG1 is that every partner will collect the words and expressions of their respective language and they will perform the alignment of <u>own language-English language</u> in the multi-lingual dictionary.</p> <p>In A WP4-WG2 and WP4-WG3, the difference arises from the fact how many students, staff and teachers are involved by the partner in the English language training in accordance with their needs.</p> <p>Yet another difference in WP4-WG2 arises from what is covered by the vocabulary required for everyday use and the methodology of education; this will also be compiled at partner level.</p> <p>The detailed presentation of the contributions can be found in the Activity Plan and the dissemination output.</p>

WP4 – Activity Plan

WP4-WG1: Fine Arts Language Research Working Group	project
Activity	month
Assignment of language research groups at the partners	1.
Collecting English language books in the libraries of the partners to determine the scope of the terminology used during teaching	2-3.
Making a catalogue of fine arts words and expressions in domestic language of all the partners (including workshop slang), and making a proposal for the domestic-English translation	4-6.
Alliance level symposium on the catalogues, making agreements on the list of words and expressions, and distribution of certain tasks among the partners in order to maintain cost efficiency, such as providing examples with the words, producing photo/picture and video illustrations for the words	7.
Link to WP2-3-4-5: organized by WP5, joint professional conciliation on WP2-3-4, to maintain professional agreement, to ensure progress in the right direction in appropriate quality.	7.
Making a domestic-English dictionary of the fine arts words and expressions, completed with definition, function/context, examples/situation, photo/picture and video illustration, indicating embeddedness in culture and references to art history.	8-12.
Alliance level symposium on the dictionary, alignment of domestic versions at Alliance level, clarification of questions/problems, compiling an action plan	13.
Compiling the multi-lingual dictionary, coordinated at domestic and at Alliance level	14-18.
Link to WP5: in collaboration with WP5, online upload of the fine arts multi-lingual dictionary to the common intranet of the Alliance (this will be utilized in WP4-WG2 by domestic language teacher when making the study materials for fine arts language teaching for those, involved in mobility, and in WP4-WG3 the teachers will be prepared to teach using this dictionary)	19.
Writing scientific articles the work of the WG and their publication within the framework of WP5 in scientific magazines and on portals.	20-21.

WP4-WG2: Promoting learning foreign languages Working Group	project
Activity	month
<i>English learning for project staff</i>	
Preparation and organisation of language level test in English for the project staff, including the preparation of test methodology	1-2.
Language level test in English for project staff	3.
English course for project staff	4-11.
Elaboration of English language exam methodology for staff	4-11.
English language exam for project staff	12.
Collecting experiences and good practices of English course for project staff, correction of test and exam methodology	11-13.
<i>English learning for students</i>	
Link to WP5: the mode of application for pilot mobility and preceding language training is announced in WP5	9-11.
Preparation and organisation of language level test in English for students, including preparation of test methodology	9-11.
Language level test in English for students, evaluation, design of language training groups with regard to differences in levels of language knowledge	12.
English courses for students, at several proficiency levels, in small groups – for mobility in term 5 of the project	13-20.
Elaboration of English language exam methodology for students	13-20.
English language exam for students, evaluation, summary of results	21.
Collecting experiences and good practices of English courses for students, correction of test methodology	22.
Link to WP5: the mode of application for pilot mobility and preceding language training is announced in WP5	21-23.
Language level test in English for students, evaluation, design of language training groups with regard to differences in levels of language knowledge	24.
English courses for students, at several proficiency levels, in small groups – for mobility in term 6 of the project	25-28.
English language exam for students, evaluation, summary of results	29.
Collecting experiences and good practices of English course for students, correction of test and exam methodology	30.
Link to WP5: the mode of application for mobility and preceding language training is announced in WP5	27-29.
Language level test in English for students, evaluation, design of language training groups with regard to differences in levels of language knowledge	30.
English courses for students, at several proficiency levels, in small groups – for mobility in the term after project completion	31-34.
English language exam for students	35.
Collecting experiences and good practices of English course for students, correction of test and exam methodology	36.
<i>Learning the receiving partner's language for students involved in mobility</i>	
Link to WP4-WG1: fine arts multi-lingual dictionary is completed which is used in this WG	19.
Preparation of study materials for domestic basic language teaching for everyday life and fine arts language for students involved in mobility	20-24.
Language teaching in the receiving partner's language for everyday life and fine arts language for students	25-29.
Collecting experiences and good practices of basic language teaching in the receiving partner's language, feedback, further development of language teaching materials on the basis of the experiences collected	29-30.
Basic language teaching in the receiving partner's language for everyday life and fine arts language for students	31-35.
Collecting experiences and good practices of basic language teaching in the receiving partner's language, feedback, further development of language teaching materials on the basis of the experiences collected	35-36.

WP4-WG3: Training Teaching Staff Working Group	project
Activity	month
Preparation and organisation of language level test in English for teachers, including the preparation of teaching and testing methodology	1-2.
Language level test in English for teachers	3.
Making catalogue of English language skill level of teachers and Action Plan for English language level development	3-5.
English courses for teachers, at several proficiency levels, in small groups – for mobility in term 5 of the project	6-11.
Elaboration of English language exam methodology for teachers	6-11.
Assessing whether the teachers speak any other language apart from English and the level of their proficiency; whether they are able to teach in that language. Preparing a catalogue on the basis of the assessment.	5-7.
Link to WP2-3-4-5: organized by WP5, joint professional conciliation for WP2-3-4, to maintain professional agreement, to ensure progress in the right direction in appropriate quality.	7.
English language exam for teachers, evaluation, summary of results	12.
Updating the catalogue of English language skill level of teachers and Action Plan for English language level development	12.
Collecting experiences and good practices of English course for teachers, correction of training, testing and exam methodology,	11-13.
Language level test in English for newly involved teachers	13.
English courses for teachers, at several proficiency levels, in small groups – for mobility in term 5 of the project	14-22.
English language exam for teachers, evaluation, summary of results	23.
Updating the catalogue of English language skill level of teachers and Action Plan for English language level development	24.
Collecting experiences and good practices of English course for teachers, correction of training, testing and exam methodology,	22-24.
Language level test in English for newly involved teachers, evaluation, design of language study groups with regard to differences in levels of language knowledge	24.
English courses for teachers, at several proficiency levels, in small groups – for mobility in term 6 of the project	25-28.
Measuring utilisation and efficiency of English teaching in the framework of piloting	25-28.
English language exam for teachers, evaluation, summary of results	29.
Collecting experiences and good practices of English course for teachers, correction of training, testing and exam methodology, updating the language skill catalogue	28-30.
English courses for teachers, at several proficiency levels, in small groups – for mobility in the term after project completion	31-34.
Measuring utilisation and efficiency of English teaching in the framework of piloting	31-34.
English language exam for teachers, evaluation, summary of results	35.
Collecting experiences and good practices of English course for students, correction of training, testing and exam methodology, updating the language skill catalogue	34-36.

WP 4 - Results (outputs and outcomes)

Expected results (outputs)	Description	1. Online fine arts multi-lingual dictionary of the fine arts words and expressions, completed with definition, function/context, examples/situation, photo/picture and video illustration, indicating embeddedness in culture and references to art history. 2. Scientific articles on WG work.
	Due dates	1. Month 19 of the project, expected between March-June 2021. 2. Months 20-21 of the project, expected between April-August 2021.
	Language(s)	English-Hungarian-German-Italian-Latvian
Dissemination (means, targets, etc.)	1. To be uploaded to the Alliance Intranet so make it accessible to the teachers, students and perhaps the staff of the Alliance so that they can use it. <input checked="" type="checkbox"/> for 'Restricted' dissemination during the project <input checked="" type="checkbox"/> for 'Public' dissemination at the end of the project 2. Publication in scientific magazines and on portals, to inspire others to produce similar dictionaries. <input checked="" type="checkbox"/> for 'Public' dissemination	

WP 4– Expenditures

	WP4
ALL COSTS	870 198
1. DIRECT COSTS	813 269
1.1 Staff cost	736 087
1.2 Travel costs	9 070
1.3 Individual support	14 112
1.4 Equipment	54 000
1.5 Other costs	-
2. INDIRECT COSTS	56 929

Planned budget expenditures	Explain and justify how the different types of expenditures will be used for project activities under this WP			
1.1 Staff cost: 736 087	Position	Gross salary / month	months	Gross salary sum
	<u>HUFA</u>			
	Alliance Content Manager / WP2 Leader / WP3-4 Coordinator	837	36	30 114
	WP4 Administrative-Financial Assistant	1 434	36	51 624
	WP4-WG1 project staff, 6 person	1 730	19	32 863
	WP4-WG2 project staff, 2 person	956	36	34 416
	WP4-WG3 project staff, 2 person	956	36	34 416
	SUM			183 433
	Position	Gross salary / month	months	Gross salary sum
	<u>Dresden Academy of Fine Arts</u>			
	WP3 Leader / WP2/4 Coordinator	1 718	36	61 855
	WP4 Administrative-Financial Assistant	1 105	36	39 770
	WP4-WG1 project staff, 3 person	3 314	19	62 970
	WP4-WG2 project staff, 1 person	557	36	20 038
	WP4-WG3 project staff, 1 person	557	36	20 038
	SUM			204 670
	Position	Gross salary / month	months	Gross salary sum
	<u>Academy of Fine Arts of Rome</u>			
	WP4 Leader / WP2-3 Coordinator	956	36	34 416
	WP4 Administrative-Financial Assistant	1793	36	64530
	WP4-WG1 project staff, 4 person	2 390	19	45 410
	WP4-WG2 project staff, 1 person	598	36	21 510
	WP4-WG3 project staff, 1 person	598person	36	21 510
	SUM			187 376
	Position	Gross salary / month	months	Gross salary sum
<u>Art Academy of Latvia</u>				
WP2-3-4 Coordinator	837	36	30 114	
WP4 Administrative-Financial Assistant	1 434	36	51 624	

	WP4-WG1 project staff, 4 person	1 434	19	27 246
	WP4-WG2 project staff, 1 person	717	36	25 812
	WP4-WG3 project staff, 1 person	717	36	25 812
	SUM			160 608
	Justification			
	The content coordinator and an administrative-financial assistant are needed to coordinate the work of the WP and to manage the numerous administrative and financial issues.			
	The professional activity described above in the detailed Activity Plan, envisaged in WP4 will be realized by the project staff (internal experts and teachers) involving students participating in mobility. The different type of participants are getting involved at more or less all partner institutions:			
	<div>- WP4-WG1-2-3 Coordinator</div> <div>- Painter expert</div> <div>- Sculptor expert</div> <div>- Graphic artist expert</div> <div>- English teacher</div> <div>- Librarian expert</div> <div>- English teachers</div>			
	The definition of the indicated wages was based upon the differences between levels of wages in different countries.			
	1.2 Travel costs: 9 070	Justification		
		Considerable travel costs emerge within the framework of WP4 described above in the detailed Activity Plan in terms of both the project staff, both the students involved. Individual travels are planned equally concerning all partners.		
		All this means 36 travels altogether with an average cost of EUR 252, sum total: EUR 9070. The calculation of travel costs includes flying, transfer and public transportation costs. The definition of average airplane ticket prices is based on data from comparison websites.		
1.3 Individual support: 14 112	Justification			
	The travels described at travel costs generate further expenses of accommodation and living.			
1.4 Equipment: 54 000	This means within the framework of the alliance ca. 130 overnight stays and cost of living for 170 days with an average cost of EUR 99 per day (accommodation: EUR 70/day, cost of living: EUR 23/day), total sum: EUR 14112.			
	Justification			
	Cost of necessary IT equipment is calculated for all the students attending language courses and project staff of WP4, as follows:			
	Device	average price	pieces	sum
	MacBook/Notebook	1 000	9	9 000
	Printers	200	6	1 200
	Projectors	500	6	3 000
	Mac/PC	800	6	4 800
	Tablet – I.	200	30	6 000
	Tablet – II.	500	60	30 000
		SUM	54 000	
1.5 Other costs: -	-			

WP 5– Description of Activities

WP 5	
Title	SUSTAINABILITY AND DISSEMINATION
Description of the planned activities	<p>The activities included in the Sustainability and Dissemination WP constitute a continuous process throughout the Project, while the objective of the actions is to ensure that the results and deliverables of the Project are sustainable and available to the target groups and stakeholders.</p> <p>Quality assurance is a criterion and procedure of outstanding importance with respect to both content management and administrative and financial management. To this end, experts will be engaged and a manual will be adopted.</p> <p>We will create The Dissemination Plan at the first month. It is the key tool that will define the needs of distribution of the project results and products towards the intended target groups. Although the basic plan has been devised, it is considered a working document that will be reviewed and revised.</p> <p>Its main functions are:</p> <ul style="list-style-type: none"> • To detail the different levels of dissemination activities that will be targeted towards the relevant stakeholders; • Being the key to the dissemination of the project results to the public; • Being the basis on which the dissemination of the project outputs and deliverables will be handled. <p>Since the project is a trans-national initiative, effective communication is the basis of success. Therefore a communication plan had to be devised that will ensure flawless information flow between the partners. The purpose of the Communication plan is to define:</p> <ul style="list-style-type: none"> • Communication mediums to be used on a regular basis to communicate to the partners; • Responsibilities for each of the communication mediums; • Timescales for communication. <p>Objectives:</p> <ol style="list-style-type: none"> 3. Establishing a sustainable project system, regarding procedures, rules, etc.; 4. Spreading the word about the project successes and outcomes as far as possible; 5. Maintain and enlarge our cooperation; 6. Making the Alliance sustainable, even beyond the period of financing; 7. Safeguarding diversity and wealth in the European Union; 8. Inspire others. <p>Activities:</p> <ol style="list-style-type: none"> 1. We shall develop the long-term strategy for sustaining the Alliance; 2. We shall develop what contributions (financial and other) can be made by the individual participants of the Alliance to support long-term cooperation; 3. A systematic and objective assessment will be implemented; 4. Create the Dissemination Plan as a basic plan that will be reviewed and revised; 5. Targeted sharing of the achievements of the Alliance with other fine arts higher education institutions (database, direct contact); 6. Sharing the achievements of the Alliance with other institutions of higher education (primarily the mentor's handbook, methodological manuals);

WP 5	<ol style="list-style-type: none"> 7. Sharing the achievements of the Alliance, primarily exhibitions with the public at large; 8. Sharing the achievements of the Alliance, particularly those related to the 21st century role and teaching of fine arts with countries outside Europe, primarily towards the East. Participation in conferences. <p><u>Justification:</u></p> <p>Evaluation and monitoring will contribute to sustainability. Evaluation and monitoring are complementary but different assessments serving different purposes. Evaluation focuses mainly on the outcomes or impact and the reasons ‘why’ changes were achieved; whereas monitoring focuses on ‘what’ has happened in terms of results or progress.</p> <p>The appropriate human and financial resources, activities, tools and communication channels will be ensured to implement the activities, including the use of community media with a view to openly and efficiently sharing the achievements and benefits with a wide range of stakeholders during and after the financing period of the European University Alliance. We will consider making the results and achievements searchable.</p> <p>With a view to the successful and efficient implementation of sustainability and dissemination, the following concrete tasks will also be carried out:</p> <ul style="list-style-type: none"> - Summarising the data and conclusions that can be obtained from the Graduate Career Monitoring System; - Developing risk management, mapping out potential impediments and their clarification for all the WPs; - Process description and identification of decision-making nodes for the provision of content and uploading in website management; - Developing the mode of involving the Erasmus offices and communication departments of each of the partners, spreading information; - GDPR criteria; - Criteria of information security, engagement of an expert.
Lead Organisation	Art Academy of Latvia
Participating Organisations and their contribution	<p>Hungarian University of Fine Arts Dresden Academy of Fine Arts Academy of Fine Arts of Rome</p> <p>HUFA exploits every opportunity to disseminate the achievements as offered by the Visegrád Four Group.</p> <p>AAL will exploit every opportunity offered by the cooperation of the Baltic states to disseminate the achievements.</p> <p>AFAR will disseminate the achievements also through its contacts in Saint Petersburg. École supérieure des arts décoratifs de Strasbourg (ESADS), the Aristotle University of Thessaloniki Faculty of Fine Arts and Dean petersSchool of Art, Deputy PVC Arts and Humanities, Manchester Metropolitan University into dissemination as partner institutions.</p> <p>The contributions are detailed in the Activity Plan and the Dissemination output.</p>

WP5-Activity Plan

Activity	month
Clarification and updating of the Dissemination Plan	1-36. ongoing
Preparation of photo documentation suitable for communications purposes	1-36. ongoing
Translation of the completed technical papers and dissemination materials into five languages (4 partner languages + English) throughout the project	1-36. ongoing
Fine-tuning of the WP2-3-4 work order because of the different timing of the terms at the partners	1-3.
Compilation of an internal communications material to launch the project and delivery at university level	1.
Compilation of an external communications material (press release) to launch the project, preparation of a press list, delivery to the press:	2.
Consultation with teachers and students for specifying EU4ART community profiles	1-2.
Invitation to tender for the students for creating image	1-2.
The Steering Committee makes its decision concerning the image tender	3.
Design and specification of the common website	1-2.
Basic level operation of the common website	3.
Uploading materials and documents intended for the public at large to the common website	3-36.
Preparation and dissemination of internal communications materials on the meetings of the Steering Committee	3-36.
Preparation and dissemination of internal communications materials on WP2-3-4 professional meetings/symposia/workshops/conferences	3-36.
Documentation of institutional life and dissemination with a view to awakening interest	4-12.
Improvement of the common website, development of the Intranet function	4-6.
Creation of EU4ART community profiles	4.
Preparation of an Information Brochure on the project in five languages (4 partner languages + English) in at least 1,000 copies each	5.
Preparation of roll-ups in 8 copies, one copy for each partner in its own language and one copy in English	5.
Editing Press materials (press release) on the progress of the project once every six months	6-36.
Testing and live operation of the Intranet function	7.
Uploading the WP2-3-4 generated documents to the Intranet of the common website	7-36.
Search for venues of events, renting venues, decoration, catering, technical equipment, transportation, badges, name cards, registration	7-36.
Editing and publishing articles on the progress of the project in the Intranet	8-36.
Preparation of a catalogue on all the contacts of the partners and their teachers and staffs with cultural, art and educational institutions, NGOs, etc.	8-10.
Preparation of a catalogue on potential contacts: companies, museums, etc.	11-12.
Social networking, conclusion of cooperation agreements with organisations	8-36.
Collecting and processing feedback concerning the Intranet and the common website, preparation of a website improvement plan	8-10.
Improvement of the Intranet and the common website	11-12.
Organisation of press conferences annually	12-36.
Taking up contact with potential dissemination institutions	13-36.
Preparation of publications presenting the universities of the partners for their current and future students and institutions of higher education outside the Alliance	13-18.
Editing information materials for students on mobility (linkage to WP2-WG1)	19-20.
Preparation of a publication presenting the Alliance for current and future students and institutions of higher education outside the Alliance	19-24.
Networking with other European universities, exploration of possibilities of cooperation, mutual sharing of best practices, development of closer relationships with fine arts facilities	25-36.
Writing scientific articles on the work of WP4-WG1 and their publication in scientific journals and portals	20-21.
Search for the venue of thematic regional exhibitions, organisation of transportation, invitations, producing press materials, press conference	20-24.
International presentation of the regional exhibitions at the venues provided by the partner institutions – Travelling Exhibition – organisational tasks	25-27.
Editing, printing and dissemination of the catalogue of the international exhibition to be arranged	32-36.

Search for the venue of the international exhibition, organisation of transportation, invitations, producing press materials, press conference	27-34.
Dismantling the exhibition, return transportation	35.
Drawing up a summary study on the exhibition, summary of the best practices - editing, printing, dissemination	36.
Production and dissemination of information materials and publications communicating the results	34-36.
Organisation of a Closing Conference open to the press	34-36.
Engagement of a monitoring expert	1.
Development of the monitoring system, specification of indicators	1-3.
Regular review of indicators	3-33.
Monitoring activity on a monthly basis, reporting	4-36.
Development and operation of the quality assurance system	1-36.
Development of the internal communications processes	1-3.
Development of the rules of the internal communications system, procedures, process description	1-3.
Collection of feedback for the improvement of the internal communications system	4-7.
Improvement of the internal communications system based on the feedback	8.
Collection of feedback for the improvement of the internal communications system	9-11.
Improvement of the internal communications system based on the feedback	12.
<i>Linkage to WP2-WG2</i>	
Information on the mobility programme to the broadest participating spectrum in the project – editing information materials	8.
Survey of the institutional and urban infrastructure, drawing up a preliminary study: livelihood, creating local job opportunities, dormitories, accommodation, price level for board, shopping opportunities and locations, transportation, etc. Partner level Service Level Definition with regard to the students received – collection, systemisation and analysis of the data from the viewpoint of sustainability, editing	9-12.
Performance of tasks needed for mobility, e.g. renewal of dormitory rooms, etc. – harmonisation, direction and supervision of tasks	13-20.
Institutional information on mobility for students, teachers and staff – performance of organisational tasks	20.
<i>Linkage to WP3</i>	
2-week symposium – performance of organisational tasks (venue, catering, etc.)	13.
<i>Linkage to WP4-WG2</i>	
Announcement of the opening of applications for pilot mobility and the preceding language training	21-23.
Announcement of the opening of applications for pilot mobility and the preceding language training	27-29.

WP 5- Results (outputs and outcomes)

Expected results (outputs)	Description	<p>Expected results:</p> <ul style="list-style-type: none"> • common curriculum is on the webpage • new and more common project plans • develop new partnerships • share solutions and know how
	Due dates	<ol style="list-style-type: none"> 1. Month 5 of the project. 2. Month 6 of the project. 3. Month 12 of the project. 4. Month 12 of the project. 5. Month 13 of the project. 6. Month 13 of the project. 7. Month 15 of the project. 8. Month 23 of the project. 9. Month 27 of the project. 10. Month 34 of the project. 11. Month 36 of the project.
	Language(s)	English, Hungarian, German, Italian, Latvian
Dissemination (means, targets, etc.)	<ol style="list-style-type: none"> 1. Proposals for the theme of the pedagogical methodological aide: To be uploaded to the Intranet of the Alliance accessible to relevant Alliance staff. <input checked="" type="checkbox"/> for 'Restricted' dissemination 2. Common documentation methodology: To be uploaded to the Intranet of the Alliance accessible to relevant Alliance staff, and at the end of the project to the open access page of the common website. <input checked="" type="checkbox"/> for 'Restricted' dissemination during the project <input checked="" type="checkbox"/> for 'Public' dissemination at the end of the project 3. Documented students' art works: To be uploaded to the Intranet of the Alliance accessible to relevant Alliance staff, teachers and students. <input checked="" type="checkbox"/> for 'Restricted' dissemination 4. Pedagogical methodological description of workshop activities: To be uploaded to the Intranet of the Alliance accessible to relevant Alliance staff and teachers. <input checked="" type="checkbox"/> for 'Restricted' dissemination 5. Specified catalogue of art techniques (texts, tutorials, documenting traditions, materials, processes, success and failure): To be uploaded to the Intranet of the Alliance accessible to relevant Alliance staff, teachers and students, and at the end of the project to the open access page of the common website. <input checked="" type="checkbox"/> for 'Restricted' dissemination during the project <input checked="" type="checkbox"/> for 'Public' dissemination at the end of the project 6. Compendium of methodological descriptions, best practices and innovative pedagogical methods: To be uploaded to the Intranet of the Alliance accessible to relevant Alliance staff, teachers and students, and at the end of the project to the open access page of the common website. <input checked="" type="checkbox"/> for 'Restricted' dissemination during the project <input checked="" type="checkbox"/> for 'Public' dissemination at the end of the project 7. Informative videos, the creation of works reflecting on own culture: To be uploaded to the Intranet of the Alliance accessible to relevant Alliance staff, teachers and students. <input checked="" type="checkbox"/> for 'Restricted' dissemination 	

	<p>8. Works of art presented at regional thematic exhibitions: To be presented to the public at large at the thematic exhibition, and digitally archived, it will be uploaded to the open page of the common website. ☒ for 'Public' dissemination</p> <p>9. Domestic and travelling exhibitions arranged: The thematic exhibition will be open to the public at large, the media materials, photo and video materials on the exhibition will be digitally archived and uploaded to the open page of the common website. ☒ for 'Public' dissemination</p> <p>10. International exhibition, shared excursions, catalogue completed: The works of art will be presented to the public at large at the international exhibition, and digitally archived; it will be uploaded to the open page of the common website. ☒ for 'Public' dissemination</p> <p>11. Closing conference held, summary study completed: The protocol on the conference and the summary study will be uploaded to the open page of the common website. ☒ for 'Public' dissemination</p>
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WP 5– Expenditures

	WP5
ALL COSTS	834 144
1. DIRECT COSTS	779 574
1.1 Staff cost	455 212
1.2 Travel costs	50 000
1.3 Individual support	50 000
1.4 Equipment	7 206
1.5 Other costs	217 156
2. INDIRECT COSTS	54 570

Planned budget expenditures	Explain and justify how the different types of expenditures will be used for project activities under this WP			
1.1 Staff cost: 455 212				
	Position	Gross salary/month	months	Gross salary, sum
	<u>HUFA</u>			
	Alliance Administrative Manager / WP1 Leader / WP5 Coordinator	1 494	36	53 775
	WP1-WP5 Administrative-Financial Assistant	783	36	28 196
	Marketing, PR, Communication and Event expert	598	36	21 510
	SUM			103 481
	Position	Gross salary/month	months	Gross salary, sum
	<u>Dresden Academy of Fine Arts</u>			
	WP1 Coordinator / WP5 Coordinator	1 793	36	64 530
	WP1-WP5 Administrative-Financial Assistant	1 091	36	39 277
	Marketing, PR, Communication and Event expert	1 091	36	39 277
	SUM			143 085
	Position	Gross salary/month	months	Gross salary, sum
	<u>Academy of Fine Arts of Rome</u>			
	WP1 Coordinator / WP5 Coordinator	1 494	36	53 775
	WP1-WP5 Administrative-Financial Assistant	896	36	32 265
	Marketing, PR, Communication and Event expert	1 016	36	36 567
	SUM			122 607
	Position	Gross salary/month	months	Gross salary, sum
	<u>Art Academy of Latvia</u>			
	WP1 Coordinator / WP5 Leader	1 076	36	38 718
	WP1-WP5 Administrative-Financial Assistant	717	36	25 812
	Marketing, PR, Communication and Event expert	598	36	21 510
	SUM			86 040

	<p>Justification</p> <p>This is the minimal number of staff needed for the management of WP5 , including the tasks of the partner-coordinating Alliance Administrative Manager, Alliance Financial manager and administrative and financial assistant. Furthermore the extensive dissemination activity needs the involvement of Marketing, PR, Communication and Event expert at every partner institution.</p> <p>The definition of the indicated wages was based upon the differences between levels of wages in different countries.</p>																												
<p>1.2 Travel costs: 50 000</p>	<p>Justification</p> <p>No travel cost is needed for WP5, but a financial reserve of EUR 50 000 is also calculated in order to be prepared for unforeseen further travel costs.</p>																												
<p>1.3 Individual support: 50 000</p>	<p>Justification</p> <p>No individual support cost is needed for WP5, nevertheless a financial reserve of EUR 50 000 is also calculated in order to be prepared for unforeseen individual support costs.</p>																												
<p>1.4 Equipment: 7 206</p>	<p>Justification</p> <p>Cost of necessary IT equipment is calculated for the WP5 project staff, as follows:</p> <table><tr><th>Device</th><th>average price</th><th>pieces</th><th>sum</th></tr><tr><td>MacBook/Notebook</td><td>1 000</td><td>3</td><td>3 000</td></tr><tr><td>Printers</td><td>200</td><td>2</td><td>400</td></tr><tr><td>Projector – I .</td><td>406</td><td>1</td><td>406</td></tr><tr><td>Projector – I I.</td><td>500</td><td>2</td><td>1 000</td></tr><tr><td>Mac/PC</td><td>800</td><td>3</td><td>2 400</td></tr><tr><td></td><td></td><td>SUM</td><td>7 206</td></tr></table>	Device	average price	pieces	sum	MacBook/Notebook	1 000	3	3 000	Printers	200	2	400	Projector – I .	406	1	406	Projector – I I.	500	2	1 000	Mac/PC	800	3	2 400			SUM	7 206
Device	average price	pieces	sum																										
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Printers	200	2	400																										
Projector – I .	406	1	406																										
Projector – I I.	500	2	1 000																										
Mac/PC	800	3	2 400																										
		SUM	7 206																										
<p>1.5 Other costs: 217 156</p>	<p>Justification</p> <ul style="list-style-type: none">- Informational material for dissemination, PR materials and printing costs of exhibition catalogue: EUR 20 800.- Rental of premises for the international exhibition (4 locations, 4 months), closing ceremony: EUR 48 000.- Common webpage, intranet development and maintenance: EUR 20 000.- cost of monitoring expert: EUR 25 200 (EUR 700 x 36 months)- Transport, catering and safekeeping costs of travelling exhibitions (16) and international exhibition: EUR 91 156.- Travelling and/or living costs of third parties contributing to the European universities (experts, professors, lecturers, etc.): 12 000 EUR																												

III.2. Aims of the alliance and planned activities to achieve them

Explain how the aforementioned **activities** will contribute to:

(Consistency between the aims of the proposal and joint planned activities to achieve them)

III.2.1 Enhancing the high quality of education including through the use of innovative pedagogical models to develop forward-looking skills and competences, making best use of digital technologies, blended learning and work-based learning (max.500 words)

The partners in the Alliance will achieve skill-specific knowledge transfer both in small, specialised, highly focused networks and in very extensive networks, and the shared use of resources can enduringly ensure top-quality teaching. The interdisciplinary character that will be strengthened by offering course options together, like the consistent involvement of extra-mural partners, will open up ongoing opportunities for students and teachers to pick up innovative ideas and try them out.

Enhancing the high quality of education:

4) use of innovative pedagogical models to develop forward-looking skills and competences:

We collect innovative methods of pedagogy and compile them into a catalogue. We shall draw up innovative pedagogical models to be shared with one another and in which we train one another.

We shall create and continuously expand a Best Practice treasury, a compendium of studio practices, description of trainings and courses. It is through their mix that students will be able to acquire both manual and digital competencies, as well as other skills and competencies during the terms spent with other partners.

- we shall implement institutionalised mobility through the flexible curriculum;
- we shall enhance the standard of fine art education by creating a fine arts multi-lingual dictionary, while the dictionary, which has been missing from the instrumentarium to date, will help the work of teachers.

5) making best use of digital technologies:

The training methods, the course, the studio practices, best practices, the works of arts created will all be digitally documented and shared online to enable their viewing and downloading.

We shall develop a methodology for the digital recording of works of art for their documentation. We review the digital instruments and develop them, together with digital competencies. We shall create a common homepage, where everything will be stored digitally, including the fine arts multi-lingual dictionary.

6) making best use of blended learning:

We shall develop digital teaching materials for mastering theory, which can in part be learnt online (online driver), while the supplementary practical classes will be held in studio (face-to-face driver).

7) making best use of work-based learning:

Restoration and graphic arts training are already work-based in Hungarian University of Fine Arts, i.e. the students can work on commission received from business entities or museums. In the course of the project, this will be expanded to an international level through our cooperating partners involved in the project.

III.2.2 Where possible, strengthening the links between education and research and/or innovation, including the integration of research results and/or innovation in education (max.500 words)

Plans for strengthening the links between education and research and innovation:

- WP4-WG1 is a **Fine Arts Language Research Working Group**, to carry out research in the field of Fine Arts Language, focusing on the practical use of language in education. This research will create an innovation, which has been badly missed in arts education to date as such a multi-lingual dictionary in the field of fine arts does not yet exist.
- WP2 will deal with research into the regulatory background materials of higher education in the countries of each of the partner institutions.
We shall create a flexible common curriculum for the departments of sculpture, painting and graphic arts; such a harmonised curriculum has not yet been in existence in the field of fine arts, this will definitely be an innovation.
- In WP3, the collection of best practices in studio practices will also be an innovative achievement.
Based on the best practices, a new pedagogical model will be developed for practical training in studios, giving rise to a compendium of innovative methods. In the 21st century, fine arts education builds on the invention of the student, placing technical knowledge at his service in search of new paths and unique solutions with

every work of art created in the course of education. The personality and artistic habit of the teaching artist plays a major role in fine arts education based on the traditionally tutorial system. Knowledge of the compendium of pedagogical methodologies to be compiled by the Alliance will assist teaching staff in selecting more reflexive methodologies if needed, better matched with the personality of the student.

- Such a level of harmonisation implemented in the field of fine arts education is an innovation in itself, because this has so far been unparalleled on account of the specific features of national cultures. Our project aims at developing and nurturing European culture.
- This systematic consolidation of cooperation with associated partners, including other art academies but also institutions engaged in exhibition practice, in materials research from a natural science or engineering perspective and in the traditional crafts, opens up the terrain for an approach to dissemination that is potentially relevant beyond the sphere of art practice.

Research results and innovation will feed back into education:

- all the research results and methodological compendia created will be incorporated in the teaching aids;
- the fine arts multi-lingual dictionary will assist both students and teachers in participating in international conferences, in compiling foreign language presentations and in preparing for classes held in foreign languages;
- the subject descriptions created by the flexible common curriculum will be incorporated in the educational schedules;
- the new pedagogical models and innovative methods developed based on the best practices collected in WP3 will be incorporated in practical training carried out in the studios;
- the system of short-term courses and trainings will expand the choice available to students as well as the spectrum of European cultural values and knowledge, which will become available to them.

*III.2.3 Increasing **mobility** of students, staff and researchers. Please quantify the expected numbers of participants, indicate the categories involved (students, PhD students, academic staff, administrative staff etc.) and indicate the complementarity with other Erasmus+ actions supporting mobility i.e. Erasmus+ Key Action 1, Key Action 2 and/or Key Action 3 (max.500 words)*

Students and academic staff use personal Erasmus mobility (KA1) at the partner institutions of the alliance at the present, but in the course of the project the mobility will reach a higher, institutional level (KA2) which will highly increase the number of participants in the mobility (personal, blended and virtual alike) in the field of painting, sculpture and graphic arts through the means of flexible curriculum . This will not affect however the number of participants in personal mobility other institutions outside the Alliance will only be available this way.

Partner	Number of Students (total)	Number of students (paintings, sculpture, graphics)	Actual number of KA1 student mobility (outgoing)	Actual number of KA1 staff mobility (outgoing)	Expected number of KA1+KA2 student mobility	Expected number of KA1+KA2 staff mobility
Hungarian University of Fine Arts	713	399	47	30	130	55
Dresden Academy of Fine Arts	505	312	25	5	90	35
Art Academy of Latvia	808	229	20	10	120	60
Academy of Fine Arts of Rome	3400	870	36	9	300	75

The number of students, teachers, scholars and academic staff participating in KA2 mobility is expected to rise due to the flexible, harmonized curriculum in the field of painting, sculpture and graphic arts that supplements the statistics of KA1 mobility. Great number of students will participate in the mobility as the exhibitions will be held at the different partner institutions of the Alliance.

*III.2.4 Strengthening engagement with key stakeholders to foster **societal engagement of students and staff** as well as their **entrepreneurial key competences**. (max.250 words)*

Every partner has a strong relationship with the local galleries, museums and studios. To support entrepreneurial skills, we intend to reinforce our relationship with local galleries to develop long-term cooperation with them. One of the main roles of the associated partners involved will be to strengthen the links between education and the business sector.

HUFA is also implementing a Smart Specialisation Strategies project in the fields of sculpture, restoration, visual design and drawing, in the course of which we also involve local business actors in the research being carried out.

The individual institutions already have close cooperation with business actors in cultural tourism, which will be expanded in the course of the project.

The project endeavours to push culture as market in the forefront to reinforce entrepreneurial approaches and to enhance cooperation skills among students.

WP5 tracks the careers of alumni, surveying our earlier graduates. We will deliver presentations on entrepreneurship for those who are not engaged in autonomous arts, to facilitate their integration into the labour market.

We shall take up contact with student job brokerages and there will be an information interface in our common homepage to provide job opportunities for students participating in mobility that will supplement their scholarships.

The Art Academy of Latvia is implementing a labour market programme "Baltic Makers project", aiming at boosting the commercial sale of professional works of arts and crafts through info-communication technologies. The experiences are to be used in the subject description in WP2.

*III.2.5 Improving the involvement of the **local community** (max.250 words)*

In the course of project implementation, every partner will endeavour to involve as wide a range of the local community and residents as possible into learning about the results of the project as follows:

- we will involve local community leaders and people shaping and influencing local cultural life as associated or cooperating partners;
- the exhibitions will be open to local residents and stakeholders;
- the representatives of the municipality, state institutions, the ministry in charge of education and culture will be informed of our dissemination events;
- the staff in charge of education and culture of the embassies and consulates will be involved in the international dissemination of the project;
- we will develop long-term cooperation with local and regional galleries;
- the representatives of local companies active in creative industries will be involved in our activities;
- the results of the project will be communicated to students and teachers of art secondary schools and primary schools;
- in the course of project implementation, we also plan to involve NGOs and foundations;
- we take up contact with student job brokerage firms in the cities of the partner institutions with a view to providing work opportunities for students participating in mobility to supplement their scholarships.

*III.2.6 Ensuring the **social diversity of the student body** and promoting the access, participation and completion of under-represented and disadvantaged groups. (max.250 words)*

The student councils (SC) will be involved actively in the working groups of the individual WPs.

We plan to carry out the following activities together with the student council:

- networking between the SCs of the partner institutions;
- preparing the English language version of the already functioning independent SC Facebook page;
- social networking, integrating foreign students into the local communities;

- organising a joint one-day event for domestic and foreign students;
- mapping out the places of youth entertainment in the individual cities, and drawing up an information leaflet on this for foreign students;
- extending the mentor system to be developed in WP2-WG2 to social networking;
- provision of welfare support;
- strong community ties of students working in arts studios might be a fundament of mutual support and social responsibility ;
- providing psychological advice;
- HUFA's and other partners' SCs intend to join the Erasmus Student Network;
- establishing an art section within the Erasmus Student Network;
- organizing joint events with students of other art universities.

Involvement of under-represented students:

- supporting talented students living in dire poverty;
- scholarship opportunities;
- involving handicapped students in terms of hearing or movement (we cannot accept vision impaired students because of the training portfolios of the partner universities);
- assisting students with dysgraphia (optional oral exams);
- supporting refugees as an under-represented group (Germany);
- HUFA attaches particular importance to involving ethnic Hungarian students in education from beyond the borders.

III.3. Quality and financial assessment:

III.3.1 Which **methodology** and qualitative and quantitative **indicators** will the alliance use for the quality assessment of its activities? What will be the methodology used for the **evaluation of progress, processes, deliverables and impact**? (max. 1000 words)

The evaluation of the Project provides:

- Information on the project and its various activities (necessary input for Project monitoring).
- Assessment of the project progress and success in relation to the set timelines and targets.
- Assistance to the project's administrators to understand and consolidate the acquired knowledge from the activities of the implementation procedure.
- Information on the results and impact of the project.
- Dissemination of innovative characteristics, methods and developed new projects.
- Conclusions and lessons for future projects.

The methodology:

For the purposes of quality assurance and cost efficient financing in accordance with the rules, a **quality and review system** will operate, the details of which will be elaborated in the first month of the project with process descriptions (in a breakdown by task, person in charge, due date, result) and external experts will be engaged to perform this task (quality assurance expert, lawyer specialised in education, auditor, public procurement expert, lawyer specialised in intellectual property rights).

The objective of the review system is to draw up accurate and clear measures already at the start of the project for the evaluation of progress, the processes and performance.

The Alliance Management and all the WP leaders participate in the work process of the review system, with the persons in charge of quality assurance at each of the partner institutions in an advisory capacity. The work process will be led by the Alliance Management, who will formulate a recommendation for the system to review quality and financing as a result of the consultations, the outcome of which will be a manual (Project Quality Manual) to be adopted by the Steering Committee at the start of the project.

The **Project Quality Manual** will pay particular attention to the methods of elaborating appropriate quantitative and qualitative indicators, involving the representatives of the staff, teachers and students of the universities. The method of specifying indicators will ensure that the qualitative and quantitative indicators be jointly specified. In the case of quantitative indicators, the quantity to be achieved will be specified with continuously rolling planning in the course of the project with the performance due dates assigned.

Each of the WP leaders will produce a monthly report (details WP1) presenting the status of the performance of the indicators.

Every third month, the Alliance Management and the WP leaders will hold a progress meeting (WP1), where they scrutinise once again the performance of the indicators particularly with regard to their quality, the values achieved and timely performance.

The EU4ART project will engage a person in charge of quality assurance attached to the project coordinator, who will produce monthly reports describing the current situation, exposing the causes in case of problems and drafting recommendations on whether or not action is needed for progress. These reports will be sent to the Alliance Management at the same time. When noting problems or if there is insufficient progress, the Alliance Management may request that a meeting of the persons concerned be convened with a view to developing a solution.

If there is an Alliance level event or change, the Steering Committee is authorised to make the decision on such issues.

We will set up an Advisory Board, which may also include associated partners. It will be a purely consultative external ad hoc quality control body that provides unbiased peer review 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.

Monitoring will extend to financial monitoring/audit, i.e. the full audit of contracts, outputs, invoices and payments focusing on compliance with the rules, cost efficiency and plan-fact relations.

Naturally, the analysis of dissemination activities and their impact will also form part of the analysis.

This means that the monitoring service will assess progress, processes, deliverables and their impact at the same time.

All this will mean implementation of financial as well as professional quality assessment.

Examples of **indicators**:

- Qualitative indicators:

- Creation of fine art multi-lingual dictionary
- Common system and procedures of mobility
- Assigned and involved mentors
- Common system and procedures of mobility related mentors
- Percentage of total student, teacher, staff mobility exceeds relevant period
- Common and flexible curriculum
- Models of good practice
- Ratio of Management Meetings held in the planned month
- Transparent and up-to-date registry of the finances of the project: commitments and payments
- Ratio of domestic and foreign exhibitions
- Compendium of innovative methods
- Course and training event descriptions
- Regular and high quality financial reporting of the project's progress to the EACEA
- Schedule for courses and training events
- Spill-over effect of exhibitions: invitations for exhibitions from "outside" the Alliance
- Feedback from students, teachers on the pilot project participating in mobility
- Feedback from staff regarding travelling, accommodation

- Quantitative indicators :

- Number of artworks on exhibitions reflecting on partners culture
- Number of common studio practices of teachers
- Number of implemented courses and training events
- Number of course and training event descriptions
- Number of foreign language teaching staff
- Number of students, teachers, staff involved in mobility in 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025
- Number of Management Meeting and reports and ratio comparing to the Application WP1 Activity Plan
- Number of rescheduling Activity Plans of WP1 and WP2 because of delay
- Successfully developed documents
- Assigned and involved mentors
- Number of common studio practices of teachers
- Number of innovative methods
- Number of course and training event descriptions
- Total sum of exhibitions "at home" and "abroad"
- Number of artworks on exhibitions reflecting on own and partners culture
- Number of visitors of exhibitions
- Number of words and expressions in the dictionary
- Number of publications
- Number of students, project staff participating in training
- Number of languages with teaching capacity other than English
- Number of teachers participating in training and in exams
- Number of media appearances
- Number of people reached by media appearances
- Number of visitors to the common website

*III.3.2 Justify how quality monitoring will also ensure that the implementation of the alliance is **cost-efficient**. (max.500 words)*

Cost efficiency was a fundamental aspect already at the beginning of planning. The possibility of parallel financing was excluded and several control mechanisms are used.

The criteria of defining cost elements are aligned with the performance of professional work. The following measures will be taken in order to ensure cost efficiency of the necessary financing:

As regards external procurement, we will require 1 quote to be obtained in the category below EUR 500 net/without VAT and 3 quotes in the category above EUR 500 net/without VAT. The monitoring expert involved will check their availability on a monthly basis.

A uniform procedure and templates have been elaborated for the process of requesting quotes in order to help the partners in their work. The monitoring expert will check their use.

To ensure cost-efficiency, a specific list of tasks is assigned to a given wage item, and the magnitude of wages is set in line with the tasks. Every professional entity will produce a monthly technical report about the professional activities performed in which they must reflect upon the task description and describe the tasks performed during

the given month. The monitoring expert will check the technical reports also and it will flag the detected anomalies to the Alliance Management.

When travelling, the costs of travel by airplane, bus, train or car will always be reviewed which will be documented in the project folder and everyone will need to opt for the most cost-efficient mode of travel, which will also be checked by the monitoring expert.

As for accommodation, the prices offered will be compared using the booking sites, decisions will be made on the basis of prices in the 3-star category and above.

If possible, every activity will be documented online; the documents will be edited on the common websites to avoid having different versions and performing unnecessary extra tasks in connection with them.

Joint editing and creation of documents is a kind of quality monitoring in itself.

With regard to all documentation produced during the project, professional quality monitoring will be performed which will confirm that the quality of the document done is appropriate, thus verifying cost-efficiency.

The grammar check and technical review of all documents earmarked to dissemination is considered part of professional quality monitoring.

It is also considered part of quality monitoring to request feedback from project staff continuously about services used, on the basis of which inadequate service providers or those providing relatively expensive services at a given price can be deselected, thus achieving cost savings.

Reports on professional progress will be discussed during the regular meetings of Content Management. Cost-efficiency is a fundamental criterion and this body might also decide whether extra resources may be needed for the fulfilment of certain professional tasks. In order to ensure the quality of professional aspects, additional duties may need to be performed (taking into account effectiveness/efficiency and profitability within the appropriate framework) which may be financed from the project budget.

Please fill in the following table about indicators, sources of information and assumption and risks

Objectives of the proposal	Indicators: List relevant quantitative and qualitative indicators showing whether and to what extent the project's objectives are being achieved	Source of information: How could these indicators be measured? - What could be the sources of information?	Assumption and risks: What might be the factors and conditions not under the direct control of the alliance which are necessary to achieve these objectives? What risks have to be considered?
<ul style="list-style-type: none"> Strengthen European identity and Common European values by culture and education Reaching a leap in quality, performance, attractiveness, international competitiveness of Partners 	<ul style="list-style-type: none"> Knowledge transfer about art education Common project based education Number of artworks on exhibition reflecting on partners' culture Creation of fine arts multi-lingual dictionary Number of common studio practices of teachers Number of implemented courses Number of implemented training events 	<ul style="list-style-type: none"> Common exhibitions reflecting on partners culture fine arts multi-lingual dictionary Minutes of common studio practices Documentation of courses Documentation of training events 	<ul style="list-style-type: none">
<ul style="list-style-type: none"> Setting up an inter-university campus Embedded mobility 	<ul style="list-style-type: none"> Common project based education Number of artworks on exhibition reflecting on partners' culture Number of common studio practices of teachers Number of course and training event descriptions Number of implemented courses Number of implemented training events Number of foreign language teaching staff Common system and procedures of mobility Assigned and involved mentors Common system and procedures of mobility related mentors 	<ul style="list-style-type: none"> Common and flexible curriculum Common exhibitions reflecting on partners' culture Minutes of common studio practices Course and training event descriptions Documentation of courses Documentation of training events Catalogue of foreign language teaching staff Mobility procedures, bilingual and multilingual information material offline and online Document of procedures of mentor system List of tasks for mentor 	<p>External factors:</p> <ul style="list-style-type: none"> Risk of integration into national legal environment In the event of a need to amend legal regulations, slow action by legislators or their eventual resistance
<ul style="list-style-type: none"> Strengthen mobility 	<ul style="list-style-type: none"> Number of students participating in mobility in 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025 Of this: the percentage of mobility exceeding a relevant period in 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025 Number of teachers participating in mobility in 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025 Of this: the percentage of mobility exceeding a relevant period in 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025 Number of staff participating in mobility in 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025 Of this: the percentage of mobility exceeding a relevant period in 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025 	<ul style="list-style-type: none"> Person, collecting and providing the information: International or Erasmus Office, international or Erasmus coordinator Documents serving as a basis for information: Grant Agreements between the universities and the persons involved in mobilization Methodology: continuous update of database, making calculations, statistics 	<ul style="list-style-type: none"> Lack of interest: we will attempt to arouse interest through intensive internal dissemination; Absence of language skills – in WP4 we provide language training free of charge Lack of reception-capacity – in WP2 WG2 we pay particular attention to eliminating all barriers to mobility
<ul style="list-style-type: none"> New joint and flexible curriculum 	<ul style="list-style-type: none"> Common and flexible curriculum 	<ul style="list-style-type: none"> Common and flexible curriculum 	<p>External factors:</p> <ul style="list-style-type: none"> Risk of integration into national legal environment In the event of a need to amend legal regulations, slow action by legislators or their eventual resistance
<ul style="list-style-type: none"> Models of good practice 	<ul style="list-style-type: none"> Models of good practice 	<ul style="list-style-type: none"> Procedures for describing models of good practice 	<ul style="list-style-type: none">
<ul style="list-style-type: none"> 	<ul style="list-style-type: none"> 	<ul style="list-style-type: none"> 	<ul style="list-style-type: none">

Objectives of the proposal	Indicators: List relevant quantitative and qualitative indicators showing whether and to what extent the project's objectives are being achieved	Source of information: How could these indicators be measured? - What could be the sources of information?	Assumption and risks: What might be the factors and conditions not under the direct control of the alliance which are necessary to achieve these objectives? What risks have to be considered?
<ul style="list-style-type: none"> Successful administrative management 	<ul style="list-style-type: none"> Number of Management meetings and reports and ratio comparing to the Application WP1 Activity Plan Ratio of Management meetings held in the planned month Number of rescheduling Activity Plans of WP1 and WP2 because of delay Number of reports submitted to EACEA in time – ahead of the deadline 	<p>Sources:</p> <ul style="list-style-type: none"> WP1 and WP5 Activity Plan Minutes of Management meetings and their dates Submitted reports to EACEA and their dates Submission deadline dates of EACEA Number of rescheduled Activity Plans in WP1 and WP5 <p>How:</p> <ul style="list-style-type: none"> We register the planned and fact data of the reports and meetings and make statistics We monitor all rescheduling of the WP Activity Plans 	<p>External factors:</p> <ul style="list-style-type: none"> Non-foreseeable factors arise in the course of professional match-up, making rescheduling necessary In the event of a need to amend legal regulations, slow action by legislators or their eventual resistance <p>Risks:</p> <ul style="list-style-type: none"> Missing project management skills: the Applicant writes a Project Management Manual, templates for the partners; the Applicant has significant management skills and we planned project management mentor activities in WP1 Missing project management capacity: the budget lets the partners to involve enough capacity Lack of clear communication: the Applicant writes a Project Management Manual; in the framework of mentor activity we continuously coordinate communication and activity rules, handle conflicts.
<ul style="list-style-type: none"> Successful content management 	<ul style="list-style-type: none"> Number of WP Meetings and reports and ratio comparing to the Application WP1 Activity Plan Ratio of WP Meetings held in the planned month Number of rescheduling Activity Plans of WP2-3-4 because of delay 	<p>Sources:</p> <ul style="list-style-type: none"> WP2-3-4 Activity Plan Minutes of WP Meetings and their date Number of rescheduled Activity Plans in WP2-3-4 <p>How:</p> <ul style="list-style-type: none"> We register the planned and fact data of the reports and meetings and make statistics We monitor all the rescheduling of the WP Activity Plans 	<p>External factors:</p> <ul style="list-style-type: none"> Non-foreseeable factors arise in the course of professional match-up, making rescheduling necessary In the event of a need to amend legal regulations, slow action by legislators or their eventual resistance <p>Risks:</p> <ul style="list-style-type: none"> Organisational risk: collaboration problems within the institution, especially in WGs: Alliance management signals the problem for the supreme leaders to act. Missing professional skills and capacities: in this case the given partner has to involve skilled staff for the project
<ul style="list-style-type: none"> Successful financial management 	<ul style="list-style-type: none"> Transparent and up-to-date registry of the finances of the project: commitments and payments Regular and high quality financial reporting of the project's progress to the EACEA 	<ul style="list-style-type: none"> Number of submitted official financial reports Number of approved official financial reports Grant approved based on the financial reports Ratio of fulfilment of liquidity plan at a half-year range 	<p>External factors:</p> <ul style="list-style-type: none"> The different system of accountability of EACEA and of national laws, lack of accordance <p>Risks:</p> <ul style="list-style-type: none"> Organisational risk: liquidity problems of the partners: preventable with long-term liquidity management The financial data does not arrive in time and fully to the Alliance Financial Management for the reports: signalling the problem to supreme level of the organizations.
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Objectives of the proposal	Indicators: List relevant quantitative and qualitative indicators showing whether and to what extent the project's objectives are being achieved	Source of information: How could these indicators be measured? - What could be the sources of information?	Assumption and risks: What might be the factors and conditions not under the direct control of the alliance which are necessary to achieve these objectives? What risks have to be considered?
<ul style="list-style-type: none"> WP2 coordinated model curriculum 	<ul style="list-style-type: none"> Number of WP2-WG1 meetings Successfully developed documents Common and flexible curriculum 	<ul style="list-style-type: none"> Minutes of WP-WG meetings Documents of the WP Activity Plan, for example: legal study on education structure, curriculum of each partner, subject description, match-up matrix, description of the quality assurance system, training accreditations, permits, proposed law amendments. Content reports of the WP-WG 	<p>External factors:</p> <ul style="list-style-type: none"> Risk of integration into national legal environment In the event of a need to amend legal regulations, slow action by legislators or their eventual resistance
<ul style="list-style-type: none"> WP2 promotion of mobility 	<ul style="list-style-type: none"> Number of WP2-WG2 meetings Successfully developed documents Common system and procedures of mobility 	<ul style="list-style-type: none"> Minutes of WP-WG meetings Documents of the WP Activity Plan, for example: overall study on mobility, action plan for necessary activities for mobilisation, procedures for mobilisation, mentor system development plan, bilingual and multilingual information materials offline and online Content reports of the WP-WG 	<p>External factors:</p> <ul style="list-style-type: none"> Risk of integration into national legal environment In the event of a need to amend legal regulations, slow action by legislators or their eventual resistance <p>Risks:</p> <ul style="list-style-type: none"> Lack of interest: we will attempt to arouse interest through intensive internal dissemination; Absence of language skills – in WP4 we provide language training free of charge Lack of reception-capacity – in WP2 WG2 we pay particular attention to eliminating all barriers to mobility
<ul style="list-style-type: none"> Setting up the WP2 mentor system 	<ul style="list-style-type: none"> Assigned and involved mentors Common system and procedures of mobility related mentors 	<ul style="list-style-type: none"> Mentor system development plan Document of procedures of mentor system List of tasks for mentor 	<p>Risks:</p> <ul style="list-style-type: none"> Lack of interest: we will attempt to arouse interest through intensive internal dissemination; Absence of language skills – in WP4 we provide language training free of charge
<ul style="list-style-type: none"> 	<ul style="list-style-type: none"> 	<ul style="list-style-type: none"> 	<ul style="list-style-type: none">

Objectives of the proposal	Indicators: List relevant quantitative and qualitative indicators showing whether and to what extent the project's objectives are being achieved	Source of information: How could these indicators be measured? - What could be the sources of information?	Assumption and risks: What might be the factors and conditions not under the direct control of the alliance which are necessary to achieve these objectives? What risks have to be considered?
<ul style="list-style-type: none"> WP3 exchange of best practices of art technique workshops/studios – including digital documentation 	<ul style="list-style-type: none"> Number of documented best practices Meetings concerning best practices Number of common studio practices of teachers Models of good practice 	<ul style="list-style-type: none"> Collection of best practices Minutes of meetings Minutes of common studio practices Procedures for describing models of good practice 	<p>Risks:</p> <ul style="list-style-type: none"> Lack of interest: we will attempt to arouse interest through intensive internal dissemination; Absence of language skills – in WP4 we provide language training free of charge Best practice irrelevant in the educational environment of another university, it does not fit into its curriculum – in WP2 we endeavour to handle this to the extent possible with regard to the three faculties; this can be managed subsequently with regard to the other faculties. Lack of infrastructure, devices or equipment needed for carrying out best practice – we shall acquire or develop whatever we can under the project or attempt to manage this from other domestic sources or grants.
<ul style="list-style-type: none"> WP3 development of innovative art pedagogic methods of fine arts, concerning studio practice and the use of manual and digital tools 	<ul style="list-style-type: none"> Number of methodology descriptions Number of techniques Number of innovative methods 	<ul style="list-style-type: none"> Methodology descriptions Catalogue of techniques Compendium of innovative methods 	<ul style="list-style-type: none"> Absence of language skills – in WP4 we provide language training free of charge Lack of language compatibility – in WP4 a fine arts multi-lingual language dictionary will be compiled to manage this
<ul style="list-style-type: none"> WP3 Structured courses and training events abroad 	<ul style="list-style-type: none"> Number of course and training event descriptions Schedule for courses and training events Number of implemented courses Number of implemented training events 	<ul style="list-style-type: none"> Description of courses and training events Schedule Documentation of courses Documentation of training events 	<ul style="list-style-type: none"> Lack of interest: we will attempt to arouse interest through intensive internal dissemination; Absence of language skills – in WP4 we provide language training free of charge
<ul style="list-style-type: none"> WP3 Organization of exhibitions 	<ul style="list-style-type: none"> Total sum of exhibitions “at home” Total sum of exhibitions “abroad” Ratio of domestic and foreign exhibitions Number of artworks on exhibition reflecting on own culture Number of artworks on exhibition reflecting on partners culture Number of participated students Spillover effect of exhibitions: invitations for exhibitions from “outside” the Alliance 	<ul style="list-style-type: none"> Works of art completed, which reflect on own culture Works of art completed, which reflect on the partner’s culture Invitations, registration sheets, photo documentation participated students 	<p>Risk:</p> <ul style="list-style-type: none"> Venue problem: involvement of museums as associated partners, coordination with the programme of own exhibition spaces Transportation problems: digital documentation and presentation in this form
<ul style="list-style-type: none"> 	<ul style="list-style-type: none"> 	<ul style="list-style-type: none"> 	<ul style="list-style-type: none">

Objectives of the proposal	Indicators: List relevant quantitative and qualitative indicators showing whether and to what extent the project's objectives are being achieved	Source of information: How could these indicators be measured? - What could be the sources of information?	Assumption and risks: What might be the factors and conditions not under the direct control of the alliance which are necessary to achieve these objectives? What risks have to be considered?
<ul style="list-style-type: none"> WP4-WG1: To carry out research in the field of art language, to understand the terminology as it is used in practice 	<ul style="list-style-type: none"> Creation of a fine arts multi-lingual dictionary Number of words and expressions in the dictionary Number of persons involved in research Number of publications Number of symposia, conferences 	<ul style="list-style-type: none"> Fine arts multi-lingual dictionary Publication Photos, ppt-s Video documentation Minutes of events Documentation of the research group operation 	<p>Risk:</p> <ul style="list-style-type: none"> Non-existing words or expressions in a partner's language: the English expression will be used Lack of professional art English language skill at a partner: new expert has to be involved into the research group Lack of agreement of a word or expression in English language: involving a native English language speaker expert can handle the problem
<ul style="list-style-type: none"> WP4-WG2: To promote learning foreign languages 	<ul style="list-style-type: none"> Number of language courses held Number of students participating in training Number of project staff participating in training Number of students participating in exams Number of project staff participating in exams Number of students passing exams Number of project staff passing exams Number of languages teaching capacity other than English 	<ul style="list-style-type: none"> Description of course schedule Attendance sheets for training events, photos Examination protocols Exam evaluation sheets Catalogue of language skills of languages other than English Class materials, outlines, task series 	<p>Risks:</p> <ul style="list-style-type: none"> Lack of interest: we will attempt to arouse interest through intensive internal dissemination; Low results on exams: it is clearly communicated that the consequence of this is personal exchange regarding the project Time harmonization of art lessons and language lessons: embedding language teaching at institutional level Poor quality of the training; quality management, teacher control
<ul style="list-style-type: none"> WP4-WG3: To train our teaching staff, to promote teaching and learning in foreign languages 	<ul style="list-style-type: none"> Number of training courses Number of teachers participating in training Number of teachers participating in exams Number of teachers passing the exam Number of language courses held Number of teaching staff that can teach in English 	<ul style="list-style-type: none"> Description of course schedule Attendance sheets for training events, photos Examination protocols Exam evaluation sheets Catalogue of English language skill level of teacher Class materials, outlines, task series 	<p>Risks:</p> <ul style="list-style-type: none"> Lack of interest: we will attempt to arouse interest through intensive internal dissemination; Low results on exams: it is clearly communicated that the consequence of this is personal exchange regarding the project (including salary consequences) Time harmonization of art lessons and language lessons: embedding language teaching at institutional level Poor quality of the training; quality management, teacher control
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Objectives of the proposal	Indicators: List relevant quantitative and qualitative indicators showing whether and to what extent the project's objectives are being achieved	Source of information: How could these indicators be measured? - What could be the sources of information?	Assumption and risks: What might be the factors and conditions not under the direct control of the alliance which are necessary to achieve these objectives? What risks have to be considered?
<ul style="list-style-type: none"> WP5 Maintain and enlarge our cooperation; 	<ul style="list-style-type: none"> Number of cooperations Number of associated partners New members of the alliance till 2025 Number of students, teachers and staff participating in mobility inside the Alliance 	<ul style="list-style-type: none"> Alliance agreement Letter of intents Cooperation Agreements Statistics of students, teachers and staff involved in mobility inside the Alliance 	<ul style="list-style-type: none">
<ul style="list-style-type: none"> WP5 Sustainability of EU4ART project (legitimate operation, accurate account, well defined qualitative and quantitative indicators) 	<ul style="list-style-type: none"> number of modifications of grant agreement number of redesigns of Activity Plans 	<ul style="list-style-type: none"> Project quality manual grant agreement Appointment of quality system manager Monitoring reports IT Security Manual 	<p>External factors:</p> <ul style="list-style-type: none"> Legislative changes <p>Risk:</p> <ul style="list-style-type: none"> Badly defined qualitative and quantitative indicators – redefining the indicators based on the suggestions of the monitoring expert
<ul style="list-style-type: none"> WP5 Dissemination of the results to universities outside the Alliance 	<ul style="list-style-type: none"> Number of third party universities represented on the events of the Alliance Number of third party teachers and professor visiting the Alliance of professional reasons Number of conferences with universities outside the Alliance Number of visiting of universities 	<ul style="list-style-type: none"> Conference attendance register Statistics on the number of third party visitors Professional reports Photo documentation 	<ul style="list-style-type: none"> Lack of interest: we will attempt to arouse interest through intensive internal dissemination;
<ul style="list-style-type: none"> WP5 Dissemination of organized exhibitions in WP3 	<ul style="list-style-type: none"> Number of exhibitions Number of visitors of exhibitions 	<ul style="list-style-type: none"> Exhibitions attendance register Interviews Registration in the Guest Book 	-
<ul style="list-style-type: none"> WP5 Dissemination of the results of the project to the public 	<ul style="list-style-type: none"> Number of visitors of the webpage Number of reached people with promotional activity 	<ul style="list-style-type: none"> Webpage Catalogue Publications Papers, leaflets, brochurepapers Social media Media 	

PART IV. Quality of the alliance cooperation arrangements (max.20 point)

IV.1. Composition of the European Universities alliance

IV.1.1 Please list the organisations (**applicant and full partners**⁴) which will make up the alliance. Indicate the category for each partner and ensure that the composition fulfils the eligibility criteria. Please use the same numbering here, in the e Form and in the excel budget table.

n°	Name of the Organisation	Role of the organisation: APP (Applicant) or PAR (Partner)	Type of Higher Education Institution (e.g. University of Applied Science, Research University, etc.)	Country	WP n° as leader	WP n° as partner	Website
1	Hungarian University of Fine Arts	APP	University of Fine Arts	Hungary	1, 2	3, 4, 5	http://www.mke.hu/en
2	Dresden Academy of Fine Arts	PAR	Academy of Fine Arts	Germany	3	1, 2, 4, 5	www.hfbk-dresden.de
3	Art Academy of Latvia	PAR	Academy of Fine Arts	Latvia	5	1, 2, 3, 4	www.lma.lv
4	Academy of Fine Arts of Rome	PAR	Academy of Fine Arts	Italy	4	1, 2, 3, 5	http://www.accademiabelleartiroma.it/intro.aspx

To be shown regarding roles and responsibilities: the capacity and active role of each member of the alliance to deliver jointly the common vision, strategy and common activities has to be clearly demonstrated!

⁴ Applicant: the participating organisation that submits the proposal on behalf of all the partners. Full partners: The participating organisations that contribute actively to the alliance's activities. Should the proposal be selected they will take part to the alliance and be co-beneficiaries and entitled to receive EU funding.

IV.1.2 Where applicable, please indicate the organisations that will participate as '**associated partners**'.

European Universities can involve associated partners who contribute to project-specific tasks or support the dissemination and sustainability of the alliance. For contractual management issues, they are not considered as partners and thus do not receive EU funding.

Name of organisation	Type of organisation (e.g. research centre, enterprise, local public body, NGO etc.)	Country	Main aims and activities of the organisation	Role in the project	Related WP n°	Website
Manchester School of Art Deputy PVC Arts and Humanities Manchester Metropolitan University	public higher education institution	United Kingdom	We provide a broad range of architecture, art, design, media and theatre undergraduate and postgraduate courses in a unique creative environment that encourages creative collaboration across the disciplines. We are home to around 3,700 students from all corners of the world who study a range of undergraduate and postgraduate courses taking inspiration from specialist staff, Manchester and each other.	Contribute to the English language teaching and dissemination of the project results.	4,5	http://www.art.mmu.ac.uk/
Dresden State Art Collections	local public body	Germany	The Staatliche Kunstsammlungen Dresden (SKD) are a museum complex with an international profile, comprising altogether fifteen museums.	Implementation of shared research, technical knowledge, expert interviews and evaluation, participation and co- organising symposia and excursions, supporting art events and exhibitions.	3	https://www.skd.museum/
The City of Dresden, Culture and Monument Preservation Office	local government	Germany	Dresden is not only rich in famous sights, there are also around 13,000 cultural monuments and 8 districts under general preservation orders to be found within its boundaries. The majority of these cultural monuments are looked after by the Office for Culture and Monument Preservation of the City of Dresden. The department responsible for monument preservation organises regular public meetings and lectures on various aspects of the topic, arranges tours of selected areas, subject to prior appointment, and presents its activities within the framework of various exhibitions.	Implementation of the "Grafikwerkstatt Dresden" with working facilities, technical knowledge, expert interviews and evaluation, participation at symposia and excursions, art events.	3	http://www.dresden.de/en/05/Monument-Preservation.php

Hungarian National Museum	local public body	Hungary	The task of the Hungarian National Museum is to collect, preserve and present the history of the former inhabitants of the Carpathian Basin and the memories of the history of the Hungarian people to this day. In our collection of millions of objects, world-famous archaeological finds, the history of Hungarian history and cultural history is invaluable.	Implementation of shared research, technical knowledge, participation in symposia and excursions in the field of conservation, supporting cultural events.	2, 3	https://mnmu.hu/en
Peter und Irene Ludwig Stiftung Aachen	private foundation	Germany Hungary	Their perspective on art as a unique principle of human expression that overcomes national borders and is open to the world, motivated the founders and continues to define the activity of the Peter and Irene Ludwig Foundation. Elucidating the qualities and meanings art possesses across history, cultures and countries, highlighting its universal value, inspires our intellectual approach. World art is a guiding principle. The Ludwigs broadened their perspective early on to include non-European regions and pursue the idea of a global art. 28 public institutions are linked to us globally. Outside of Germany, we are active in Cuba, China, Russia, Hungary, Austria, and Switzerland.	Implementation of consultations on contemporary art and participation in evaluation of exhibitions organised in the framework of the alliance.	2,3	https://www.ludwigstiftung.de/
Latvian Centre for Contemporary Art (LCCA)	private foundation (NGO)	Latvia	It is the largest institution of contemporary art in Latvia that curates and produces contemporary art events of national and international scale. As of 1993, it has researched and curated contemporary art processes both in Latvia and abroad to provoke critical reflection on issues topical for contemporary society. We are widely recognized for our annual international contemporary art festival Survival Kit, regular exhibitions at the Latvian National Art Museum, as well as Latvian participation at the Venice Biennale, São Paulo Art Biennial, Kochi-Muziris Biennale, Rauma Biennale of Contemporary Art. LCCA holds the only archive of Latvian contemporary art.	Consultation on contemporary art and participation in the evaluation of exhibitions. - to advise on the project programme and its developments by nominating a member to the advisory board Supporting the implementation by nominating a jury member	3	https://lcca.lv/en/

IV.2. Details on the 'Applicant' and on each 'Full partner' organisation

The next part must be completed separately **for each participating organisation**, i.e. applicant and full partners
(Applicant = Partner (P) 1)

Partner 1 (P1) – Hungarian University of Fine Arts

Organisation name and acronym	Country
Hungarian University of Fine Arts	Hungary

IV.2.1 Why did this Higher Education Institution decide to join this alliance? What is the strategic added value for this institution in joining the alliance? (max. 500 words)

The Hungarian Academy of Fine Arts, founded in 1871, covers all areas of fine arts in a unique way in Hungary. The restorer artist, the inter-media artist, the teacher of fine arts and the courses of the theory of fine arts do not currently have a competitor in Hungary.

Areas of training: art, teacher training

Disciplines: fine arts

Bachelor's Degree (BA, 6 semesters): applied visual design, fine arts theory

Master's Degree (MA, 10 semesters): painter, graphic artist, inter-media artist, sculptor, visual designer, artist-teacher, restorer artist,

Teacher Skills: Fine Art Teacher

Doctoral degree: Doctor of Liberal Arts (DLA)

The HUFA's training portfolio is completed by the Doctoral School, founded at the turn of the millennium and operating for eighteen years, where doctoral studies are currently taking place in the field of arts, fine arts, and graduates of the Doctor of Liberal Arts (DLA). In the field of fine arts, the program of doctoral students is based on the research topics chosen by them in their independent creative work and in the thematic advertisements.

The reason for deciding our University to join this alliance:

An important feature of the HUFA is the continuity of modernity and tradition in education, through the continuity of the spirit represented by the contemporary-minded artists and teachers, who are active in the art life of the country and internationally. The workshop-based education is uniquely extensive, covering all branches of fine art. There is also a lithographic workshop that is special in our institution as well as internationally, but also the infrastructure and tools necessary for sculptor and restorer work. The outstanding virtue of the University is its internationally unique high-quality drawing education with special focus on the anatomy for the artist, which might be popular among the growing number of foreign students studying in our institution. These on the one hand the Hungarian fine art education with Central European.

Workshop infrastructure, high-quality visual art education, or graphic design, paper-based training with the greatest historical background of the Alliance's Institutions are thought to complement our training, our practical methodology and cultural perspective.

Strategic added value for our institution in joining the alliance:

Foreign students, Erasmus, Stipendium Hungaricum and Ceepus programmes have established institutional frameworks for an increasing number of HUFA trainings.

The institution has a large number of international exchanges within its size, which are constantly expanding, and the MKE has concluded bilateral agreements with 71 foreign partner institutions. The number of scholarship opportunities is constantly increasing, as the number of students, trainers and administrative staff involved in mobility is increasing year by year in partner institutions.

We would like to establish a stable partner institutional network within which we can work together in the long run, to provide students with international exchange of experience, and to participate in international projects. Establishing the institutional and legal framework for cooperation at the Erasmus KA1 level is a strategic advantage so far for our institution that makes our training even more unique.

IV.2.2 Please provide a short presentation of the key aims and activities of the organisation that are relevant to the future activities of the alliance. (max. 500 words)

Leading of the WP1
 Leading of the WP2
 Participant in the WP3's activities
 Participant in the WP4' activities
 Participant in the WP5's activities

IV.2.3 (if applicable) A full partner organisation is allowed to contribute to the project activities through its 'affiliated entities', i.e.:

- legal entities having a legal or capital link with beneficiaries; this link is neither limited to the action nor established for the sole purpose of its implementation.
- several entities which satisfy the criteria for being awarded a grant and together form one entity which may be treated as the sole beneficiary, including where the entity is specifically established for the purpose of implementing the action.

If the case, please fill in the table below:

n°	Name(s) of the affiliate(s)	Description of their direct input to the activities	Financial ventilation in EUR between the affiliated entities (based on the budget planned to be allocated to the full partner)
1.			
2.etc.			

IV.2.4 Skills and expertise of the key staff involved in the project: Fill in the table below for the main staff members who will contribute to the project (add lines as necessary). Please note that the first key staff to be listed under **P1** should be the alliance coordinator.)

Names of the staff members	Summary of relevant skills and experience
P1. Ferenc JÓZSA	Head of the Project Office of the Hungarian University of Fine Arts. Consortium leader for a EUR 9 million project, complete administrative-financial management tasks. 15 years of experience in managing, monitoring and financial management of EU-funded projects.
P2. prof. Valéria SASS DLA	University professor, sculptor. Responsible for German-Hungarian international relations, coordinator of several international projects. Between 2012-2015 in an LLL program financed by theTempus Public Foundation, she was a professional consultancy on content management. Title of the project: RomBus – eine künstlerisch-kulturelle Auseinandersetzung mit dem Phänomen Recycling im europäischen Kontext. Participant countries: Hungary, Slovakia, Germany
P3. Marianna BODOLAI-MARCSEK dr.	Head of the Rector's Cabinet, administrative-financial manager. 15 years of experience in the central government bodies in the legislative, high-education legislative field. 5 years experience in developing and implementing a professional concept for EU projects.
P4. Emese PUPEK PhD	Political scientist and an education expert. Previous experiences: political consultant of Ministry of Human Capacities; president of the Hungarian Educational Authority; general vice-rector of Metropolitan University, Budapest. She was the professional project leader of a twenty-month long research project (VIADUKT - The impact of our visual language, digital technologies and the new media on creative industries and society) supported by European Union fund. She has publications in the field of European Union policies; creative industries; education. She is a member of the Hungarian Political Science Association.

Names of the staff members	Summary of relevant skills and experience
P5. Ádám SZABÓ DLA	Vice-rector responsible for the research and international affairs, studio leader in the field of sculpture. As the Head of the International Office he is responsible for the implementation of HUFA's internalization strategy.
P6. András HEITLER DLA	Vice-rector responsible for the education affairs, Head of the Conservation department. He has a wide international research experience.
P7. Zsuzsanna MEHRLI	Erasmus coordinator in the International office. She is dealing with teachers, students and staff who is going out for an Erasmus programme.

Partner 2 (P2) – Dresden Academy of Fine Arts

Organisation name and acronym	Country
Dresden Academy of Fine Arts	Germany

IV.2.1 Why did this Higher Education Institution decide to join this alliance? What is the strategic added value for this institution in joining the alliance? (max. 500 words)

Short representation of the institution:

Founded in 1764 as a “Principal Academy of the Arts”, the Dresden Academy of Fine Arts is one of Europe’s oldest art academies.

This was the successor institution to the first Drawing and Painting School which had been established in 1680. Numerous well-known artists taught here, including Canaletto, Giovanni Casanova, Caspar David Friedrich and Gottfried Semper, ensuring that the Academy enjoyed international recognition. The teaching of Oskar Kokoschka and Otto Dix established a long-lasting painting tradition in Dresden.

In 1950 the Dresden Academy of Fine Arts was merged with the State Academy of Applied Arts, the successor of the Royal Saxon School of Applied Arts which had been founded in 1875/76.

Each year, nearly 500 students attend the Dresden Academy of Fine Arts to study Fine Art, Art Technology and Conservation Science, Restoration of Art and Cultural Assets, Stage Setting and Costume Design, Theatre Setting and Costume Design or KunstTherapie (a postgraduate course in art therapy).

Courses take place in spacious studios, workshops and seminar rooms at three locations. The Academy’s buildings on the Brühlsche Terrasse, Güntzstraße and Pfotenhauerstraße have been comprehensively refurbished, and now provide facilities which create an excellent study environment. These facilities include the Laboratory Theatre (a modern, practice-oriented stage test room) and the Octagon, a remarkable exhibition space used for the study and presentation of contemporary art.

The reason for deciding the University to join this alliance:

Through centuries the Dresden Academy of Fine Arts tradition includes a special focus on art technique workshops/studios. Until the present the tradition of painting techniques or the famous saxonian tradition in historic printing techniques is maintained and extended with contemporary techniques. The specialized knowledge added by the conservation department is creating a unique art technique knowledge that should be shared with other art academies and art institutions. In addition the long traditions needs new impulses to remain vital.

Strategic added value for the institution in joining the alliance:

The geopolitical and historical background of the Dresden Academy of Fine Arts is perfect to enrich the debates about East and West, aspect of peripherie and experiences in transformation.

After 1989 the Dresden Academy of Fine Arts had to handle a big challenge: the transformation after the end of the GDR required intensive efforts and renewal of teaching. This knowledge can be used and broadend within an alliance to strengthen the role as a european player.

The negative experience as “Pegida City” is a motivation to explore new approaches to be a constructive member of a European cultural area.

IV.2.2 Please provide a short presentation of the key aims and activities of the organisation that are relevant to the future activities of the alliance. (max. 500 words)

Increase mobility (students, teaching staff, administration)

Transfer of specific Knowledges and local art traditions

Provide excellent art workshops and exhibition spaces

Bundle art specific experience

Strengthen links to other sectors (exhibition practice, scientific approaches – from art history to sciences, technologies and engeneering

IV.2.3 (if applicable) A full partner organisation is allowed to contribute to the project activities through its **'affiliated entities'**, i.e.:

- legal entities having a legal or capital link with beneficiaries; this link is neither limited to the action nor established for the sole purpose of its implementation.
- several entities which satisfy the criteria for being awarded a grant and together form one entity which may be treated as the sole beneficiary, including where the entity is specifically established for the purpose of implementing the action.

If the case, please fill in the table below:

n°	Name(s) of the affiliate(s)	Description of their direct input to the activities	Financial ventilation in EUR between the affiliated entities (based on the budget planned to be allocated to the full partner)
1.			
2.etc.			

IV.2.4 **Skills and expertise of the key staff** involved in the project: Fill in the table below for the main staff members who will contribute to the project (add lines as necessary). Please note that the first key staff to be listed under **P1** should be the alliance coordinator.)

Names of the staff members	Summary of relevant skills and experience
P1. Andrea Weippert	Responsible for communication, strategy making and international relations. He has a wide international relationship, mapping the possibilities of cooperation with partner universities, and coordinating his professional content
P2. Jochen Beißert	Chancellor, Administrative and Financial Manager, Institutional Financial Responsibility.
P3. Urte Hintelmann	Erasmus coordinator, knowledge of the process of dealing with outgoing and incoming students.

Partner 3 (P3) – Art Academy of Latvia

Organisation name and acronym	Country
Art Academy of Latvia	Latvia

IV.2.1 Why did this Higher Education Institution decide to join this alliance? What is the strategic added value for this institution in joining the alliance? (max. 500 words)

Short representation of our institution:

The Art Academy of Latvia (AAL) was founded in 1921. The major task of the AAL is to provide three-cycle higher education in arts in compliance with Bologna process. AAL facilitates creativity in Latvia and internationally, thus securing art continuity. AAL is a member of various international organizations: ELIA (European League of Institutes of Arts), NICA (Network for International Cooperation in Arts), CIRBUS (Nordic-Baltic Network of Art and Design Education), KUNO (Union of the Nordic-Baltic Art Academies), CUMULUS (Association of Universities and Colleges of Art, Design and Media) and NORDPLUS (Program of Nordic Council of Ministers). In framework of Lifelong Learning programme ERASMUS Art Academy of Latvia has bilateral agreements with more than 121 partnership universities in Europe and beyond.

The reason for deciding our University to join this alliance:

AAL is willing to cooperate with prestigious universities of this alliance, because it will help our students to have the chance to live a unique academic and life experience (peer learning at international level). AAL is seeking to be involved in European programs and we believe that alliance program will help students to foster their career as global creative leaders, and able to master the complexity of future challenges for artists in a plural context.

Strategic added value for our institution in joining the alliance:

One of the most important reasons is to share and gain access to the knowledge and resources of strategic partnerships for innovation in visual culture. It will help to develop a new learning techniques and resources. It will give assistance to form the economies of scale, enhance competitiveness, overcoming the competition in market, provide support for acquiring new skills and resources, and allow to use the partnership to extend student art skill set into new creative areas. Joining the alliance is helping AAL to achieve the critical mass needed for international success.

IV.2.2 Please provide a short presentation of the key aims and activities of the organisation that are relevant to the future activities of the alliance. (max. 500 words)

Leading of WP5 (Sustainability and dissemination)

Participating in other WP's activities.

Promotion of European fine art higher education abroad (international exhibitions, fairs, website, social media etc.) by developing new partnerships. In the current times of global economic fluctuations and instability, combined with fast growing new economies and the decline of old economies and powers, higher education institutions must be creative in order to stay afloat. In Europe the role of arts and culture varies from city to city. In some cities, arts and culture are limited to schools and museums; in some others, they are the centre of urban planning policies, economic development, tourism and more. In the field of urban planning and governance, AAL believe that creative cities and cultural districts are the key to development and sustainability. Within this project AAL will provide stimulating and continuously evolving work environment where students and professional artists from all parts of the globe have united with the unique aim of developing new rapid prototyping facility "Riga Makerspace" and building up-and-coming cultural district. In this dynamic site of art experimentation and knowledge production AAL will help the alliance in advancing fine art education, and creating new knowledge in art and design through research and scholarships. AAL will provide assistance to the members of alliance for attracting international students uninterested in the romantic notion of the artist as a pained, isolated figure, and who understand that their art has an importance beyond themselves. The international public will be invited to view international students' works not only at the end of the year but in interim shows as well. AAL will offer a barometer of current social, political and economic issues filtered through art practices of international students. AAL will support the alliance in building environment where students are unafraid to experiment, became confident with different media, and are open to thinking in new ways. International tutors will teach students that are active and well respected in their fields. With help of the alliance AAL wants to encourage international fine art students, young artists and computer scientists, designers and material scientists to collaborate together in addressing some of the key global challenges of the future. AAL is confident that alliance will create new opportunities for students to become leading international and regional artists.

IV.2.3 (if applicable) A full partner organisation is allowed to contribute to the project activities through its **'affiliated entities'**, i.e.:

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2.etc.			

IV.2.4 **Skills and expertise of the key staff** involved in the project: Fill in the table below for the main staff members who will contribute to the project (add lines as necessary). Please note that the first key staff to be listed under **P1** should be the alliance coordinator.)

Names of the staff members	Summary of relevant skills and experience
P1. Janis Gailitis	Head of Project management and Development department
P2. Andris Teikmanis	Vice-Rector. He hold the position of Latvian Representative Member of Horizon 2020 Program Committee for SC6: Europe in a changing world - Inclusive, Innovative and Reflective Societies since 2014, Member of Council of Higher Education of Latvia since 2013, Chairman of Latvian Council of Cultural (Art) Education since 2015 and Chairman of Latvian Council of Visual Arts since 2014. In 2015, I joined the Steering Committee of the Fine Art European Forum: Paradox and contributed to the Fine Art European Forum: Paradox London 2017 Conference. Since 2012 I have been teaching Master and Doctoral degree students in the subject of Art and Research. In 2006 I was elected as chairman of the Senate of the Art Academy of Latvia and in 2007 as a Vice-Rector of the Art Academy of Latvia.
P3. Inta Rubule	International Coordinator (Erasmus+ / Kuno / Cirrus)

Partner 4 (P4) – Academy of Fine Arts of Rome

Organisation name and acronym	Country
Academy of Fine Arts of Rome	Italy

IV.2.1 Why did this Higher Education Institution decide to join this alliance? What is the strategic added value for this institution in joining the alliance? (max. 500 words)

Short representation of our institution:

The Academy originated from the Accademia di San Luca, founded at the end of 16. Century as an association of painters, sculptors, and architects, on the initiative of Girolamo Muziano. From the beginning its purpose was the education of Italian and foreign artists who intended to improve their art knowledge.

After 1870, when Rome became the new Capital of Italian Kingdom, the Academy moved to the actual site, beginning a gradual transformation of its internal structure. Since then many important artists such as Ettore Ferrari, Ercole Rosa, Antonio Mancini, Adolfo De Carolis, Duilio Cambellotti, Umberto Boccioni, Mario Sironi, Ferruccio Ferrazzi, Cipriano Efisio Oppo, Marcello Piacentini, Scipione, Mario Mafai, Toti Scialoja, studied or taught there.

The traditional courses of study in Painting, Sculpture, Decoration and Scenography, were completely enhanced with new curriculum oriented to the contemporary art scene, like e.g. Design, Fashion Design, Graphic Design, New Media, Art Communication and Teaching.

Nowadays 3400 Italian and foreign students attend our courses of 1. and 2. Level.

Due the always growing number of students, the Academy is now located in three different sites.

The reason for deciding our University to join this alliance:

Breaking boundaries and widening horizons are the contemporary challenges to strengthen the European cultural identity.

Currently, the Academy of Fine Arts of Rome is strongly committed to improving all the activities related to the internationalisation process, both within and beyond the Erasmus Program, because we are convinced that this is the only way to improve the quality our syllabus, to allow new possibilities of cultural growth for our students and staff and to modernize our institution.

We strongly believe that the value of our educational path is anchored in the European framework of reference, especially at this time of economic crisis and unemployment and this constitutes its strength. The urgent and continuing need to measure oneself against wider horizons is also justified by the international character of creativity and arts, which entails going beyond borders and addressing the international stage. Thus, the possibilities opened up by the Erasmus Program offer a unique chance to grow and develop, and our institution is trying to make the most of it.

Strategic added value for our institution in joining the alliance:

Our institution is strongly committed in art and scientific research, promoting students and artists exhibitions, publishing activities, and organizing national and international conferences and workshops.

The Academy has many different kind of ateliers where students can improve traditional techniques as well as experiment new methodologies of art techniques and production in a highly respect for environment.

IV.2.2 Please provide a short presentation of the key aims and activities of the organisation that are relevant to the future activities of the alliance. (max. 500 words)

Leading of WP4 (Fine arts and language)

Participant in WP1's activities

Participant in WP2's activities

Participant in WP3's activities

Participant in WP5's activities

IV.2.3 (if applicable) A full partner organisation is allowed to contribute to the project activities through its '**affiliated entities**', i.e.:

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IV.2.4 **Skills and expertise of the key staff** involved in the project: Fill in the table below for the main staff members who will contribute to the project (add lines as necessary). Please note that the first key staff to be listed under **P1** should be the alliance coordinator.)

Names of the staff members	Summary of relevant skills and experience
P1. Marco Rinaldi	Professor of History of Art
P2. Peria Tulumello Maria Beatrice	Professor of History of Art – Erasmus Coordinator

IV.3. Quality of the alliance's cooperation arrangements:

IV.3.1 On the basis of the activities described in the work packages, explain how **the distribution of responsibilities and tasks** ensures that all partners will actively contribute to the work of the alliance (max 500 words):

- a) from a **financial and structural perspective** (for example through the common provision of services, databases and scientific infrastructure)
- b) from an organisational perspective, through the establishment of **common management structure(s)**
- c) from an institutional perspective, through commitment at highest institutional level while **giving all staff and students the opportunity to be part of the co-creation of the alliance**

Financial, structural and organisational perspective:

Every partner performs activities in every Work Package (WP) and therefore there are cost elements assigned to every WP in the budget of every partner. This means that the active contribution of every partner to the work conducted within the Alliance is financially ensured.

Consequently every partner takes an active part in WP1, therefore we have a common management structure.

At the same time, we attempted to develop participation in WPs so that every partner institution should perform roughly the same amount of work.

For the sake of cost-efficiency and efficient coordination of the project we unified more functions/positions in the same person, meaning one person has more functions, which reduces costs of salary, travel, etc. as well as the number of necessary interpersonal coordinations:

- Alliance Administrative Manager / WP1 Leader / WP5 Coordinator – 1 person
- Alliance Content Manager / WP2 Leader / WP3-4 Coordinator – 1 person
- WP3 Leader / WP2/4 Coordinator – 1 person
- WP4 Leader / WP2-3 Coordinator – 1 person
- WP1 Coordinator / WP5 Leader – 1 person
- WP1 Coordinator / WP5 Coordinator – 2 persons
- WP2-3-4 Coordinator – 3 persons

Common provision of services:

- 8) common monitoring expert(s)
- 9) common web-developer for the webpage
- 10) common dissemination services: transportation, room rental for exhibitions, printing

Common databases:

Partners will build up a common webpage and common databases, for example: fine arts multi-lingual dictionary, catalogues of English language teachers, collection of best practices, collection of courses, training events, etc.

Institutional perspective

Decision-making and activities will have several levels:

1. High representatives will make strategic decisions in the Steering Committee.
2. Vice-rectors, Heads of Departments (specially of Graphic Arts, Sculpting, Painting) will play expert roles in the work of WP2, WP3 and WP4, as well as the head of the Doctoral School and the head of the Language Department.
3. The administrative-financial staff of the Partners will contribute to the project with their special
4. Professional and research work in the individual WPs will be performed by researchers and the teaching staff to be appointed on a professional basis giving an opportunity to all staff to be part of the co-creation of the Alliance.
5. Every partner will implement pilot mobility and participate at the exhibitions. The possibility to take part in mobility, language learning and exhibitions will be publicly announced to the students, so potentially every student of every partner will have the opportunity to be part of the co-creation of the Alliance.

IV.3.2 Explain how partners complement each other, including in terms of **diversity of types of Higher Education Institutions**, with regards to the joint implementation of the common vision, strategy and common activities. (max 250 words)

Partners	Strengths	Weaknesses
Hungarian University of Fine Arts	<ul style="list-style-type: none"> - Excellent project and administrative skills, obtained experience in the management of a project of close to EUR 9 million based on the cooperation of five Hungarian art universities; - It has the widest spectrum of workshops and teaching capacity "from pigment to pixel": from bronze casting to 3D printing; - Great traditions of teaching anatomy, form education and manual drawing; - Excellent network with local and national art scene, excellent exhibition spaces 	<ul style="list-style-type: none"> - In terms of the condition and equipment, the workshops are in need of development, their capacity enables small group training only; - The human capacity of the exhibition office is low; there is no established press and communications at international level.
Dresden Academy of Fine Arts	<ul style="list-style-type: none"> - Huge art workshops with excellent equipment - excellent network with local and national art scene - Excellent exhibition spaces - Team of 12 art technique teachers in 17 workshops, that will be involved in the project 	<ul style="list-style-type: none"> - Lack of project management personnel - The utilisation of workshop capacities is in need of improvement.
Art Academy of Latvia	<ul style="list-style-type: none"> - Visual art education - All faculties are headed by elected professors of the Academy, creative artists and recognized field experts. 	<ul style="list-style-type: none"> - Lack of awareness of Art Academy of Latvia on the international fine art scene - Shortage of space, lack of funds for improvements in workshop facilities – education environment - Major infrastructure needs - technology upgrades, aging equipment
Academy of Fine Arts of Rome	<ul style="list-style-type: none"> - Professors' high level of competence and involvement in research - Tradition of fine art education arching from Ancient Times through the ages; - Its graphic artists are outstandingly good, they are in the vanguard of Europe in paper-making and by linking paper and graphic arts they are unique in Europe. 	<ul style="list-style-type: none"> - Lack of personal studios/ateliers, - Project management skills,

Every institution functions in accordance with the Bologna system, but their cultural embeddedness and hence their fine arts education is different. Within the framework of the Alliance and due to mobility and the common flexible curriculum, the students of the universities not having certain kinds of infrastructure may also participate in special courses, which partly creates added value and partly is cost efficient, because not all institutions need to invest in every kind of infrastructure. Personnel strong on professional skills will be sent to places where the technical infrastructure is strong.

Professional tasks were so divided in the individual WPs that they be implemented under the leadership of the partner having the greatest experience in the given area.

*IV.3.3 Describe how the cooperation arrangements will maximise the benefits of the integrated cooperation, and **reduce existing administrative barriers and obstacles** in comparison to existing arrangements. (max 250 words)*

Existing administrative barriers and obstacles in the arrangement:

- the individual institutions operate under different national legal systems;
- there are no common procedures;
- there are no common curriculum;
- there are no common courses and their descriptions and schedules;
- there is no common website where we could communicate, where staff, teachers and students could find information;
- there are administrative barriers to higher level mobility;
- cooperation efforts are sporadic and isolated (like islands, at the level of departments or individual teachers).

Current cooperation:

- KA1 Erasmus cooperation based on bilateral agreements;
- teaching staff exchange programme among departments;
- Research cooperation.

The project is expected to increase the level of cooperation as follows:

- we attempt to dismantle administrative barriers arising from the different legal systems in a targeted manner through the project;
- we shall institutionalise cooperation based on common procedures and rules;
- we shall create common course descriptions;
- we shall create a common website through which we can communicate;
- partners will support one another through knowledge transfer.

- we shall dismantle any infrastructural, financial and other barriers to mobility through our cooperation;
- we shall develop common procedures for mobility – embedded mobility;
- we shall add types of mobility not yet in existence, such as blended, virtual;
- we shall create common flexible curriculum that will enable institutionalised mobility.

IV.4 Working modalities of the alliance

Describe the arrangements and responsibilities for transparent and efficient **decision-making, conflict resolution, risk management and reporting and communication** between the participating organisations. (max 500 words)

Efficient decision-making:

The WP Leaders are responsible for professional progress in the individual WPs according to the activity plan, and the Alliance content manager oversees compliance with the Schedule.

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.

Results:

- transparency,
- efficient decision-making based on democratic consensus.

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.

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 there is any conflict among the partners, we 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.

Efficient risk management:

Steps of risk management: qualitative and quantitative indicators will be thoroughly defined to show the success and the quality of project implementation. They will be matched with possible risks and risk management measures will be assigned to them.

The monitoring expert will produce a report on the monthly status of the indicators which will be absolutely transparent to the partners, consequently the arising risks will also be transparent, and so they will be manageable effectively through quick response and joint effort.

First, risk management will be attempted at institutional level, then – if necessary – it will be escalated to WP level with coordination from the WP leader and if the risk is of a greater magnitude, the ad hoc meeting of the Steering Committee will decide about the common tasks of risk management.

Efficient reporting and communication:

- Every month each partner will send internal progress reports regarding work done on the project to its WP Leader.
- Each WP Leader will collect internal progress reports and forward a summary internal progress report to the Project Coordinator every 3 months. Each WP Leader will also be available at all times to the Project Coordinator through e-mail and telephone.
- The Project Coordinator will collect summary internal progress reports sent by the WP Leaders, and will send a summary to the Steering Committee prior to each Steering Committee meeting (every 12 months).
- The Project Coordinator will formally submit all required periodic reports to the European Commission and will also be open to inquiries from the European Commission at all times.

To promote transparent and efficient communication, we set up a common Intranet page on the eu4art.eu website which will facilitate communication among the partners during day-to-day work; This will be complemented by e-mails and telephone calls for quick communication.

PART V. Sustainability and dissemination (max.20 points)

V.1. Long-term strategy for sustainability of the alliance:

Explain the long term strategy for the sustainability of the alliance. Indicate how each member of the alliance will support this financially or otherwise, with the objective of being sustainable beyond the pilot. (max 1000 words)

In designing the implementation of the EU4ART project, we paid particular attention to creating a complementary and balanced alliance. This is the foundation of our successful operation and of the long-term sustainability of this cooperation.

The implementation of the EU4ART project requires a great deal of reconciliation, meetings and, exchange of experiences. The costs of these will be borne by the project. The results of the implementation of the EU4ART project will be the renewal and harmonisation of the training of painters, sculptors and graphic artists in the four partner institutions – with a view that no matter where a student is enrolled, he or she may carry out some smaller or greater part of his/her studies at either of the partner institutions, he/she be able to obtain earn his/her degree without any administrative barrier or problem of subject recognition. It is not to be neglected that as a result of the project, the training methodology of these specialities will also be renewed as a result of via learning from one another, and in the course of the teacher exchange and the performance of jointly defined tasks in international groups. Beyond this, because of the expansion of the possibility of language training, students, teachers and staff will be more courageous in undertaking international roles and they will be more actively involved in mobility, which also facilitates sustainability.

While working on the sample curriculum and the renewal of the training methodology of these three specialities, we also take doctoral training into account, hence we trust believe that the number of participants in doctoral training will increase and become more international at any future partner institutions.

The harmonised sample model curriculum are the results of EU4ART and it is our objective to maintain them. Even national regulations may constitute a guarantee (for instance, in Hungary there is a review every three years, which means that the institution may not carry out major changes in the sample model curriculum more frequently than this). Any partner higher education institution, if it modifies the sample model curriculum, may only do so in a phasing out system, that is i.e. the adopted curriculum will be valid for those enrolling in the given year. The frequent changes in the set of requirements constitutes a substantial administrative burden on the institutions, because different regulations may apply to students in different years, there may be different expectations vis-à-vis teachers and because of the increased number of classes, the costs of education may also increase. These factors assist in the stable validity of a jointly adopted high-quality, model sample curriculum without substantial changes, that is i.e. the maintenance of the results of the project be implemented.

Additional collection of experiences, feedback and reconciliation remain important instruments of quality assurance even after the closure of the EU4ART project, because the trainings concerned had existed prior to the project and irrespective of the project, all the partner institutions wish to maintain training in the given departments. The tasks of quality assurance and the possibilities of the exchange of experiences do not require much in terms of costs and the frequency of meetings is not as large as during the period of project implementation, yet with a view to the achievable benefits we regard the maintenance of the network of the Alliance at such a level as highly probable.

The specification of the training and output requirements is are within national powers and may they are (may be) different in each country, without compliance with this a higher education institution will not be authorised to provide training in the given department. The exploration of these differences and their harmonisation is an exceedingly detailed work, in the course of which a number of interests vie with one another, and this holds in particular to for arts trainings, also because of the creative master courses and artist teachers, who are particularly sensitive to their autonomy. Perhaps, this will be the part of the project, where the most heated debates are expected and compromises will be needed (WP2). The filling up of the framework provided by the sample model curriculum with content, learning the methodologies and the experiences of one another, the management of the teaching and creative processes based on common themes (WP3) is the part of the project in which the most delightful professional cooperation can be achieved. It is realistic to assume that more and more demands and recommendations will be formulated for the development and implementation of additional creative work and other possible joint projects and applications in the course of a project work where we come to learn one another in such life like circumstances.

The more thorough knowledge of one another's opportunities, capabilities and practices facilitates the better development of additional successful cooperation and lends higher probability to successfully and jointly meet personalised challenges.

The partner institutions have leaders committed to the long-term maintenance of the Alliance. We expect that personal relations to date will become closer, for which the opportunity for which will be created through the implementation of the project. We also think that the relationships will be maintained and will survive and additional interest will be awakened also because of the students' joint works.

Erasmus continues to connect us, which is an excellent point of departure in support of the maintenance and intensification of student and staff mobility.

V.2 Capacity of the alliance to act as role model:

Explain how the **outputs and good practices** generated by the alliance could be **replicated** and **shared** in other higher education institutions **beyond the alliance**. (max.1000 words)

The group of higher education institutions teaching fine arts is small relative to the total number of higher education institutions. Eurostat handles education in fine arts in the category of “humanities” (see the table below), and even so, it is the second smallest among the training areas. The specialities affected by the EU4ART project are specialities in fine arts. Not all of the higher education institutions in arts offer fine art training. Characteristically, the courses in fine arts take 5 years, or are implemented in the form of 4+2 years. The challenge for the EU4ART project is the harmonisation of these lengthy training courses.

Number of tertiary education graduates by field, 2016
(thousands)

	Education	Arts and humanities	Social sciences, journalism and information; business, administration and law	Natural sciences, mathematics and statistics; information and communication technologies	Engineering, manufacturing and construction	Health and welfare	Services	Agriculture, forestry, fisheries and veterinary	Unknown
EU-28 (*)	423.1	514.4	1 599.8	514.3	693.4	641.8	78.2	173.1	57.9
Belgium	10.2	11.9	37.4	6.5	13.8	31.6	2.3	1.9	3.4
Bulgaria	5.3	4.3	29.6	3.8	8.1	4.4	1.0	3.9	0.0
Czech Republic	8.9	7.3	28.0	8.3	13.5	9.8	2.9	6.3	5.8
Denmark	4.9	11.2	30.6	8.6	8.8	17.3	1.1	2.6	0.0
Germany (*)	55.1	65.2	169.4	78.0	122.7	40.8	10.3	14.2	1.1
Estonia	0.8	1.3	3.4	1.4	1.5	1.2	0.2	0.6	0.0
Ireland	3.7	9.0	20.4	9.8	6.7	11.2	1.1	3.3	0.2
Greece	5.2	9.1	23.4	8.1	11.6	8.5	1.6	2.5	0.0
Spain	72.4	40.0	112.7	39.6	65.1	70.0	5.2	32.6	0.9
France	30.8	72.3	315.3	82.4	115.1	119.2	11.4	25.9	0.3
Croatia	2.1	3.0	13.2	3.1	5.5	3.3	1.4	2.5	0.0
Italy	12.3	59.9	118.6	31.5	55.5	51.3	8.7	0.5	35.4
Cyprus	1.4	0.7	3.7	0.5	0.8	0.6	0.0	0.6	0.0
Latvia	1.2	1.2	6.4	1.3	2.0	2.3	0.3	1.3	0.0
Lithuania	1.9	2.6	12.5	1.9	5.2	4.2	0.7	0.7	0.0
Luxembourg	0.1	0.2	0.9	0.2	0.1	0.1	0.0	0.0	0.0
Hungary	11.3	6.6	22.6	5.8	9.7	5.7	2.2	3.3	0.9
Malta	0.8	0.5	1.6	0.5	0.4	0.6	0.0	0.1	0.0
Netherlands (*)	15.4	13.1	62.3	10.7	11.1	22.7	1.6	7.3	4.7
Austria	10.2	6.2	27.6	8.2	17.1	6.1	1.4	6.5	0.1
Poland	66.2	35.0	169.6	35.3	76.2	62.7	7.2	35.4	0.1
Portugal	3.9	6.9	22.2	5.7	15.5	13.3	1.4	4.2	0.0
Romania	5.1	11.9	45.7	12.9	22.1	12.5	4.9	6.7	0.0
Slovenia	3.5	3.3	10.7	2.5	5.3	2.6	0.9	2.3	0.0
Slovakia	7.4	4.2	18.1	4.9	7.0	10.0	1.3	3.4	0.0
Finland	3.6	6.9	14.3	6.6	9.9	11.0	1.2	2.4	0.0
Sweden	9.5	4.7	23.5	6.5	14.3	17.3	0.6	1.6	0.1
United Kingdom	69.8	115.9	255.9	129.6	68.9	101.3	7.4	0.6	4.9
Iceland	0.6	0.4	1.8	0.5	0.4	0.7	0.1	0.1	0.0
Liechtenstein	0.0	0.0	0.1	0.0	0.0	0.0	0.0	0.0	0.0
Norway	8.1	4.0	13.4	3.8	6.2	10.1	0.4	2.8	0.1
Switzerland	8.7	6.6	31.2	7.8	13.6	12.9	1.4	4.7	0.6
The former Yugoslav Republic of Macedonia	0.6	1.4	4.2	1.1	1.3	1.1	0.2	0.6	0.0
Serbia	4.3	5.1	17.9	4.8	8.2	4.9	1.2	3.9	0.0
Turkey	77.1	89.3	343.2	37.4	114.2	81.0	19.0	41.7	0.0

(*) Including 2015 data for the Netherlands.

(*) Excluding graduates of vocational academies (ISCED 655).

(*) 2015.

Source: Eurostat (online data code: educ_uoe_grad02)

eurostat 

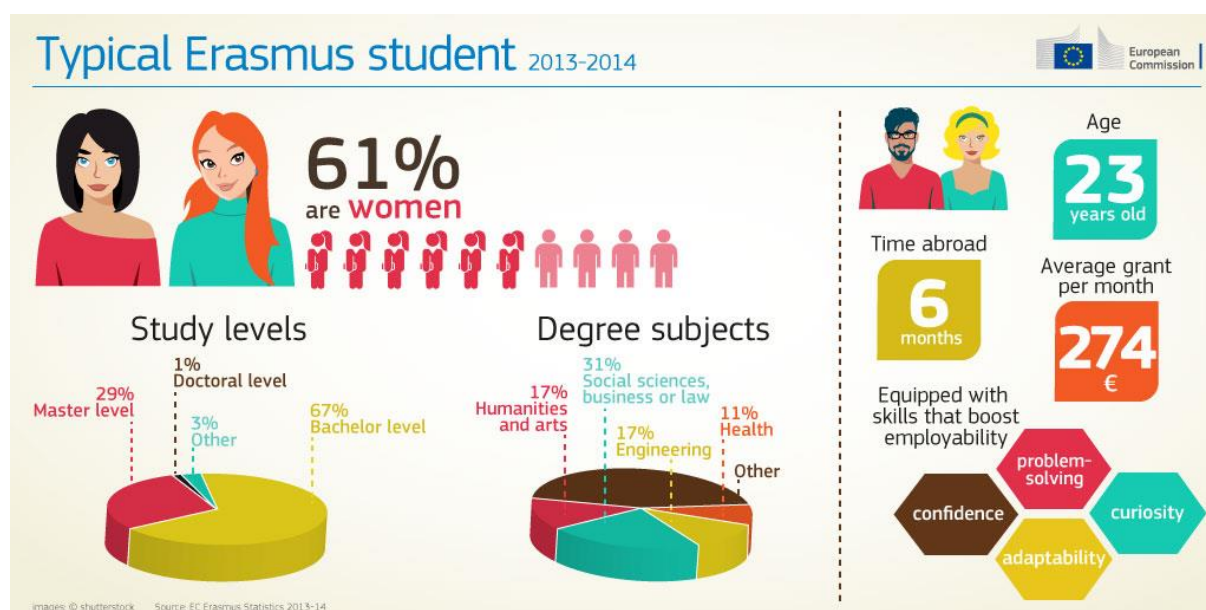
Source: [https://ec.europa.eu/eurostat/statistics-explained/index.php?title=File:Number_of_tertiary_education_graduates_by_field,_2016_\(thousands\)_ET18.png](https://ec.europa.eu/eurostat/statistics-explained/index.php?title=File:Number_of_tertiary_education_graduates_by_field,_2016_(thousands)_ET18.png)

The character of an economic department in higher education can be set and the direction of training can be substantially influenced through specialisations. For instance, the profile of the education of economic journalists differs substantially from students of business management, although both conduct their studies in the same branch of training. This statement, however, does not hold for undivided fine art training, in other words, by the end of the training the creative artist will become a painter, a sculptor or a graphic artist (in our project). It follows that there cannot be very large differences in art training in other countries in these fields. In this respect, higher education in arts is a special field, hence institutions with the same profile can be found relatively exactly, they can be targeted and visited, which we will do in the course of the project (WP5). The number of such institutions is not too large, the project endeavours to create a database to address all the actors at European level. We shall call their attention to the fact that harmonised curriculum will be accessible in our homepage, the barriers through which we reached this achievement and the purpose of these solutions. In addition, there will be useful information on the mentor system on the homepage and the mentor's manual will also be uploaded. By the end of the project, the fine arts multi-lingual dictionary will also be accessible.

Education in fine arts is also distinguished from most other forms of higher education by the fact that the number of practical classes is huge, a great deal of the time is spent in workshops, and there is a great deal of tasks to be resolved, based on direct cooperation between master and student. Hence, producing methodological publications and studies, supporting studio work and making them accessible in electronic format was regarded an important task. The following themes can be useful not only in the training of artists, but also in teaching other art branches: **the best practices for art technique workshops** (with the focus on historic art techniques); digital instruments and contemporary materials; analogue historic art techniques versus digital tools. Visitors of the homepage will find methodological descriptions, experiences of workshop practices and, of course, invitations to events and exhibitions popularising works of art made by the students with the support of the project, which enabled the direct establishment of contacts, and all interested parties will be welcome to them.

The existing Erasmus relationships of the institutions participating in the Alliance will have an important role to play in sharing the best practices developed in the course of the project. Students coming to the member institutions of the Alliance from other institutions of higher education can directly benefit from joining training courses, renewed both in structure and methodology. Through the Erasmus mobility of students, teachers and staff with personal participation in the education processes of the large number of partners, the number of higher education institutions utilising the results may multiply. The efficiency of dissemination in this way is based on the high share of arts education within the Erasmus programme. The objective of the project is to facilitate mobility (WP2) and to ease language learning (WP4). We trust that education at all of the partners will become better known and recognised through our projects and the supported events all over Europe.

Based on the available Erasmus statistics provided in a breakdown by training, it can be established that the area of arts (and humanities) is proportionately more active than its share in the total number of institutions and student across Europe (see the figure below).



Source: https://www.reddit.com/r/europe/comments/42r30m/typical_erasmus_student_2013_2014/

The work carried out to harmonise curriculum, the information on the explored difficulties and the solutions found, as well as the renewal of the professional content of training and its methodology will be useful also for institutions teaching in other fields of training, as well as for doctoral schools. The language research may also attract interest from a wider professional circle and open up towards the cultural field. The development of the mentor system, the process description, the methodological manual and the Alliance homepage are all useful activities that make up for the deficiencies of the past, irrespective of the nature of the specialities. There will be an opportunity to make these known and to take up contact with those participating in the work at our conferences.

V.3 Dissemination:

Describe the **dissemination plan** of the results and good practices put in place. Describe the human and financial resources, activities, tools and communication channels, including through the use of social media **to ensure that results and benefits will be shared openly and effectively to a wide range of stakeholders** during and after the project's lifetime. (max.1000 words)

Our aim is to promote knowledge sharing, greater public awareness, transparency and education.

We want to promote of our alliance, to get better international reputation, draw the attention of other universities to our activities, and create interest and demand for the results of our project.

The 3 main objectives of dissemination:

1. To disseminate the project results to academia:

Knowledge transfer, conferences, workshop.

2. To disseminate the project results to society (exhibition, students)

Webpages, newspaper, conferences, events, publication

3. To increase the awareness regarding the potential of the arts in the 21st century

Conferences, events, publication

In addition, it is important to note that we intend to disseminate the results outside the EU also, partly to be implemented through our associated partner in Manchester, which by then will qualify as being outside the EU, and partly through using the network of contacts of the Alliance, through which the project results may go as far as the Far East (e.g. Hong Kong).

Human and financial resources:

Every partner will participate in WP5 and they will assign HR resources to the dissemination tasks as well as financial resources.

Dissemination plan:

Dissemination activity	Tools	Communication channels
Compilation of an external communication material to start off the project, its translation into four languages, preparation of a press list, sending it to the press:	Press release	- E-mail, - Websites of the Alliance partners - Websites of the associated partners - Websites of the cooperating partners
Production of an Information Brochure on the project	Information Brochure	- Events - distribution - PR meetings, discussions - delivery
Roll-up planning and printing	Roll-up	- Events - display
Creation and operation of a common website	Website	Internet
Uploading materials and documents intended for the public to the common website	Website	Internet
Creation and continuous operation of EU4ART community profiles, editing and uploading articles, posts, entries	Social media profiles: Facebook, Instagram, Twitter, LinkedIn, etc.	Internet
Press materials on the progress of the project for the press the actors of the art and education communities, cooperating partners, the entire list of addresses, once every half year	Press release	- E-mail, - Common website - EU4ART community profiles - Websites of the Alliance partners - Websites of the associated partners - Websites of the cooperating partners
Organisation of press conferences for cultural and education programmes of radio and television stations, art magazines, higher education magazines, legislators, administrative agencies	- Press conference - Distribution of press release - Delivering presentations - Distribution of folders, notebooks, pens - Leaflet	- TV - Radio - Print media - Personal delivery

Writing scientific articles on the work of WP4-WG1 and publication in scientific journals and portals	Scientific article:	- Journal - Journal's portal
Editing, printing and dissemination of the PR publications of the partners presenting their own universities	Partner level PR publication	- Events - distribution - PR meetings, discussions - delivery
Editing, printing and dissemination of a PR publication presenting the Alliance	Alliance level PR publication	- Events - distribution - PR meetings, discussions - delivery
Organisation of exhibition opening events open to the press (regional, travelling exhibition, international) for the cultural and education programmes of radio and television stations, art magazines, higher education magazines, legislators, administrative agencies, drafting press releases, guided tours, editing, printing and dissemination of publication on the exhibition	- Press conference - Distribution of press release - Opening addresses - Publication on the exhibition - Leaflet	- TV - Radio - Print media - Personal delivery
Organisation of conferences on pedagogical methodology involving external partners	- Delivering presentations - Distribution of folders, notebooks, pens - Leaflet	- Personal delivery
Editing, printing and dissemination of exhibition catalogue	Publication	- Personal delivery
Producing photo documentation suitable for communications purposes	Photo documentation	- E-mail, - Common website - EU4ART community profiles - Websites of the Alliance partners - Websites of the associated partners - Websites of the cooperating partners
Organisation of a closing conference open to the press, for the cultural and education programmes of radio and television stations, art magazines, higher education magazines, legislators, administrative agencies, cooperating partners, and the public, etc.	- Press conference - Distribution of press release - Delivering presentations - Distribution of folders, notebooks, pens - Leaflet	- TV - Radio - Print media - Personal delivery
Production and dissemination of information materials and publications communicating the results	Publication	- Personal delivery - Mailing

The most spectacular part of dissemination will take place in the 24th month of the EU4ART project, when we shall organise exhibitions on the themes reflecting on the cultural and social issues in the European Union (e.g. Subjective and collective: individual and community; European identity: body and environment; Changing environment: environmental protection, climate), presenting the works of the students at regional levels.

We shall do a great deal to reach wider sections of the public interested in arts. Our objective is to become visible and to build new contacts. This is a difficult task, although greatly needed, because on account of the major material needs and teaching in small groups higher education in arts is among the costly courses. Institutions offering training in arts tend to have lesser access to research and development funding because the production of patents and innovative products is less aligned with the characteristics of these universities. Also for this reason, higher education institutions in arts find sources of revenue with greater difficulty; it is rare that supportive market agents are able to undertake a substantial role in funding the costs needed for the maintenance of quality education. At the same time, the social role and culture safeguarding and mediating role of these institutions is significant as they not only create value, but also safeguarded.

V.4. Open Educational and Open Science and Citizen Science resources:

*If relevant, and within the limits of existing national and European legal frameworks, **describe how data, materials, documents, audiovisual and social media activity will be made available** to make data searchable, accessible, interoperable, and re-usable (FAIR) to other higher education institutions and European Universities in Europe. (max 500 words)*

Several data, materials (e.g. project presentations) and documents will be uploaded to the common website, structured and labelled, and therefore the data and the content will be searchable, accessible to anyone, including other higher education institutions and European Universities.

The scope of the concerned data, materials and documents are determined at the given WPs.

All the offline material will be available on the common website in downloadable PDF format (e.g. leaflets, brochures, materials for project promotion).

The social media activity will be available for anyone who is registered in that specific social media.

All the audiovisual public materials (such as radio and television interviews) will also be available on the website and upon request television or radio stations are also willing to provide a copy of the programmes or the possibility to download the programmes.

We keep a master copy of the articles in the print media (daily press/scientific journal), we upload them scanned to the common website, but upon request, the newspaper also provides a copy or supplies the online link from where it can be downloaded.

In offline version The following materials will be available in offline version until the stocks are depleted, but if needed, they can be reprinted:

- Leaflets,
- Brochures,

Materials for project promotion.