



SEVENTH FRAMEWORK PROGRAMME
SOCIO-ECONOMIC SCIENCES AND HUMANITIES
THEME 8

Collaborative Project
Small or medium-scale focused research project

<i>PART B - “Description of Work”</i>
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Project acronym: ***MeLA***
Project full title: **European Museums and Libraries in/of the Age of Migrations**

Work programme topics addressed: SSH.2010.5.2-2
Reinterpreting Europe's cultural heritage: towards the 21st century library and museum?

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Proposal Abstract

Accepting as true the assertion that all the places (cities, territories) where different individuals and social groups live and where the institutions find their role and forms of social representation, museums and libraries today find themselves in the middle of a theme involving the construction of a pluralistic civic community that is capable of express the multiplicity and the dynamic of the ever changing needs of the people as well as the multiplicity of trans-national culture of these days. The Proposal intends to overturn the traditional idea of museum and libraries as places of consolidation, conservation and transmission of the identity of a dominant social group, as well as the traditional relationship between this institution and the civil society they represent as part of a nation, in order to define new strategies for the multi-inter-transcultural organization of conservation, exhibition and transmission of knowledge, in ways and forms that are capable to reflect the conditions posed by the migration of people and ideas in the global world and its reflections in the European Union process during last 30 years.

Changing the concept of *contact zone* formulated by M. L. Pratt, the Proposal reconsiders the identity of Museums and Libraries as a historical theme, tackled on the basis of new cultural productions and new relations. Consequently, considered as 'contact areas', their organizational structure becomes a topical historical, political and moral relation: an exchange of power relations. In a manner that is in some aspects utopian, museums and libraries are being reconsidered as public venues for collaboration, shared control and complex translation; places of power turned into places of cultural integration; of complex hybrid multi-cultural Representation., of identity (different layers of identity), places of knowledge (where freely every one can build up his knowledge as well can do groups more or less institutionalised); places of conservation (conservation of objects –works of art or books- but also conservation of memories); places of meeting and mutual understanding on the free ground of cultural research. Museums and libraries will be a places of discursive Reflections (Noever, 2001) as well as spaces of Histories-Discourses-Spectacles (Sherman, Rogoff, 1994).

To fulfil the overall task, the project has been divided into 6 themes and in several actions performed through specific WPs. This should lead both to a better investigation and to a stronger networking.

The quality of presented Proposal and its connected results are – as consequence - committed also to WPs innovative structure drafted upon 4 main research actions:

1. 'Think Tank' process

Proposing cross-fertilization between Management and Research: the Think Tank process has been chosen for an in-depth consideration of issues and challenges whose relevance reaches beyond the individual person or programme and the immediate time frame.

2. 'On Field Investigations'

Recording and monitoring case studies within and outside the Proposal Network.

3. 'Desk Research'

Traditional research exploitation.

4. 'Artists' work'

To spin-off the role of art/artists in understanding/interpreting contemporary society.

Every WP has one or two curatorial Partners, and – in collaboration with Consortium - they are responsible for critical interpretation of collected/produced data and info.

The whole planned actions will therefore not only focus on "diversities and commonalities as these are reflected in European cultures" but will take into discussion the rising presence of Migrants in contemporary Europe and their role in transforming EU Society in terms of Culture and in shaping the forthcoming Europe.

1: SCIENTIFIC AND/OR TECHNICAL QUALITY, RELEVANT TO THE TOPICS ADDRESSED BY THE CALL

1.1 - Concept and objectives

1.1.1 Objects & motivations of the Research

The question of people's and cultural migrations and the consequent "layerization" of societies only apparently represent a recent issue induced by the international economy and the process of globalization. In actual fact the problem of "the other", of the migration of humans and cultures, is central in the formation of the modern society. In a certain sense the movement of people, histories, cultures and individuals is the salient fact of modernity, since its onset five centuries ago, from the European expansion in the Americas to the slave trade, from the Chinese Diaspora in South-Eastern Asia to the overseas emigration of southern Italians (Marchetti: 2000). As a consequence of the "postmodern" condition characterizing the contemporary multiethnic metropolis, a historical-cultural revision of the ideas and forms on which museums are based, as well as the techniques of their expansion, is urgently needed, since every representation inevitably involves 'the other', the foreigner, not only as user but also, and simultaneously, as object and subject of knowledge. A questioning of positivistic universalism, on the one side, and the very idea of cultural identity as factor of discrimination on the other, undermines the global structure of knowledge/power, until recently accustomed to articulating itself in an autonomous and uncontested manner (Clifford: 1997, pp. 70-72). Showing a more open attitude towards the other histories and cultures inhabiting the modern period, which have the same rights to be represented in places serving this purpose, museum and libraries (using their specific tools) must discover the need to rewrite the history and memory they are responsible for conserving. This re-writing must be capable of programmatically renouncing the opposition of differences, and be inclusive rather segregative, cutting the dominant culture down to size and rendering the subjects homogeneous with respect to one another. In fact, the culture to which also the self-same "dominant" class belongs to is not univocal, but rather the product of a process of continuous contamination which the contemporary city increases, even if it rejects it (Bhabha: 1994).

Tradition, seen from this point of view, as collective, public memory which is the exclusive trait of a particular culture, reveals its nature as simultaneously both selective and discontinuous, as not all elements are treated in the same way: some are withheld, while others are ignored or even suppressed. This way to remember is completely different from the one belonging to the "historicist" sense of tradition, where it is represented as a continuous, uninterrupted and homogeneous flow that the museum institution has, for centuries, conserved. On the other hand, no isolated tradition exists, nor is this possible; every tradition inevitably repositions others who come into contact with it, and these are at the same time modified in their turn. The result is unexpected hybridations; rather than defending ourselves from them to protect a "hypothetical" purity and "authenticity" we have to be able to accept the invitation to reconsider our own position and repositioning in terms of space and time, culture and identity (Chambers: 2000). "The 'place' of the national culture is not unitary and cohesive, nor can it be considered simply as 'different' with respect to what is beyond or outside it: the border has two sides, and the problem of interior/exterior is transformed in a process" (Bhabha: 1999, p. 38) of continuous hybridation. "In our general usage, we use the term [culture] to designate the shared traditions, values, and relationships, the *unconscious* cognitive and social reflexes which members of a community share and collectively embody. Paradoxically, though, we use the same term to denote the self-conscious intellectual and artistic efforts of individuals to express, enrich, and distinguish themselves, as well as the works such efforts produce and the institutions that foster them. In the first case "culture" names the beliefs and practices we share with all members of our society; in the second "Culture" marks our efforts to fashion ourselves into *particulars*, that we might acquire a measure of distinction within that society. "Culture" thus articulates the tension between two antithetical concepts of identity: it tells us to think of ourselves as being who we are because of what we have in common with all the other members of our society or community, but it also says we develop a distinctive particular identity by virtue of our efforts to know and fashion ourselves as individuals. In abstract terms, culture simultaneously connotes sameness and difference, shared habit and idiosyncratic style, collective reflex and particular endeavour, unconsciously assimilated beliefs and consciously won convictions, the effortlessly inherited residue of social existence, and the expression of a striving for individuality." (Ray: 2001)

While economy is assuming a worldwide connotation, becoming "global", culture is fragmented and goes in search of its local roots. How can we avoid the risk of retiring into sterile and useless particularisms if we don't compare our identities with other histories or cultures? Is it possible to *represent* diversities?

As a matter of fact a wise policy concerning exhibitions and museums can generate fruitful occasions for people to meet and for mutual acquaintance. Most of all, if we think that since opening to "different cultures" does not necessarily imply a journey into exoticism, then an archaeological excavation into territories more or less close to us in time and space can be enough. Libraries and Museums therefore are sort of "archaeological sites" where cultural digging (research and study) continuously put on show new realities, new opportunities of creating and diffusing culture as well as social identities.

1.1.2 Main Objectives

The main objective of the **MeLA** is providing an improved knowledge and advancement in the state of the art of cultural heritage diversity and commonalities interpretation in EU, for supporting policies in the fields of Museum and Library mission and design, in relation to the citizenship processes of the post national society. The project aims to bring theoretical, methodological, phenomenological and operative contributes concerning the interpretation of EU Cultural Heritage operated by leading institutions that work on the “*identity representation*” such as museums and libraries, proposing an innovative paradigm of “European Museums and Libraries in/of the age of migrations” that will bring new theories, models and tools to rethink and re-design the roles of EU museums and libraries in building a really democratic and inclusive EU citizenship, based on a common heritage, encompassing both well established than less recognised and official communities. The “European Museums and Libraries in/of the age of migrations” paradigm in fact aims to express the concept of a collective memory institutionalization and public representation that addresses cultural integration and differences interdependency awareness with a specific focus on migration dynamics and movements, considered as “social facts” in need of a necessarily multicultural shared knowledge and multiple perspective.

Migrations (of cultures and people) across EU constitute an emblematic study and observation field that the project intend to perform critically in order to understand the actuality of the existing models of museological/museographical and archiving strategies and methodologies, and their correspondence to the requirements of the emerging multi-cultural and trans-national identity self-representation and recognition needs, caused by the social and cultural change of moving communities and ethnicities across EU.

The project adopt a careful approach tending to understand museum and library peculiarities in collections and contents organization established during centuries, as a pre-requisite to define their possible evolution and adjustments to fulfil new demands and needs in the age of migrations. In the same time the project is clearly distancing itself from enthusiastically pushing a pragmatist uncritical transformation of the established paradigms as the easiest solution for solving some evident museums and libraries inadequacies towards the contemporary wider and diverse audience and the presence of a pervasive digital environments. Therefore the project, first of all, will study, analyse and elaborate the knowledge about museums and libraries values and how they match with the point of view of a “migrating” society, where migration can be pointed out as a past event under which a community was dispossessed or confirmed its original identity, or a permanent condition in which all human beings constantly measure themselves with the presence of the culture of the “other”. At the same time, migration of knowledge is envisioned as another topic of our multi-layered social reality, where globalization and acceleration of mass informations are confronted with local and individual needs of self-consciously grasping social identity. Then the project will envision and experiment new sustainable and appropriate museum and libraries models, strategies and praxis to contribute to the EU citizenship “in/of the age of migrations”.

The look for common and shared values tends to be associated with a sustainable and enriching approach, but it requires caution in how this process can be built not super-imposing a complexity reducing strategy, selecting and electing as valuable meanings those to whom communities are already acquainted and encouraged by a majority or cultural opinion leaders. Multiculturality is a positive value until it is not pervaded by the rhetoric of cultural diversity preservation dealing with the freedom of culture and its transformative nature.

1.1.2.1 The MeLA general objective is:

a) To increase the awareness within public institution (museums and libraries) and policy makers, scientific audience and general public (Stakeholders, educational Institutions, SME) about the roles of museums/libraries for promoting a real democratic EU citizenship “in the age of migration” (that from here on will be paradigmatically used to describe the “Contemporary Complex Hybrid and Inter-cultural Society”).

b) To pursue “unity in diversity” in the age of migration, through museums and libraries policies, the MeLA project will work on two different layers of scientific objectives that are about the specific content of the research (research topics and related theories) and about the process of research (methods and structure/context).

c) Besides these ones, the research has other scientific objective more about general contents, related to wider research domains of study and investigations (Museum and library studies, Cultural and social studies, Museography and Library design). Both of them are structured in a common sequence that includes Up-dating the State-of-Art, Defining Knowledge Advancement (both in specific Field Themes and in the Proposal Project) and Identifying relevant Issues (both in specific Field Themes and in the Proposal Project).

1.1.2.2 MeLA Specific content objective (theoretical and empirical)

The **specific content objectives** of **MeLA** are theoretical and empirical objectives about the specific research **focus** of reinterpreting European Museum and Libraries in/of the age of migration. They are mainly associated to the **research topics** *Museums & Identity in the History, Cultural Memory is not a Paradigm: why to preserve it, EU Transnational Museum and*

Library Network, Cultural Studies in/for Museum Contexts: Museum Studies and ICT role in Museography and Exhibition Design.

1. To provide a complete and extensive, appropriate **knowledge overview** and comparative multidisciplinary and historical perspective about **museum and library studies in relation of migration studies** in order to examine the consequence of post national changes into museums and libraries "forms" in term of roles and missions (*museum studies*), structure of networking (*EU transnational museum system*), techniques, practices and processes, technologies;
2. To produce an innovative **knowledge progression** and advancement relatively to the state of the art about the topic of museums and libraries in the post national society, improving the understanding of their **new sustainable and innovative roles, missions and potential "forms"** (structure of networking, techniques, practices and processes, technologies) in citizenship processes and policies in/of the age of migrations (identifying, assessing, developing and evaluating potential theories, strategies and relevant issues, and setting up them in a sharable common information/knowledge base across EU);
3. To investigate, explore and **systematize the relevant possibilities**, opportunities, limits, critical urgencies, needs, of those new and innovative museums and libraries roles, potential forms and processes, in **theories and good practices** to empower museums and libraries capacities in defining and evaluating criteria, approaches, formats, indicators, appropriate to fit the complexity of "the age of migration";
4. To critically **elaborate models and scenarios**/proposals of new museums and libraries forms, practices and processes suitable and effective to respond to the cultural challenges of the "age of migration", also testing how physical forms, spaces and their organization can possibly be affected by this change of role and scope (new architectural expressions, new interiors, new models of exhibitions spaces, spaces for the increasing use of temporary exhibitions, etc.);
5. To **test ed evaluate** the coherence of the integrated and synthesised theoretical results and practical scenarios about new museums and library models for the age of migration (forms, role, processes, technologies) in a **virtual application** developed by action-research, promoting the re-organization and organization of innovative museums and exhibitions strategies, forms and processes for the age of migrations.

1.1.2.3 MeLA Process objectives (theoretical and empirical)

The **process objectives** are theoretical and empirical objectives about the methods and structure of the research:

- To **co-ordinate and support the knowledge documentation, sharing and implementation** about the topic of "European Museum ad Libraries in/of the age of migration";
- To **provide adequate platforms** to discuss topics and issues and stimulate and produce knowledge advancement, about "European Museum ad Libraries in/of the age of migration" (think tanks modules, seminars, wks, international conferences);
- To identify/**produce innovative research methodologies**, capacities and processes, in the field of "European Museum ad Libraries in/of the age of migration", combining qualitative research with action-research, humanities with social studies, experimentation and design;
- To **disseminate the results** as widely as possible in the EU and worldwide devising strategies to involve relevant communities, stakeholders, practitioners, policy makers, education institutions, museums and libraries in the making and/or diffusion of relevant issues in the field of "European Museum ad Libraries in/of the age of migration".

1.1.3 Main Outcomes

The main outcomes of MELA research are encompassing a wide range of results and products related to the previously presented objectives and achieved and pursued through specific WPS. All the outcomes will provide, together with the expected state of art advancement, effective answers to the project objectives on increasing the awareness and capabilities of museums and libraries about their roles in promoting the EU citizenship "in the age of migration". Outcomes are quantifiable too and will have significant impact on the consortium member and on the overall stakeholders and wide public. They are mainly:

- **New theories on the specific topics and domains of research** (WP1 Theme; WP2 Theme; WP4 Theme):

After defining the State-of-Art, investigating the main research themes (*Museums & Identity in the History, Cultural Memory is not a Paradigm: why to preserve it, EU Trans-national Museum System, Cultural Studies in/for Museum Contexts: Museum Studies and ICT role in Museography and Exhibition Design*), the research intends to identify potential advancement, stimulating the development of knowledge with critical elaboration of knowledge advancement & identification of relevant issues: i.e. organisation of knowledge communication in libraries and museums, new conditions of functioning, politics of cultural missions, new ways of collaboration between directors, curators, archivists and architects in reorganizing organisation and physical spaces of libraries and museum.

- **New operative strategies in the specific topic of WP3 Theme** (*EU Transnational Museum and Library Network*):

Inter and multi-cultural assets of knowledge access need to build a super-national network of institutions to pursue a collaborative advancement of elaboration of knowledge and its widest accessibility through a new models of fruition of museums and libraries that goes beyond the concept of nation as a “border” to the circulation of different ideas and cultures.

• **Museums/Libraries new mission, role and design (WP7):**

The scope is envisioning museums and libraries for the post national society with the exploitation of new missions and roles for Museums/Libraries in relationship and in juxtaposition with their traditional role in representing cultural identity. Libraries and museums are “architecture for thinking” whose organisation in terms of functional spaces is affected by new conditions of access and use in multi-inter-trans national sharing of culture and knowledge. One question is: how these changing conditions will transform the space and the form of these two institutions relating to constructed space and subject?

• **New technologies in the specific topic of WP5 theme:**

Focusing on sharpening and widening the tools for accessing and elaborating knowledge, that in libraries and museums is mainly embedded in books and objects but that need to be reorganised in complex structures of interpretation and communication: i.e. different and innovative media, digital archives, net, virtual reality, etc. The matter concern the different “uses” that a multi-cultural and multi-identitarian approach to libraries and museums may express.

• **New Research Exploitation Methods (WP1-5):**

Use of Think Tank model of multi-disciplinary groups of work as the core phase of each WP. The Think Tank process provides powerful tools for dealing with deeper and longer range issues, develop holistic thinking patterns, stimulate creativity in a field today seems far more concerned with standardization, and renew the spirit of the participants.

• **Virtual Models (WP8):**

The production of experimental virtual designs in museum and libraries as a test verification after the results connected with the first Critical Elaboration work (WP7) as a tool to evaluate results and measure the operational effectiveness of the developed theoretical reflections and their applications.

• **Public Awareness Raising (through all Dissemination initiatives):**

The research outcomes are intended to be factual tools for academic and cultural institutions in rethinking and reorganizing museums and libraries and also the research and didactic in museum studies, museography, design of spaces and architecture of libraries and exhibitions. Three kind of actual outcomes are thought to be put in practice:

1. Guidelines & Good Practice (WP9):

A sort of handbook(s) of multi-disciplinary approach to the organisation of libraries and museums for the near future.

2. Commissioned Art works (WP8):

The role of art as theory and practice of reflective and critic attitude to ever changing reality can stimulate the development of knowledge advancement as a different “point of view” on the museums role and functions. Art installations and exhibitions can become an extraordinary media of creating a wider consciousness of the question of the new multi-cultural identity for museums and libraries in this century.

3. Travelling Closing-Exhibition (WP9):

a specific form of dissemination through a public temporary exhibition brought through museums, libraries and other cultural institutions in EU.

Synthetic table

Research Domains	Objectives	Research topics/ focus	Tools/methods/ activity	Outcomes
1-3	Up-dating the State-of-Art	<i>1. Museums & Identity in the History</i>	Desk research & on field investigations	theory
	Stimulating the Development of Knowledge Advancement (both in the specific topics of the Project and in the wider research domains)	<i>2. Cultural Memory is not a Paradigm: why to preserve it,</i> <i>3. EU Transnational Museum and Library Network,</i> <i>4. Cultural Studies in/for Museum Contexts: Museum Studies</i>	Think tank, Art exhibitions	Theory, art exhibition
	Gathering/Collecting Knowledge Advancement (both in the specific topics of the Project and in the wider	<i>5. ICT role in Museography and Exhibition Design</i>	IC	theory

	research domains			
	Critical Elaboration of New Knowledge Advancement (in the specific topics of the Project)		Desk research & on field investigations	Theories and strategies (roles), Technologies (WP reports)
	Identifying relevant Issues (in the specific topics of the Project)	<i>New roles of museums/libraries for promoting a real democratic EU citizenship "in the age of migration"</i>	Desk research & on field investigations	Good practice
	Testing and Verifying theories and recommendations out of previous research results		Pilot application/ design	Virtual Models
	Elaboration of Guidelines and Best Practices for improving Museums&Libraries Missions and Roles		Desk research & on field investigations	Guidelines

1.1.4 Strategic Approach (Empirical & Theoretical) and (key-points)

The General objective of the **MeLA** Proposal is, with the words of *Working Programme 2010*, “to generate an in-depth, shared understanding of complex and interrelated socio [cultural] economic challenges Europe is confronted with, in particular with the view of providing an improved knowledge base for policies in the fields” of Cultural Heritage, Museum and Library Studies, their Missions and Design.

Strategically the project is determined to address important societal challenges through an integrated approach specifically designed in order to set its ground-breaking nature in the better conditions to improve the achievement of meaningful results and effective impacts, and, in the meantime, establishing a repeatable and well suited to the topic methodological framework, based on a systems and processes, formats and platforms, techniques and tools, that could become a reference for forthcoming actions in the field of Museums and Libraries studies.

Some strategic key points explain the proposed innovative approach and research process at different level:

- 1) on **content**: widened from the EU dimension proposed in the call to the concept of incoming migration of other cultures within the European countries and borders, thus focusing on the "European Museums and Libraries in/of the age of migration" as identity representations of a complex and hybrid Culture;
- 2) on **methodology**: combining theoretical and empirical models; the use of multidisciplinary approach, tools and methods for investigations, in an integrated and comparative view, and in addition applies Art Practice as a critical interrogations to define problems and alternative perspective on research topics;
- 3) on **structure organization**: reflecting the project methodology and overcoming conventional practices and procedures usually used by experts in Cultural Heritage, Museums and Libraries studies.

1.1.4.1 Contents

Respects to **contents**, starting from the FP7 Work Programme Call for post-national museums in EU, the **MeLA** Proposal stresses more on the necessity to widen the discussion from within European Countries Culture to The ‘Others’ Culture strongly present in our contemporary Western World and thus focusing on the migration dynamics as platforms for "moving culture through Europe" (Pietromarchi: 2005). Migration movements in fact enable places to become containers to convey bottom-up inputs, thanks to mobility, and to the net of identities and stories belonging to different regions and populations. This broadened perspective will promote EU as a privileged laboratory for intercultural dialogue and cooperation, that looks at that commonalities and differences that are not only consequence of the new forms of interactions allowed by the opening of the frontiers of the post-national society but result of exchanges and acknowledgment practices deeply connected with the capacity of accepting the relationship with the “Other” presence, flows and transition movements. The image of politic EU doesn't correspond with the cultural one: EU identity is based not on the geographical identification but on the sharing of a common imaginary terrain founded on difference understanding, condision and ability of "translating" in a sense more extended than a linguistic one (Balibar: 2003), giving voice and rooms for expression to otherwise marginal or invisible migrants communities. So the topic of a post-national culture representation is tackled interpreting the identitarian instances of nomadic communities, their identification and acknowledgement processes

carried by institutions and public bodies, to endow them with self-representation tools, that could become politic too. In this sense museum and libraries are not only taking the challenge of a wider audience to satisfy, but the empowerment of the "Other", ensuring the possibility of an extra-territorial place where the frontier is not a limit but a passing-through and crossing area.

1.1.4.2 Methodology

Methodologically, in the whole MeLA project the Consortium is concerned to improve the link between theoretical and empirical research through appropriate methodological innovation and multidisciplinary vision.

The program is characterized by two methodological **principles: multidisciplinary and complementarity**, in order to define a meta-cultural model that will integrate the contributions from diverse humanities and disciplines. The research will so benefit of collaborative actions providing, through a network, a multiple perspective and vision: one of the strategic aims of the project in fact is the building of a Network of expertises to strengthen the involvement and collaboration, the exchange of knowledge and competences in the field among "*peers*" coming from different angles and perspectives. The will of building a *peer conversation* among excellences, leads to search for partners covering discipline and expertise complementarity more than homogeneous geographic distribution. The special expertise of each member will be put to strategic use in developing the international research programme in a systematic common framework (see point 3 following).

Concerning specifically the **approach, it is both theoretical and empirical**, in fact the research will be carried out mixing the phenomenological approach, based upon the collection and recognition of paradigmatic contributions, with the interpretative and explorative approaches, in order to producing and establishing a systematic theoretical background and a reference frame of best practices depicting the museum and libraries role in cultural heritage legitimating and identity building processes in trans-national and migration contexts.

Organisational and conceptual visualisation methods will be adopted in the interpretative phase, in order to place the museums and libraries in a complex and articulated system of knowledge, deeply connected with the cultural, social and technological context, the community and the public, the professionals and technicians, and all the actors that can take a crucial role in stimulating, proposing and establishing a reflective discourse around museums. The practice of envisioning new scenarios and strategies will be applied, in the explorative phase, to shape museums and libraries concepts that will be explored with an operational and participative approach through action research that in this way will be the method used to verify and validate the design hypothesis too. Researching in 'situated' context is particularly challenging in Cultural Heritage and cultural heritage specifically in Museums and Libraries, since many competences and professionals are traditionally involved in order to manage the Cultural patrimony, generating a very complex and trans-disciplinary multi-actor system. Nevertheless, the collaborative and participative dimension of the action-research, can facilitate the agreement and the sharing of knowledge among the diverse professionals involved and help to reduce the gap between theory and praxis.

In particular, the project adopts a **"research by art" approach** in investigating the topic, as a non conventional research format overtaking the usual research praxis in the fields of human studies, and integrating the critical and theoretical reflections with a practical and operational attitude closer to the object of study and documentation. Art is emerging as an influential actor in providing interpretation strategies for contemporary society, hybridating itself with sociology, philosophy, linguistics, politics, urban planning. Artists place their experimentations and practices in the field of social and economic changes in order to provide interpretations and representations and to propose possible paths for solving problems too. Their interventions usually operate in a symbolic dimension, leveraging on imaginary to create cohesion, condensation and co-vision and moving across translation and interpretation, autonomous and unruly experimentations, their unusual and not dogmatic perspective can often generate deep insights useful to disveil and understand the reality.

1.1.4.3 Structure

The proposed strategic approach is also strengthened by a **peculiar and efficient project structure** and architecture based on empirical and collaborative research and reflection upon contents in order to produce new shareable knowledge. These practical-empirical reflection and production tasks rely on a "thinking laboratory" research concept, drafted around three main research activities that, as a whole, provide an innovative strategy never applied before with a systematic background and international perspective, to the topics of Museum and Libraries missions and development for the post-national society. The three activities are specific workpages such as: 'on Field investigations' & 'Desk Research'; 'Think Tank' modules; International Conference with Call for Papers. Each one of them tackles the issue with the relative established and authoritative procedures but with different grades of formality, transdisciplinarity, dynamism, participativity and creativity for the generations of new knowledge and concepts. The traditional theoretical research is split in desk research and in on-field investigations, providing a wide overview on the topic through literature research and case studies collection; the think

tanks modules make available specifically tailored exchange platforms for 'peer to peer *conversations*' of experts in the field; the international conferences help in systematizing and positioning the consortium in the global research arena, diffusing its actions to a wider network, inviting contributes and comparison with other experts and professionals, and to the public too, to generate a positive social impact on culture understanding and accessibility. So, the different purposes of the workpages, all together, fit in a paradigmatic work methodology and tool to understand and socialize the change of models needed in order to define the meanings of the common EU cultural heritage necessary to build a collective knowledge and citizenship, in relation with migrations of communities and their representative institutions such as museums and libraries. The research process aims to become also a scientific community building shared "experience", for all the partner involved, believing that only through a dialogic and participative involvement is possible to generate a valuable advancement in the field.

1.1.5 Domains of Study and Research (topics & questions)

All heritage resources, places and spaces are associated with memory. Natural and cultural landscapes, specific sites, aspects of the built environment, monuments and material in museum and galleries can all trigger and shape individual memories as they are related to personal experiences. However, they also play a powerful role in shaping collective memories in terms of what is selected for preservation and storage, and how these resources are interpreted and presented. Reinterpreting cultural heritage, in term of meanings and values of history and memory, identity and diversity, and their collective representation through institutional bodies (Museums and Libraries) at a scale not constrained by national borders and for a larger audience, imply a more proper definition of this urgently asking for responsible answers field. It's therefore necessary a "research setting" process in order to problematise the call and establish an appropriate multidisciplinary and comparative perspective ensuring the involvement of a wide range of humanities competences and approaches. The concept of the research has been framed in more detailed domains of study and research that represent the theoretical and thematic areas of investigation considered and selected by the consortium as the most meaningful and promising topics for positioning emerging research questions.

a) The **first domain** concerns **the role of institutionalization of cultural memory in institutions such as Museums Galleries and Libraries in defining/building National Identity**.

"It is true [...] that in Europe, where in the late eighteenth and early nineteenth centuries museums often formed adjuncts to local literary, philosophical, and scientific societies, museums were (sometimes) significant components of the bourgeois public sphere, articulating principles of reasoning and forms of public discourse and social relations that stood in opposition to absolutist regimes as well as to aristocratic or courtly patronage." (Bennet, 2006)

For centuries museums and libraries role has been focused on preserving and showing knowledge as an instrument of "power representation and exhibition", with the result of creating a distance based on distinctions (Bourdieu, 1979). These processes have been responsible of shaping that knowledge that was fixing and conveying the leading cultural and more representative mainstream, into a conventionally agreed national institutional identity. Actually, today's museums and libraries are more and more no longer conceived and built in the image of that nationalistic "temple of culture", since in the last years they underwent to a deep process of internal reflection that resulted in many modifications of their missions, their role in the community, organization, functions and potentials according to the context and the social, economic and political imperatives that surrounded them (Hooper- Greenhill: 1992), pointing out time by time, their educational vocations, their archiving, ordering and framing responsibility, their cultural production potentials, their public functions in understanding and providing awareness raising actions. In this evolving context, their authorship in selecting and legitimating the cultural value of common heritage to make it accessible and inspiring for people, still remains crucial, especially in a world characterized ever more by fluidity and relativity of cultural assumptions, where identity is considered a cultural product or the result of a social construction and negotiation (Aime: 2004, Sen: 2006) and therefore suitable of transformations or contaminations with aspects and qualities from other cultures.

Central **questions** about the modalities of institutionalization of cultural memory and defining a collective identity include the following:

How museum/libraries perform "metacultural operation" in order to transform cultural asset and habits in common heritage (Kirschenblatt-Gamblett: 2004)?

How a representational machine or "exhibitionary complex" (Bennet: 2006) grounds the sense of identity and constitutes the skeleton of memories?

How these museums/libraries metacultural operations function as mechanism of social triage (sorting people into different groups and arranging them hierarchically) (Bennet: 2006) and of distinctions (Bourdieu: 1979) or as instrument for differentiating population (Hall: 2006)?

How museum and libraries relate to “ruptual moments” and transformative logic of culture (Bennet: 2006)?

How museums and libraries work as “people movers” and engine of social transformation (ability to mobilize identity, instrument of civilizations, installing new dynamics of self-development) (Bennet: 2006)?

b) The **second domain** concerns both **International migration** and **EU policy for building a Political Social and Cultural European Citizenship** and their interference with **Collective Representation on National base**.

As Appadurai pointed out (Appadurai: 1990), the disjunctions and separations of global culture affect different dimensions and social aspect of life, defined as *scapes* that encompass *ethnoscapes*, *mediascapes*, *technoscapes*, *finanscapes* and *ideoscapes*. In addition, internal migration and the encounter and comparison among different cultures, changed the social structure and impacted on the multiplication of occasions for shaping and structuring collective cultural identities, their meanings and functions.

Becoming social affiliation fluid and uncertain (Bauman: 1999), the question of identity has become critical as well.

Identity has therefore become a dynamic “container”, neither sole nor exclusive: it’s the result of a selection of factors or categories from time to time remarkable, in regard to a context or a social system (Sen: 2006). Identity becomes the space (and then the result) between the purpose of being in a certain way (given bonds and environmental opportunities) and its recognition by others (Anolli: 2006) also on the basis of the past, that is, to be more precise, a synchronic depository of cultural sceneries, an archive to resort by necessity (Appadurai, 1986) and, at the same time, represents the possibility of rational choice with respect to identity (Sen: 2006). As a result, the boundaries among different cultural identities have lost their precision and clarity and permeability becomes a permanent matter of fact.

This state of uncertainly and ambivalence of identity has been pointed out as a negative loss and fragmentation of reference point for the communities, and, at the opposite, as a positive opportunity to emancipate the concept of identity itself, shifting it from a dimension of purely expression to the one of building of the identity through negotiation processes.

EU policy faces the challenge of the cultural diasporas with the building of a transnational community that integrates the maintenance of the originary identity and the processes of acculturation to a new common culture, dealing between cultural homogenization and heterogenization and pursuing “unity in diversity”.

As a result, the response to cultural ambivalence or indetermination has not been lead by “assimilation” or hybridation processes (Bauman: 1990) but empowering the visibility and acknowledgment of different minoritarian cultures, capable to take advantages from conditions of extra-territoriality and states of exception in a positive sense. This has been also possible thanks to the bottom-up development of new ways and networks of communicating and self-representating those “insurgent community”, allowed by digital technologies, and promoted on a base that is denationalizing the concept of State in favour of a not conflictual of ethnicity (Bauman: 2007) and use of diversity (Clifford: 2000).

Central **questions** in this framework, include the following:

How cultural diasporas and new ethnic identities no longer tied to specific geographical regions interfere with cultural identity and community building representation processes (Camarena, Morales: 2006)? How migrating cultures and communities are repositioning themselves in the context of a trans-national society?

How the fragility of minoritarian communities deals with the attempt of “assimilation” and homogenization played by globalisation and in the same time with the accessibility to new platforms and tools useful to impact global awareness and defend the communities integrity itself?

How this paradox of globalisation can be addressed by cultural and citizenship policies?

How the development of networks and connections among local communities made possible by technologies and social organisation or institutional bodies, affect and impact the concept of the transnational citizenship and its representation?

How metaphors like “contact zones” (Pratt: 1992), and “archipelago of exceptions” (Bauman: 2007) can become critical to the representation and performance of the hybrid identity of a post-national society?

c) The **third domain** concerns **museum and libraries missions, curatorial practice, exhibition and museum design in the context of forthcoming complex hybrid multi-cultural and over-national Europe**.

As stated before, museums and libraries are not any longer only places for culture and knowledge representation but cognitive systems aiming at continuously transforming the heritage in shared forms of cultural production and reproduction, while, at the same time, societal and cultural over national changes are settling down common experiences and patrimony in an “open ended knowledge system” (Sennet: 2009), suitable of possibilities of evolution, transformation and adaptation. Museum is nowadays at the core of an important process of institutional transformation.

The most important institutional transformation of the “museum apparatus” in recent times is maybe the one that sees museums having changed their nature of privileged place for conserving and exposing “things”, to a new powerful medium of social communication. Museum is now a sort of stage for representation-action (performance-action), organized

in a space where audience is perfectly involved into the museum contents and, indirectly, into the image of the museum towards society and its diverse components.

At the same time, the concept of museum as a collective place has become increasingly consolidated in a context, like the current, where museum diffuses an articulated dimension of enjoyment of the social leisure, so that museum users are no longer just academics, clerics and amateurs or enthusiasts, but even curious persons, tourists, flâneur who consider museum as an attendance and meeting place (as theatres or cafés were in the nineteenth century). These people go to museums to browse the bookshop, participate in conferences or other events and, eventually, to visit exhibitions.

The whole conditions grows within the society of the acceleration of consumptions and nomadic production, work and leisure, so that museum has to deal with the processes of instability and mutability of modes of use and management of its contents. It has to innovate and renovate its offer according to the dynamic cycle of globalization of cultural consumptions and entertainment. At the risk of losing its founding statutes of "a non-profit making permanent institution in the service of society and of its development, open to the public, which acquires, conserves, researches, communicates and exhibits, for purposes of study, education and enjoyment, the tangible and intangible evidence of people and their environment" (see: ICOM, International Committee of Museums, "Code of Ethics for Museums" (2006), Glossary).

Museums and Libraries, as repositories of knowledge by means of interpretation of the "objects" they preserve, must continue, as they have always done, in losing their "age-long (endless) functions and never stop to actualize and re-organize (to restart on new basis without turning back)" (Dagognet, 1984). Museums and libraries are both places for material conservation ("things"), preservation of memories and culture, transmission/communication of knowledge. They are similar in their function of preserving, where the task of safeguarding heritage is delegated to deposits (repositories). In reverse, they differ in the modes of access and enjoyment of this heritage and in the ways of transmission/communication, of the knowledge, that belongs either to the library's collections of books and documents or to the museum's collections of artefacts. In museums the exhibition belongs to the very discourse that the institution enunciates to visitors (and it only changes in relation to the shifts in the cultural policies of societies, or to the historical period or the philosophy of the curators). The cultural fruition of librarian heritages instead is more markedly related to an individual research, a personal construction of a survey: access is not "guided" but open to multiple interpretive possibilities and modes of using of the cognitive heritage. Limitations to this freedom may result from binding factors: knowledge of the language or the unapproachableness of some texts (eg for reasons of conservation). However, computerization and digitalization make closer the realization of an on-line universal library.

Is it possible to imagine a similar structure for a museum, able to carry out the universal ideal of the Museion in Alexandria?

Beyond the possibilities offered by the internet (with which you could create a sort of "museum of museums" as a "network of networks"), something similar already happens through the practice of temporary exhibitions, travelling or not. The rhetoric of exhibiting is a vital component of the identity of the museum institution: arrangement, settlement, "narration" are part of the same rhetoric. They are culturally and ideologically connoted by the historical period, cultural context, politics, the choices of different actors involved into the exhibitionary complex.

There is an evident shift in orientation away from the museum's artefact toward its visitors (from the objects to communication). The crucial terms are *experience* and *interpretation*.

There is an evident shift in orientation away from the museum's artefact toward its visitors (from the objects to communication). The crucial term is *experience*.

Museums were once defined by their relationship to objects (collections-keeper-conservation were the terms); today they are defined by their relationship to visitors: the growing of temporary exhibitions and renewal of exhibition spaces devoted more and more to communication and entertainment of the publics are among the major activities of these institutions.

Central **questions** include the following:

How museums and libraries convey the variability and complexity of intersections of the musicological and globalizing processes (Kratz and Karp: 2006) in the construction of a post-national and trans-national identity?

How cultural negotiation processes are re-mapping museum and curatorial practices as site, institution, category, organisation, set of social processes, technology through which values are produced and as a domain of interaction?

How museums/libraries deal with the idea of representation of cultures and their authenticity in the post-national society?

How museum explore the differences between cultural diversity and cultural relativity? How museums can/play the role of mediators in cultural exchange (contact zones) (Bennett: 2006, Pratt: 1992)?

How museums/libraries transcend national boundaries and address a variety of audience?

How do museums take the commitment of dialogic, participative and multisensory forms of visitors engagement that challenge the authoritarian and mono-centric form of didacticism already existent (dialogism as regulative principle in museum practice) (Bennet: 2006)?

How does multiculturalism result in museum displays (detach museums from hierarchical arrangement between different cultures to the re-organisation of the practice of looking) (Bennet: 2006)?

What different kinds of cultural objecthood are produced by the reconfiguration of the relations between objects, and between objects and persons, within museums where such concerns predominate? What role do these play in putatively reshaping the social by being mobilized as parts of civic programmes which aim to act on relations between ethnically differentiated communities as opposed to those between hierarchically ranked social classes? (Bennet: 2006)

How to transform the visit to an exhibition in a real journey into the other-than-self? What tips an organizer and an exhibition designer can draw from their own experience to make what they show talking to the visitor? How a user fits with his culture? And what happens to the culture of a minority when it becomes part of the hegemonic cultural politic of an important museum? What is the relationship between the “universalistic vocation” and the contextual character of what we call, almost never agreeing on the definition, cultural heritage?

1.1.6 Relevance to the Call

The MeLA Network seeks to build a European infrastructure that promotes the design and implementation of a European research on the themes of **Museums, Galleries and Libraries as Places of complex hybrid multi-cultural and trans-national Representation**.

The programme will be rigorously comparative and multidisciplinary, and is expected to achieve high-quality, policy-relevant output. Already in the *Working Programme 2002-2003* of the First Call of the *Sixth Framework Programme*, under *Thematic Priority 7* (Citizens and Governance in a Knowledge Based Society), *Research Area 3*, under heading 3.1.1, the European Commission has set out a number of objectives and tasks that address this complex issue. *Migration, immigration and multiculturalism as challenges for knowledge-based societies* are specified as key topics. And in the *Working Programme 2010* in the Call of the *Seventh Framework Programme*, under Theme 8 (*Socio-Economic Sciences and Humanities*) and Activity 8.5.2 (*Diversities and Commonalities in Europe*), under the heading SSH.2010.5.2-2, delivers the question: *Reinterpreting Europe's Cultural Heritage: towards the 21st century Library and Museum?*

Our objectives fully concur with the FP7 strategic aim of supporting and developing the social sciences and the humanities, including Museography, Museums and Exhibition Design, in relation to growth of European Union, overcoming National-State idea & policy, and in dependence of migration, immigration and multiculturalism. Our goal is to produce high-quality research in areas of policy and cultural heritage management relevance, while structuring the disciplines involved so as to take full advantage of the opportunities of the emerging European Research Area.

The themes such as of Museums and Library studies, in connection with the in-depth research of their relation with National Identity and Collective Representation, and international migration and the integration of immigrants have been on the research agenda for some time, and a relatively large body of literature has emerged. However, a great deal of this knowledge is local, and it applies to specific national, regional or municipal circumstances. International comparisons are notoriously thin on the ground, mainly because research agendas and the corresponding funding opportunities tend to be confined to national boundaries.

An additional problem is that there has been really little production and research investigation in linking the two domains together and develop further understanding on both phenomena. Probably the main large and extensive research dates back to 2001-2006, the *Museum Frictions: Public Cultures/Global Transformations*, a trans-national network of scholars, artists, and museum professionals who met in New York, Buenos Aires, Cape Town, and Bellagio over a period of six years with the supported of the Rockefeller Foundation and under the enlightened leadership of Ivan Karp. *Museum Frictions* focused on globalization, it recognizes that museums are implicated in historical legacies, such as that of colonialism (itself an expression of globalization), and investigated through theoretical research and case studies exploitation (Karp: 2006). Despite this, a number of research institutes have embarked on international comparative projects, and gradually the contours of a more international research programme are becoming more recognisable. One of the most outstanding and last longing is ‘NuMe’ (MSCF-CT-2006 - 046067): whose ‘program is to develop the tools, concepts and organisational resources necessary for investigating and comparing the major public structure of National Museums, as created historically and responding to contemporary challenges of globalisation, European integration, and new media. What are the forces and values of traditional national display in dealing with challenges to national, cultural and political discourse? This will be achieved by a series of conferences providing a venue for younger scholars and eminent researcher from Europe to gather and develop the multi-disciplinary competence necessary to understand and compare the dynamics of national museums in a framework for broader historical culture and identity politics.’

Yet, however relevant these joint projects may be, many of them are still based on *ad hoc* cooperation—they commonly involve a limited and arbitrary number of partners and are not driven by a consistent European research agenda. While this may be a weakness of the social sciences in general, it forms a particular hindrance in an area with such an international scope as Identity (national, trans-national, over-national) and its Representations within a multicultural context.

Over-national specificities do not come to light until they are studied in a comparative research setting. What is now needed is an international comparative approach that exposes and analyses national particularities. Merely comparing individual countries does not suffice, since multi-Identity Representations in such institutions as Museums and Libraries are a product of a multitude of factors at many different levels. An ideal programme of research would permit both contextual specificity and structural comparison, and would incorporate the insight that the subject of study is simultaneously influenced by local, national and trans-national factors. The **MeLA** Network promotes the development of a comprehensive European research programme that will ensure such standards.

The Network will begin as a collaborative consortium of 9 research institutes. The constituent institutes are already well established, have a record of high-quality research, are firmly embedded in local, national and international networks of research, policymakers and other operative institutions such as Museums and Libraries, and have already undertaken a range of similar projects. While a selective approach has been taken in inviting initial members in order to meet the FP7 quality standards, the Network will invest in the creation of a larger research community.

The members of the Network will also make systematic efforts to disseminate the results of their work to a wide readership, particularly policymakers, Museums&Libraries institutions, but also to a wide public, in the form of short briefs, large readers, exhibitions and audiovisual products. These will be distributed through the available electronic means of communication, as well as at outreach conferences and workshops organised by the Network or other institutions. Cultural policymakers, M&L institutions and other users and stakeholders will be expressly invited to take part in such exchanges.

1.1.7 Partners

The challenges to the classificatory procedures of the cultural and historical sciences that are the mainstay of Western curatorial practices that have come from a range of quarters - from postcolonial theory, indigenous critiques and counter-knowledge - and the divisions that these have occasioned within Western systems of thought closely associated with museums, mean that there is now a much greater tug-of-war between competing knowledge regarding the arrangement of the relations between objects and persons within the museum space (Bennet: 2006).

In terms of research capacity, the consortium members have committed themselves to contribute with a relevant number of permanent Scholars; while a large number of external researches and PhD candidates will be involved during the whole proposal development. In terms of the disciplines represented, the consortium's spectrum covers all of the relevant areas within the Call topic, and all institutes have performed high quality multidisciplinary work within their own programmes. The overview of special expertise demonstrates both the broad spectrum and the complementarity of the participating institutes. The members listed below can build, on substantial past and present experience in joint projects, are strong and trustable Network of Excellence to exploit the delivered Proposal.

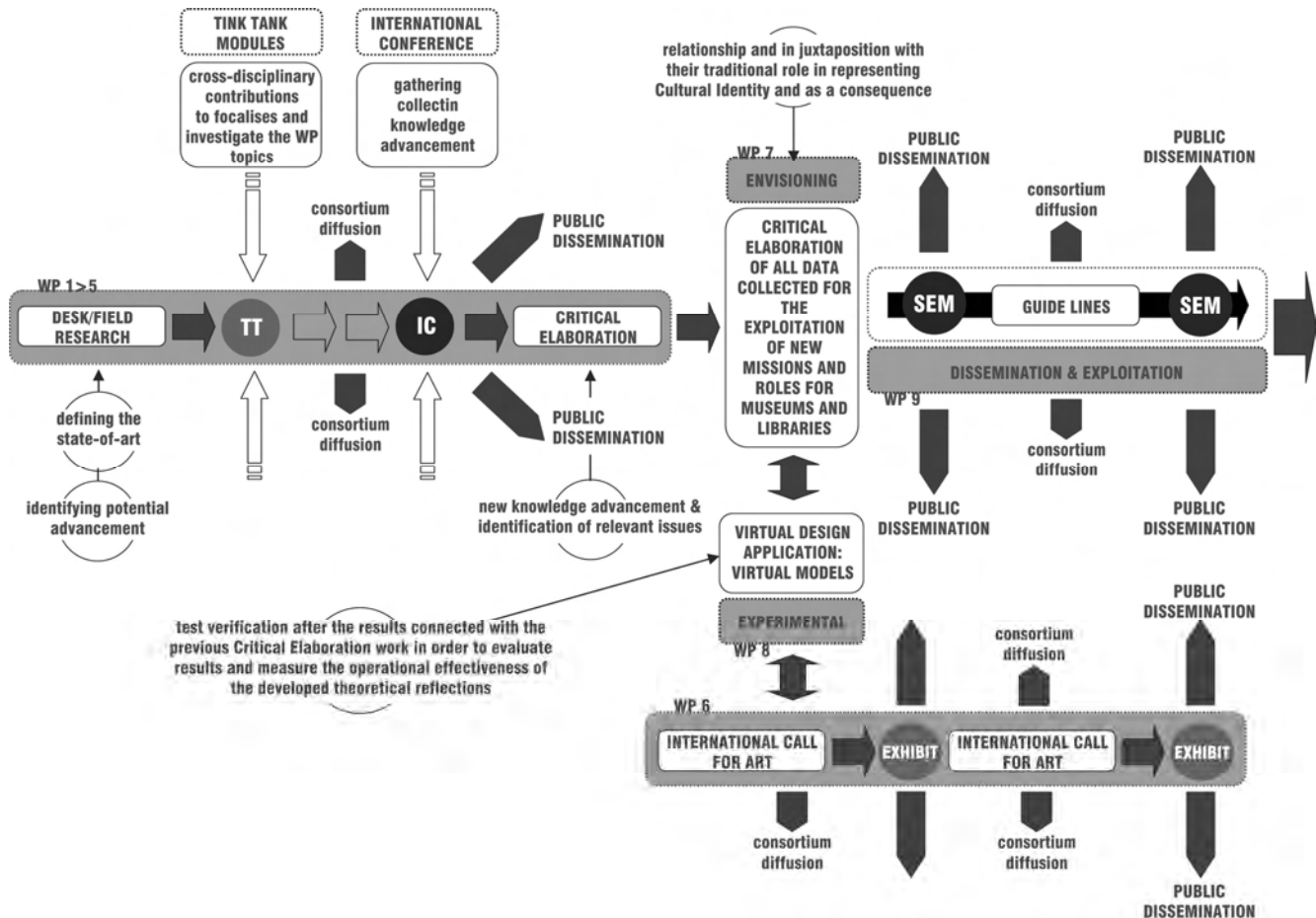
1.1.8 Activities and achievement processes

Some of the current research of all **MeLA** members has been brought together into one programme consisting of 9 WPs. The basic criteria for creating such WPs are content and size. *WPs* will be formed throughout the programme, each managed by a *WP Leader* (or leaders). They will ensure the relative homogeneity of the researchers brought together in such a WP. WP Leaders should be senior researchers, authorities in the domain of that particular topic, and they should also have organisational abilities. Second, an overarching organisational structure will be needed that will launch cross-WP initiatives and link together the WP topics by recommending studies that transcend the cWP level. Each member of the Network is, in principle, involved in every activity. Some, however, will carry out specific tasks, assume leadership roles or take particular responsibility for (parts of) the Network Programme.

1.1.9 General Structure

To fulfil its overall task, the project has been divided into different themes (**research topics**) and in several actions mainly performed through specific Working Packages (**WPs**) and **Tasks**. Every WP has one or two curatorial Partners in relation with the specific research competences and skills of each participant. The project will be developed mainly through 5 research tools used to exploit the different themes in relation with the central topic of the whole proposal: these are '*on field investigations*', '*desk research*', '*Think Tank*' modules, '*International Conference*', and an innovative '*Research by Art Practice*'. Some of them, like the surveys on site and the conferences, are standard research methodology some others are by contrast experimental in themselves, like '*Research by Art Practice*', and adopt an interdisciplinary approach in order to investigate the research themes through unconventional disciplines. Some others, like '*Think Tank modules*', are taken from different domains, and have been chosen because their peculiar approach can better focus and investigate the topics, providing new perspective and ideas: we believe an actual and complex topic such as new missions and roles for Museum Libraries and Galleries in our post-national society, needs new and groundbreaking approach. This kind of organisation should lead both to a better investigation research work and to a stronger networking in order to widen the discussion from

within European Countries Culture to the 'Others' Culture strongly present in our contemporary Western World and in order to define practical and theoretical guideline for *European Museums and Libraries in/of the Age of Migrations*. The project will start with the first 5 WPs and the dissemination of Consortium's research activity. Following, there will be the exploitation of WPs results achievements and all the activities related to matching MeLA expected results and outcomes.



1.1.10 Detailed Project structure

WP 1-5 KNOWLEDGE DEVELOPMENT (ON SPECIFIC WP THEME)

These WPs will in-depth investigate the main research themes: *Museums & Identity in the History*, *Cultural Memory is not a Paradigm: why to preserve it*, *EU Transnational Museum and Library Network*, *Cultural Studies in/for Museum Contexts: Museum Studies* and *ICT role in Museography and Exhibition Design*. WPs are articulated in five main research & productive tasks/ structures (each one developed mainly through 4 research tools: these are 'on field investigations', 'desk research', 'Think Tank' modules, 'International Conference').

Task 1: Defining the State-of-Art on specific WP theme through Desk/on Field Research& Investigation and identifying Potential Advancement on specific WP theme through Desk/on Field Research& Investigation

Task 2: Stimulating the Development of Knowledge Advancement on specific WP theme through Think Tank modules

Task 3: Gathering/Collecting Knowledge Advancement on specific WP theme through International Conference

Task 4: Critical Elaboration of New Knowledge Advancement & Identification of Relevant Issues on specific WP theme through Desk/on Field Research&investigations

WPs are partially overlapping in order to improve the exchange of information among them. At the end of the WP development, during the transversal phase of dissemination and exploitation (WP 9), all collected data will be elaborated (Task 4) in a WP Report containing new theories, strategies on specific WP theme (see 1.1.4 Main outcomes). The contents of all Reports will be presented and discussed during The Mid Term Seminar (T9.2) and, during the final synthesis phase, they will contribute to the first draft of general guidelines (WP7).

Task 1: Defining the State-of-Art and Identifying Potential Advancement

The first task of the WP's activity, the responsible partners develop a reconnaissance survey on the state-of-the art and on potential advancement about the main WP topic. Because of the fundamental account of the information and the data collected and its subsequent elaboration, the first phase will last for the most part of the WP overlapping with the Think Tank Activity and partially with the International Conference organisations. *Desk Investigations* (through critical deepening of literature and case study) and *'On Field Research'* (through interviews, monitoring of case studies, etc.) will provide the preliminary skills and a survey about the state-of-the art indispensable for the 'Think Tank' phases.

Task 2: Stimulating the Development of Knowledge Advancement

The quality of presented Proposal and its connected results are mainly committed to the innovative structure drafted upon 'Think Tank' principles proposing cross-fertilization between Management and Research. The Think Tank process is the core phase of each WP and it is used for an in-depth consideration of issues and challenges whose relevance reaches beyond the individual person or programme and the immediate time frame. Under the current scheme of things, the primary method of learning and problem solving lies in workshops, conferences, consultations, and materials related to specific areas. All these tools must usually be relatively structured resources directed to goals, tasks, and immediate problem resolution. The Think Tank process endeavours to step beyond and provide powerful tools for dealing with deeper and longer range issues, develop holistic thinking patterns, stimulate creativity in a field today seems far more concerned with standardization, and renew the spirit of the participants.

For each WP are activated intensive TT sessions lasting one day each; the sessions are aimed at the exchange of ideas and at theoretical and the practical reflections in order to move forward a strategic vision of the focused topic, with the specific intent to modify it in an innovative way.

Each Think Tank involved a multidisciplinary group of experts (6 / 8 persons) constituting a panel of experts coordinates by two facilitators appointed by the partners responsible for the module.

The agenda provides a full immersion activities organized in plenary sessions and break-out groups, a subsequent "round robin" for the selection of emerged proposals and a final summary that will be presented during the final International Conferences.

Task 3: Gathering/Collecting Knowledge Advancement

The research results achieved by field & desk investigations and by the TTs modules will be implemented by contributes collected through out a specific Call for Papers that will be presented in an international conference that will conclude the first phase of WP activity. In order to widen the discussion and the cross-fertilization of ideas, the Conference is launched together with an International 'Call for Papers'. The International Conference will open towards a more critical elaboration of what so far collected. Conference Proceedings will record and divulgate this first period of research.

Task 4: Critical Elaboration of New Knowledge Advancement & Identification of Relevant Issues

This Task counts a critical elaboration of data collected from previous actions (Desk and on Field research; Think Tanks; International Call for Papers). It is the task more connected with both the Knowledge Advancement and of Relevant Issues Identification in connection with WP Theme. The WP-Report will represent the privileged place where all the critical elaborations and reflections are stored for inner and outer divulgation of results. Web and other media will contribute to a wider divulgation of this relevant documentation ready to be used also by other scholars and for other meaning.

WP6: ART EXHIBITIONS: STIMULATING THE DEVELOPMENT OF KNOWLEDGE ADVANCEMENT ON SPECIFIC PROPOSAL THEMES BY ARTISTS' WORK (INTERNATIONAL CALL FOR ART)**Task 6.1: "Research by Art Practice"**

The Proposal wishes to stress the relevance and the strategic value for the advancement of knowledge of 'Research by Art Practice'. Therefore, a biennale 'International Call for Young Artists' will be arranged to collect and select the most outstanding proposals able to exploit the Call themes (that are the same of the Proposal) for a travelling exhibition. Art installations and exhibitions will become an extraordinary media of dissemination and divulgation for the Proposal, widening the target. Starting venue is the gallery of RCA, the partner leading the WP.

Arrangements will be taken to include the show within some of the most representative international art exhibitions in Europe ('Venice Biennale', 'Documenta', 'Kassel', etc.). WP Leader, Mark Nash, from the Royal College of Art in London has a rooted experience have being co-editor of the large and trans-cultural 'Documenta 11' in 2002.

WP7: ENVISIONING MUSEUMS/LIBRARIES FOR THE POST-NATIONAL SOCIETY***Task 7.1: “Envisioning museums/libraries for the post-national society”***

This WP counts a critical elaboration of data collected from the previous actions and in the previous WP-Reports. Mainly will deal with the exploitation of new missions and roles for Museums/Libraries in relationship and in juxtaposition with their traditional role in representing Cultural Identity and as a consequence. The WP Report will be used for an experimental design application (WP8) and for the subsequent Dissemination and Exploitation activity (WP9).

WP8: EXPERIMENTAL VIRTUAL DESIGN APPLICATION: VIRTUAL MODELS***Task 8.1: “Experimental virtual design application: virtual models”***

During this period a cross-disciplinary research team (by 4 Partners) will develop possible scenarios: consisting in the production of some experimental virtual designs in museum and libraries as a test verification after the results connected with the first Critical Elaboration work (WP7). After the design has been realized proposals will be analyzed in order to evaluate results and measure the operational effectiveness of the developed theoretical reflections and their applications.

WP9: DISSEMINATION AND EXPLOITATION

The **Communication and Dissemination Committee**, besides Communication design & editing team, will control check and monitor all network outcomes, and will arrange a sort of meta-mega digital archive where the same material is both ‘intangible’ stored and delivered to public through ICT. Specific software will allow also to work on the Project Management, reducing dispersion and redundancy of work

Task 9.1: Dissemination

Another transversal and long lasting WP is WP9; it’s dedicated to development of dissemination skills and to spread results of all research activities (included communication within the consortium and between the different WPs), of their subsequent design application and of critical review of them. Individual contributions of all specialist involved in the TTs, the preliminary synthesis of ICs, and all the collected materials during each WP, will always have a concrete vision (at least by print material and on web) so that each step of the project is available to subsequent or even contemporaneous reflections by other Scholars and Institutions.

Task 9.2: Mid Term Seminar: Presentation of New Knowledge Advancement & Identification of Relevant Issues on WPs 1-6 Themes/Topics

The results of the first six WPs are presented during The Mid Term Seminar (3 days) where all Partners will deliver WP Reports after their 24 months long work derived from field investigations and desk research, TTs and ICs. The Mid Term Seminar will present theoretical and practical proposal and it will introduce to the subsequent WPs.

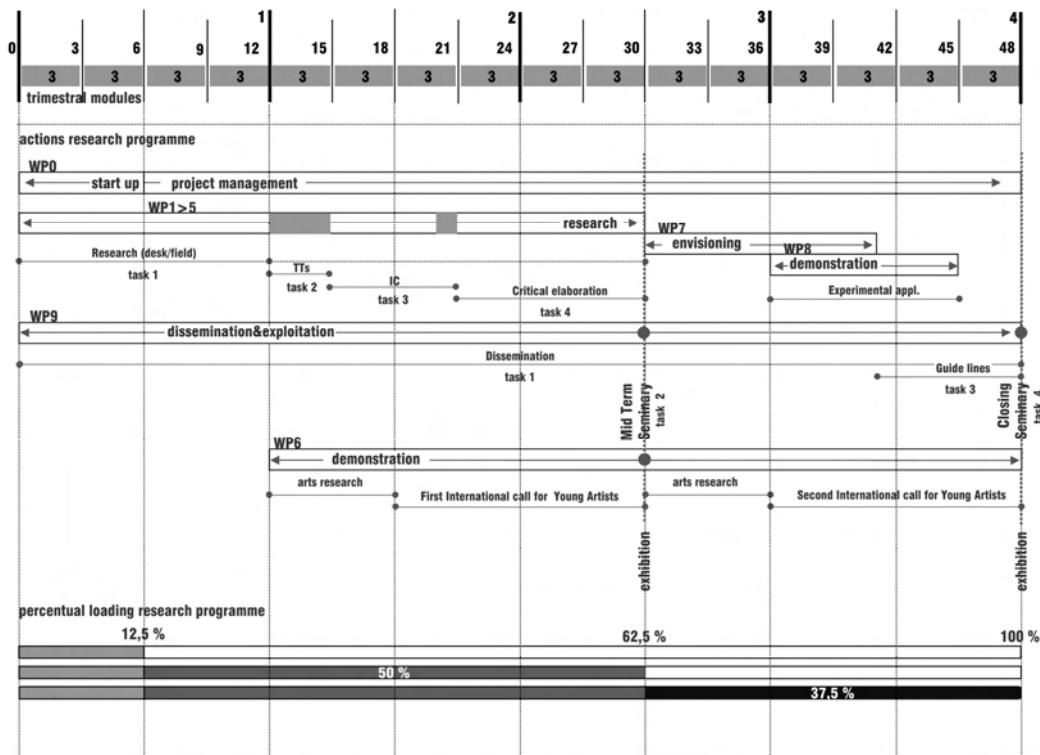
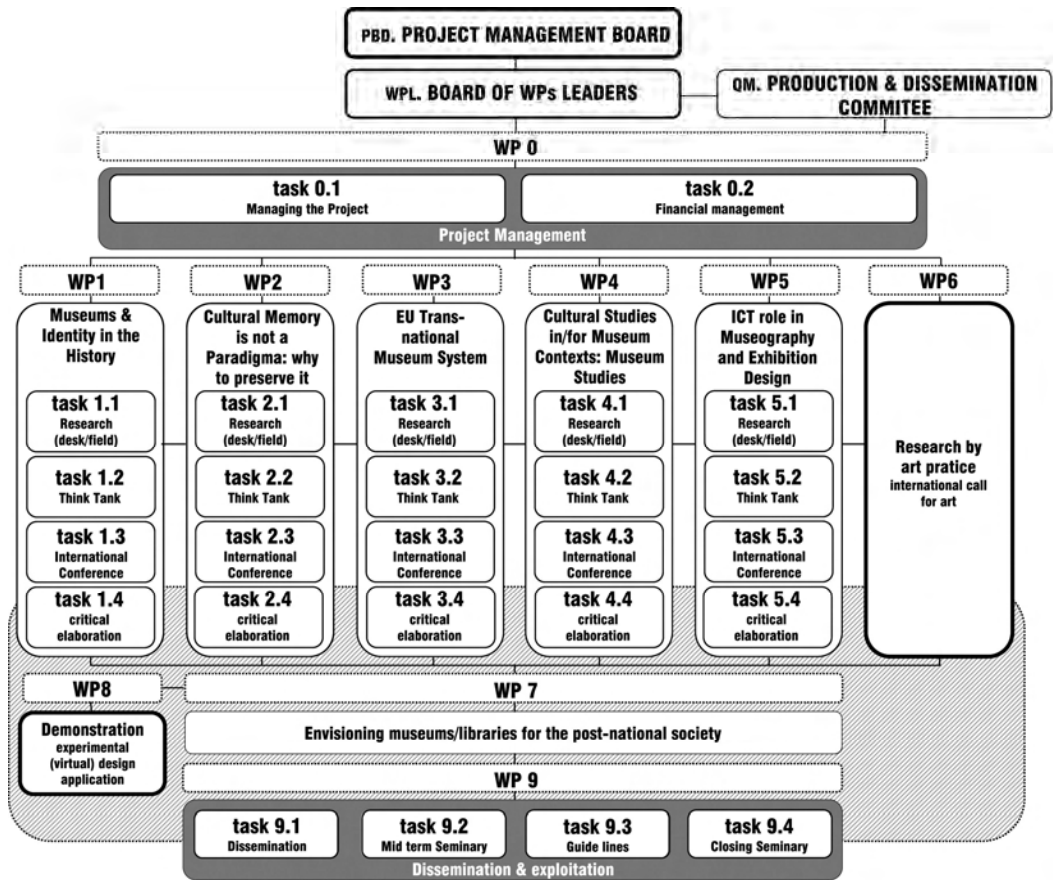
Task 9.3: Guide Line: Elaboration of Guidelines and Best Practices for improving Museums&Libraries Missions and Roles in the Contemporary Complex Hybrid and Inter-cultural Society

All the observations and considerations achieved during the project will be collected and discussed by Partners in order to be edited in a book containing main guidelines & suggestions elaborated as results of the whole research project.

Task 9.4 Closing Seminar & Traveling Exhibition: Presentation of New Knowledge Advancement & Identification of Relevant Issues pursuit by the Project Exploitation

The presentation of fulfilled results to the public is part of a final dissemination with convey of an International Seminar, that will also introduce to the opening of a traveling exhibition that summarizes the entire research process, both in its broad methodological applications and its theoretical and practical effects.

The Exhibition will widen the target of the project dissemination improving communication because of media (exhibition are able to involve and communicate in a easier and faster way than scientific reports). Moreover, for a Project dealing with Museums & Libraries, it would be impossible to think about another media than an Exhibition for dissemination results.



1.2 Progress beyond the state-of-the-art

1.2.1 The state-of-the-art in the area concerned

The state of the art has been considered in different fields and approaches addressing different aspects that are relevant both for the research topics and for the research domains. They can be grouped in:

1. *Theoretical fields* with more established knowledge and contents (such as Memory and Identity, Museum studies and social and cultural studies)
2. *Empirical fields* with knowledge and contents whose development, for their applicative nature, is considered in progress but it is possible to picture the instant situation (such as Cultural Heritage Contemporary Enhancement modalities)

1.2.1.1 Memory and Identity

Memory and Identity initially seem to be cut from the same culture tissue; apparently one cannot exist without the other. If memory seemingly sustains and stimulates our very thoughts and subsequent actions, it is our body that holds memory in place, conserving and cultivating its possibilities. On close examination, however, we discover that this neat and individualized fit is not necessarily the case. Today, it is impossible to consider memory as though it were merely a container for past events and sentiments and their individual connotations. After Freud and psychoanalysis we are increasingly aware that memory is a dark continent where in order for certain things to appear others are repressed, even denied. This understanding of memory as a complex and labile material, that invariably flees individual and collective arrest, can most certainly be extended to its institutionalization in official versions of the past, both in historiography and museology. Both, in dealing with objects and interpretations, are disciplines that are profoundly tied into the narration of the nation, and yet both unconsciously sustain an unruly archive that always exceeds the authorized version of the past. Running along the edge between official accounts and those still to told and registered, the very idea of memory turns out to be not only about contesting the past – whose memory, where, why and how comes to be narrated? – also simultaneously evokes an interpretative struggle over the future: with what tools, questions and languages should we appropriate the past in order to better configure the present?

To work through the past and its elaboration is not to resolve it and neatly catalogue its events, forms and outcomes as though it were a neutral and largely absent world. If we are sustained by memory, it turns out to be a complex, even unknown, net: full of holes through which our certainties are exposed to a present (and a future) that is not merely ours to direct and define. At this point, the acknowledgement of cultural and historical location transforms Universalistic pretensions into critical limits. Here memory, individualized and institutionalized, becomes the site of an unfolding dialogue with a series of pasts as yet unknown and, hence, with a world yet to come.

In this emerging understanding we can register a significant shift from locating memory, both individual and collective, in ideas of identity (local and national) to transitive configurations sustained by the concentrated materialities of affects that simultaneously register both the limits of earlier categories and their tendency towards self-assured stasis – racial, sexual, ethnic and national identities – and the subsequent overflow of such categories under the impact of unsuspected worldly complexities that refute categorial assurance. This is a critical space, characterized by transit, translation and transformation, in which memory and museology are today urgently brought together in a series of intertwining discourses that profoundly affect their politics of representation, both as sites of public power and pedagogy and as sites of critical and cultural reformulation. Obviously much work has been carried out in this area (most obviously in psychoanalysis, historiography and sociology), and it is surely not the case to rehearse it here. What, building on that critical heritage, is largely lacking is the fundamental understanding of how to confront ideas of memory, and their subsequent formal framing, in a manner attentive to our obviously planetary location and framing. In other words, how do interdisciplinary and intercultural analyses – generally known as cultural and postcolonial studies – contribute to a radical reconfiguration of our understanding of memory as a historical and cultural force, and what are the significant shifts in institutional practices that emerge from this reconfiguration? Such questions clearly propose a significant realignment not only in how to understand the ongoing impact of memory as a social and historical force in shaping the field of contemporary understandings, but also in suggesting how a critical relationship to what is past and yet persists in the present, both consciously and unconsciously, can open doors on to new and freer understandings of the world we inhabit. So the concepts of Memory and Identity are relevant both at the institutionalization dimension of Collective representations played by public institutions (such as Museums and Libraries), and at the citizenship policies dimension carried by EU.

1.2.1.2 Museums & Libraries roles and meanings in identity interpretation

“[...] If, as I was saying, the act of cultural translation (both as representation and reproduction) denies the essentialism of a prior given originary culture, then we see that all forms of culture are continually in a process of hybridity” (Bhabha: 1990, p. 211).

The history of museums and libraries is typically all-westener, like the history of science and technology, and, as such, it is reflected in concepts that are well-established since the birth of scientific and industrial revolution: *progress*, *Universalism*, *Positivism*, the dualism between *culture* and *civilization* (*Kultur* and/or *Zivilisation*), the opposition civilization/barbarity. These concepts have acted in society, in cognitive and pedagogical activities, in production etc. (western ideology and rhetoric), and in a general *philosophy of history* that has defined the terms of the substantive centrality of the debate on the Western culture in the theoretical-practical processing of the institutions responsible for the preservation and transmission of knowledge and ideas. In particular, museums and libraries have always had a special role in establishing the values of the public sphere of the aristocratic society first, the middle-class later and the contemporary mass-society today, a condition that is progressively more recognizable in the cultural, as well as ethnic, melting pot.

Created as embodiment of the rhetoric of the power of knowledge, the museum – or its precursors such as the *cabinets des curieux* or *Wunderkammern* –, and its forms have followed a development which has led to a gradual opening of their limits and a change of their objectives, according to a process which has, over the centuries, resulted in an increase of the number of patrons, from a restricted and privileged group to the masses (Bennett: 1995). Nonetheless, even if its borders are less insurmountable and its role has been transformed, the museum has remained an architecture for the public manifestation of political power, a privileged place for the exercise of a control which no longer represents segregation – for a long time prisons and museums have shared the same categories –, but rather that of the foundation of a national identity with which to identify (Karp, Lavine: 1992). In fact, the museum represents the institutional "form" of Western memory, and in particular that of the social group founding it, providing a specific image of the "dominant" culture. The message associated with this identity is aimed, in different ways, to the members of the community and to outsiders; the former are invited to share a symbolic well-being and the others to act as observers. Emerging as public institutions in Nineteenth-century Europe, museums have served as sites for the collection and formation of an identity. This kind of articulation, whether national, regional or ethnic, collects, celebrates, commemorates, evaluates and sells a way of life. It is a process that sustains the existence of an "imagined community" (Anderson: 1983). In a global context where the collective identity is represented by the possession of a culture (a way of life, a tradition, an art form) the museum finds its primary *raison d'être* (Clifford: 1997).

"In the idea of roots/routes and cultural authenticity there lies a fundamental, even fundamentalist, form of identity that invariably entwines with nationalist myths in the creation of an "imagined community". [...] However, whenever tradition appears in the form of a temporal and cultural continuum that unfolds according to the logic of its origins (that is teleology) its version of the past (and the future) is inescapably accompanied by the appendix of a historical interrogation. [...] By disentangling the knots of that monothetic discourse and loosening ourselves from its rigid ordinances, a further, more open, discontinuous and historical, framework emerges" (Chambers: 1994, p.73). It is the lesson provided by the Post-colonial Studies that have revealed the impossibility of a culture, a society or an identity to remain separate and self-referential. Sterile fruit of the despotic desire of self-assertion "nurtured through the elimination and demonizing of alterity, - the attempt to virtually escape the contamination and hybridation imposed by continuous transits, migrations and translations is bound for failure. The incursion of "the other" in our everyday life makes heimlich and unheimlich co-exist, disrupting positivist confidences based on the dialectic of opposition and undermining the self-same idea of "authenticity" and "original community" on which the Western culture has organized its knowledge and built its traditions. Here, in the post-colonial world, the arrow of time, of linearity, of nation and identity, the "progress" of occidental history, is deflected into diverse spaces that disrupt the single, unfolding narrative by introducing multiple site of language, narrative, his-stories and her-stories, and heteronomy of different pulses" (Chambers: 1994, p.74). In these terms the "single and homogeneous" identity is dissolved, to be represented solely through "multiple and complex identities".

In spite of this, the cult of nationalities has been a crucial factor in the history of the young and nascent European nation-states of the Nineteenth century, which probably finds its most consonant form of expression in literature. On the other hand, the diffused nationalism of the period is associated with the need of "the people", of "the working classes", which becomes an essential element of every authentic literary treatise concerning the "nation", because, as Bruce King puts it: "Nationalism is an urban movement which identifies the rural areas as source of authenticity, rediscovering in the folklore the attitudes, the beliefs and the language capable of creating a sense of national unity [...]" (King: 1980, p. 42). For that matter, the idea of nation as single, homogeneous and authentic totality is itself a necessary invention in a specific moment of the growth of the nation-state system within modernity, on which it continues to exercise an enormous influence (Craig: 1999, p. 31).

"The nation-as-unity is the reflex of the idea of the nation as founded on linguistic purity and homogeneity, but as Bakhtin pointed out, such conceptions of a unitarian language are in fact the expression of a desire to limit what is fundamental to the nature of language " its diversity and its tendency to fragment into a multiplicity of voices. [...] "Tradition" is a term which has been used as an insistence on inner unity, but like the proponents of standardised languages such unity is in fundamental conflict with the very nature of the processes of tradition-making and tradition-receiving: traditions are

heteroglossic [...]. The nature of a national imagination, like a language, is an unending series of interactions between different strands of tradition, between influences from within and without, between the impact of new experiences and the reinterpretation of past experiences" (Craig: 1999, p. 32-33).

How to define the historical role of museums and libraries?

Michel Foucault, in a famous essay, brings museum and library back to the category of "heterotopias of indefinitely accumulating time", *other-places* where it's practiced "the idea of accumulating everything, establishing a place for each time (epoch) that is out of time itself, inaccessible to its own corruption." (Foucault, 1967). The fundamental mission of museums and libraries has always been accumulating, collecting, gathering in order to preserve the material remains and the historical heritage of a society, belonging them to a group or to a single person.

The concept of heritage implies the *inevitability* of stratification in accumulating things, while memory implies the *need* for documents (physical or *real* even though intangible, but this is a more recent topic).

Museums, galleries and libraries are the physical places and spaces (architectures), where societies have publicly and institutionally pursued, and continue to pursue, these activities. Actually, libraries, in their process of cumulating and conserving books, are a peculiar genre of museum and some of them are becoming "museum of books" in every sense: displaying books in galleries, organizing temporary exhibitions, etc.

The rhetoric of exhibition is an essential component of the identity of a museum: arrangement, setting-up, "narration" of the topics belonging to an exhibition, are all part of the same rhetoric; they are culturally and ideologically connoted by historical period, social context, and determined by the cultural politics, and the choices of the different actors who participate at the *exhibitionary complex*.

Michael D. Levin, in his book *The Modern Museum. Temple or Showroom* identified the main social aspects of the modernization of museum in its "having approached the road", in the loss of its historical elitism, in a process of democratization of its relationships with the visitors; in opposing the conception of museum as a "temple", proposing the one of "exhibition hall", thus replacing the monumental character of the architecture with the neutrality of a "frame" that defines the display area as an unstable and changeable place, a mirror for social dynamics and needs of change, transformation capability and chance of enlarging the spaces of action of culture. This has meant the foreshadowing of the phenomenology of the museum as we know and practice today. The museum has become an overall cultural centre where the display of image prevails, with the spread of books, catalogues and art reproductions: what André Malraux sketched in his *Musée imaginaire (Museum Without Walls)*. As a consequence, museum has changed its area of cultural reference, its publics, its users: Museum today stops being a *local phenomenon* and becomes a *world-wide phenomenon*, with related cultural criss-crossing and interferences with other cultural institutions and activities.

The increasing importance, especially in Europe and the United States, of the market of culture, travel, itinerancy among places and knowledge, study and research, has also led to a proliferation of museums and to the sharpening of the problem of memory and its preservation, so that it's been talked of "musealization of nearly every phenomenon of humanity" (V. Newhouse, 1998). Moreover, the pervasiveness of the institution of museum in society means that we tend to recognize in museums factors of identification that had traditionally been entrusted to other public or private institutions. By doing so, every cultural, ethnic, religious group, every local reality, every village want to build their own museum. It seems as if museums were collective houses in which all of us can mirror between memory and cultural identity, between entertainment and education.

The crux around which rotates the rethinking of the way of being of museums and libraries, as cultural institutions and repositories of the memory and the identity of the past history, is the altered, widened, diversified, relationship with all the visitors (or users), with a catchment area that goes beyond the narrow context of every town, university campus, village, region or nation, to expand to supranational and global scale. That happens in an increasingly complex intersection of interests, languages, cultures, desires, expectations (today, talking about museum visitors, we say "publics" not "public"), with a dynamic enlargement of migration of people and ideas that invest, albeit to different extent, all areas of every continent. The future of this collective identity looks at the ongoing changes and socio-cultural dynamics, but at the same time, as Walter Benjamin's Angel, it is backward-looking, because the past is where the identity of these two institutions is embedded; history is what is contained in them, what they have accumulated over time.

The reinterpretation of the European cultural heritage in the 21st century, as expressed in the call, rightly proposes the question of *what to do?* Of these heritages in terms of "interpretation", that is exegesis, of query, arrangement (in the discursive sense), thus of a renewed *communication of knowledge*, different modes of use and investigation on museums and libraries and what they contain undertaken by societies and individuals. This means an increasing "democratization" of culture that takes into account and it is based on diversity of thought and not, as it used to be, on the oneness (or homologation) of knowledge.

One of the crucial points of the survey on the future organization of new models of museums and libraries is to valuate how much such change will interfere with the physical structures of exhibition places and their architecture.

1.2.1.3 Social/Cultural Changes and identities re-embedding processes

Cultural preservation has become a priority in the rhetoric of multiculturalism. Nevertheless, as Hansen's rule exemplifies: "what the son wants to forget the grandson wishes to remember", the generational dynamics of memory and construction (or re-construction) of the past must come to terms with the concept of choice and therefore of *cultural freedom*. Cultural heritage is safeguarded in adopting a traditional way of life (let us think about immigrant communities), but cultural diversity is limited if social pressure determines certain lifestyles, in the name of cultural conservatism and fundamentalism, even where other (and advantageous in terms of integration, for instance) options are available. The trade-off heritage/freedom is resolved when, as time goes by, the processes of historicisation let emerge the importance of an endangered heritage. Such processes, however, are not without implications: often we have revaluations after on the basis of ex-post readings and interpretations, with a process called *inverse filiation* (Lenclud, 2001): "The past does not generate the present, but it is the present which moulds the past. Tradition is a process of recognition of paternity".

Identity develops through movement (Chambers, 1996): groups migrate, they reassemble into new territories, they reconstruct their stories and redesign their ethnic projects; in the wake of these dynamics, the outlines of groups identities in the world (those who Appadurai calls *etnoram*) are no longer familiar anthropological objects, insofar as groups are not closely territorialized, confined in spatially and culturally in an homogeneous way. The world cultural heritage has to focus urgently on the dynamics of the contemporary deterritorialization and of the connection among space, stability and cultural reproduction, whereas it refers to renewed and different models of conservation and increasing in value of the assets that witness the cultural identity of peoples (in particular museums and libraries).

Contemporary anthropologists defines locality mainly in its relational and contextual aspects, rather than according to their scale or dimension, and as a complex phenomenological quality which is set-up by several links between the technologies of interactivity and the relativity of contexts (Appadurai, 1996-2001). And that is an interesting research topic for design. Immigration as a cultural value -or as a process for establishing values- and social identity -as culture- require new maps. We are witnessing a geographical nomadism which has actually cultural connotations. The culture of relations requires new codes and new languages and, thereby, new physical and virtual places, able to collect and enhance collective memory. This process of ethnicization of social relations implies a rethinking of the "form" of the spaces for culture and how we use them. This step is extremely complex if one accepts Mercier's idea of supertribalization, according to which we are moving towards a racism without race: cultural, rather than racial, difference is important; that is how the process of half-casting begins: with the moment in which nationality is no longer sufficient to define identity (Laplantine, Nouss 2006).

Social identity is then buildt on new codes and paradigms; the (above mentioned) nomadic culture needs models of museums and archives able to deal with such a movement and instability. These models require museography and exhibit design to adopt new logics. According to this point of view, to outline or delimit borders is a semic act which regulates the territory itself. This is a fluid territoriality of a nomadic society (Fiorani, 1995).

A new map of the "places of memory" is thus redefined, where the concepts of community and identity, centre and periphery are reassessed.

The contemporary world with its transformations and accelerations, with its creation of a plural marginality and mass, with its multi-ethnicity, with its orientation to the present, with its instantaneous daily nature, makes a reflection on alterity (otherness) unpostponable.

We mean to study the socio-territorial system, that is the mode of existence of a society that transforms space in territory (Fiorani, 2005). We are interested in examining (We aim to examine) the interaction between socio-territorial systems and globalization. The nowadays impact of the economy of flows with local economies, culturally set, determines not only territorial systems and forms of community, featured by dense relations between local and global, but also spaces (enclaves) of resistance.

Any system able to break down into its lowest terms and recombine in a different way in other contexts, is a system which has great potential for growth and innovation within itself: some examples are the alphabet, the genetic (il testo italiano parla di "codice generico", ma mi sembra un errore di battitura o uno scherzo di Word, am I right?) code and the binary system. In this sense de Kerckhove (2000) maintains that the keys to the future are just fragmentation, de-contextualization and reassembly. As a consequence, it is particularly interesting to bring the attention back, as Appadurai (2001) did, to localization processes or to the ones that Deleuze and Guattari has indicated with the expression reterritorializations, that is restructuring processes implemented by changing the rules of the code. And so: the approaching of worlds, the weakening of borders, the growth of mobility, the increase and diversification of cultural heritage, the multiplication of the possibilities of consumption and enjoyment open to new design dimensions. The Proposal intends to concentrate strategic, technological and expositive actions right on this front.

The aforesaid socio-anthropological dynamics produce what Giddens defined disembedding, the break away, the chance of getting away from local contexts. This trend seems to be balanced by the opposite one: the re-embedding, a re-clinging. Both are aspects of the same transformation of the relation with the territory, which is not worth any more as native soil,

but as a place of choice, no longer sustained but selected, a place of projection of your own identity and belonging because of its relational and symbolic features.

The re-clinging regrips the power of local space and its meaning in the light of the new network needs and of the ones of identity and rootedness, which lose their absoluteness to become unstable, fluid, multiple: they become landings, stops, but not roots anymore. In the world of flows there are no identities but identifications (Fiorani, 2005). From this perspective, culture acts as the producer of new meanings, emphasizing the active role of individuals, groups, subcultures, to which it becomes plural, turns into communication and hybrid itself with media. Its mass production and its creation of symbolic systems put and end to the difference between high and popular culture.

1.2.1.4 Contemporary Enhancement Modalities for Cultural Heritage: culture and museums as "social agents"

The challenge which invests cultural heritage crosses the new dimensions and roles that, in this period of geographical and technological transformations, is necessarily called to represent. Cultural identity, the heritage of collective memory, the culture of processes of change and migration, relations among people become the pivot of the search of new logics for sharing the value and, in the design world, on which we have to focus in order to increase such a value. The intangible cultural heritage takes charge of the leading role these actions and finds its main motivations in the logics that entail the relations with socio-anthropological approaches to the topic in question. Museums and libraries are therefore, not only institutions and architectures of knowledge but also, and mainly, new sites of exchange and cultural identity in constant transformation.

Consequently, the concept itself of cultural heritage widens its borders, defining design actions aiming to both preservation and transmission of remains and memories, and to their restitution to the collective free use: the spread out museum can be considered as a public infrastructure able to create a network among the urban fragmentations. According to Agambén (2005) the act of "profaning" means the possibility of freeing places for the men use. "To profane means the restitution to the free use of men. (...) but the use doesn't appear as something natural: the access to it is possible only through the profanation. (...) the profanation of the un-profanable is the politic task of the forthcoming generation".

The profanation is the demolition of the precinct, the overcoming of the separation, the re-appropriation of spaces belonging to collective use and daily life. The profaning action happens through the direct use of places: it is the necessary compensation to the city in order to allow the inhabitants to re-appropriate of each fragment and hurt open in the urban plan.

Many of the traces within the historic city appear emarginated in the best case in the sacred precinct of a museum, or, more often in the state abandonment or deleted by speculative buildings. These practices tend to sublimate the relation with the past in a designed fruition or in a complete removal. In fact the memory is a perturbing presence and according to Freud is the cause of diverted behaviours.

In this frame, contemporary museum studies have become increasingly aware of the interdisciplinary and intercultural context in which museums are placed and operate. For if museums are predominantly located in western metropolis and have inherited overwhelmingly nationalist understandings of their function, they are at the same time increasingly exposed to planetary processes that far exceed the glib verdicts of contemporary globalisation. For the contents of museums are never merely things that testify to the past and which simply seek to educate their audience with the riches of bygone ages. As images loaded with time, what is exhibited invariably exceeds and interrogates the explanation the museum initially offers. Both the local past, and that drawn from around the globe in the wake of European colonisation and empire, become part of a problematic understanding of the mechanisms of memory in which 'ownership', interpretation, cultural, historical and political understandings jostle for legitimacy and their claims on our attention. In this important sense the past is not yet over. It continues to interrogate us, hence to interrupt the present with unanswered questions.

If historically museums were born in the Occident within the elaborations of the modern nation state and as, along with schools, universities and a generalized education, a promoter of the 'imagined community' that is the nation, they also contain other, even counter-veiling forms and forces. From a seemingly neutral site of academic study, scholarly reflection, or simply a spectacle for public wonder and awe, the museum can also be transformed into a mobile, critical and unfolding space. Here its premises, along with those of the nation and a particular pedagogy, are exposed to questions it would rarely have considered authorizing.

Today, museums as the site of collections – of artefacts and art works of multiple provenance – provide and provoke, in the very organization and presentation of their objects, in their *mise-en-scene*, a critical interface in a multilateral world in which concepts such as 'culture' and 'civilization' are highly problematic markers of geopolitical location and historical power. Museums, however, are not simply propaganda machines (or rarely so), but rather are institutional sites of pedagogical power. Their assumed scientific and academic 'neutrality', together with their formal cataloguing of memory, have historically sought to direct our gaze and discipline our senses in a fashion that would not disturb, leaving aside specialist debates among a restricted group of experts, the prevailing status-quo. It is in this sense that the museum, as an

apparatus of modernity, is stitched into a national formation, yesterday sustained by colonialism, today by globalization, that pretends to cultivate the 'history of mankind'. The very concept of a museum, today needs radical reevaluation in the light of the histories and cultures it frequently hosts but invariably subordinates to its authority. The first step here is to challenge the inherited local logic of the museum and set it on a series of maps that exceed the closure required and imposed by a national, and almost exclusively occidental, perspective. As we know, when we speak of humankind and its universal presence we invariably refer to something particular: our selves – the Western subject. All this means to suggest that museums become migratory apparatuses associated with fluctuating archives. Their languages become altogether less *rooted* in the national immediacies of the First World, and altogether more *routed* through planetary complexities that may well exceed their initial mandate. In this fashion, the museum space can move from being the site of historical closure to one of an ongoing critical opening able to engage with a world yet to come.

1.2.2 The advancement that the proposed project would bring about

The expected advancements are related to the specific research topics of the project, focused on increasing the awareness and capabilities of museums and libraries about their roles in promoting the EU citizenship "in the age of migration", and will make converge all the gathered knowledge about museums/libraries studies, social/cultural studies and Cultural heritage enhancement phenomenology.

"A good deal of contemporary museum theory and practice has concerned itself with the ways in which museum and library environments –and the social and symbolic exchanges that take place within them– might be refashioned so as to transform museums into 'differencing machines' committed to the promotion of cross-cultural understanding, especially across divisions that have been racialized. The question is whether this aspiration involves a series of collateral changes that, taken together, add up to at more general change in how museums and libraries operate and their situation within the cultural field. To put the point more rhetorically: does the conception of the museum as a "differencing machine" aspire to new forms of dialogism that place earlier notions of exhibition and catalogue into question?

In some respects, museums and libraries now seem self-evidently to be parts of more globalized flows of information, people, and ideas. They reach out not only beyond their own walls but also beyond national boundaries through new practices of Web curation, and their audiences, at least in the case of major metropolitan institutions, tend to be increasingly cosmopolitan, reflecting the growth of cultural tourism. It remains the case, however, that public museums and libraries are largely, and probably entirely, the administrative creations of national, Municipal, or local governments or private organizations." (Bennet, 2006.)

1.2.2.1 Understanding Museum and libraries potentialities in theorizing and developing culture

The contradictory position, which museums are in, makes them key cultural loci of our times. Through their displays and their operations they raise questions about knowledge and power, about identity and difference, and about permanence and transience (Macdonald: 1996). Yet despite the fact that museums clearly act as "staging grounds" (Annis: 1986) for many questions the social scientific study of the museum is still relatively under developed.

The research is intended as a contribution towards changing this condition. It aims both to highlight the pertinence and the theoretical potential of museums as analytical locus for anthropology, sociology and cultural studies (Hooper-Greenhill: 2000); and to show how social and cultural theorizing can illuminate many contemporary museum issues. Moreover there is also the task to define a new strategy to improve, change and design museums for the forthcoming multiethnic metropolis (Hallan, Street: 2000).

The research wishes to bring together a range of theoretically informed studies which explore the changing contexts and nature of museums. It is concerned with museums as sites in which socially and culturally embedded theories are performed; the interest is towards the stories museums tell, the technologies they employ to tell their tales, and the relation these stories have to those of other sites, including those of social and cultural studies. Research fields concern with aspects of the changing nature and context of museums, focusing on the last two decades, where the multicultural question arose out of post-colonial world. They try to put new light on changing nature and context of museums, particularly since 1980's; and with the critical feedback between museum studies and museum practices, to show how social and cultural theorizing can illuminate practice by asking awkward questions, suggesting connections and throwing the spotlight onto omissions and their significance. It also could show how such theorizing can inform exhibition-making, leading to innovative and experimental museum procedures and displays (Kavanagh: 2000).

While a single approach clearly cannot hope to be comprehensive, the aim of the research work is to provide examples of some of the areas which seem to be particularly theoretically fertile: sociology of globalization, time, space, and consumption of the city, architecture and museography, literary theory. The aim is also to present museum studies, which tackles both broad questions of the changing nature of museums, as well as the specific content of museum displays or visitor narratives. Theoretical developments are needed on both fronts in moving towards a more adequate design of

museums and exhibitions (Hein: 2000).

All of the questions have alternative possibilities and potentialities in the museum. At the same time they also show that museums remain powerful and subtle. Yet museums are never just spaces for the playing out of wider social relationships: a museum is a process as well as a structure, it is a creative agency as well as a 'contested terrain' (Karp, Lavine: 1990). It is because museums have a formative as well as a reflective role in social relations that they are potentially of such influence. The contribution of this research would highlight some of the distinctive features of museums: especially, their authoritative and legitimizing status, their roles as symbols of community, their 'sitedness', the centrality of material culture, the durability and solidity of objects, the non-verbal nature of so many of their messages, the question of "otherness", and the fact that audiences literally enter and move within them (Kirshenblatt-Gimblett: 1988).

The research wishes to argue, however, that museums are a fertile theoretical field precisely because they can be tackled from a range of theoretical perspectives crossing many of established divisions of the discipline.

"[...] It can open up a potential move beyond the merely "exotic" to suggest another way of being in time. If museums provoked a response in this fashion it would be forced to abandon the disciplinary predications of an authorized "tradition" [...]. Here the limits of its precise location would open the door on to the interrogations that arrive from elsewhere. Museum finds itself responding not only to the increasingly diasporic condition of the contemporary world, but would itself become increasingly diasporic [...]" (Chambers: 2000, p. 4).

1.2.2.2 Promoting Museum and Libraries as Cultural Devices for the multiethnic culture

To repeat and pick up from a perspective announced in FP02: memory, individualized and institutionalized, becomes the site of an unfolding dialogue with a series of pasts as yet unknown and, hence, with a world yet to come.

In this emerging understanding we can register a significant shift from locating memory, both individual and collective, in ideas of identity (local and national) to transitive configurations sustained by the concentrated materialities of affects that simultaneously register both the limits of earlier categories and their tendency towards self-assured stasis – racial, sexual, ethnic and national identities – and the subsequent overflow of such categories under the impact of unsuspected worldly complexities that refute categorial assurance. This is a critical space, characterized by transit, translation and transformation, in which memory and museology are today urgently brought together in a series of intertwining discourses that profoundly affect their politics of representation, both as sites of public power and pedagogy and as sites of critical and cultural reformulation.

It is in this emerging context that museums can offer a sense of transcultural practices in which cultural formation and historically associated identities are both contextualized in a wider, ultimately planetary, frame, while simultaneously becoming although more fluid and porous. The power of museums to inaugurate these arguments and shift is, of course, also part of their power and position in a deeply asymmetrical world in which occidental practices and institutions, of which the museum is a prime example, are still undoubtedly hegemonic. This implies a critical re-location of museums in which the recognition of the explosive time the objects and explanations on display and recall other times, other spaces, that both exceed and interrogate their present position. The museum itself is here perhaps transformed from the static site of a collection in which all is labelled, catalogued and registered in the name of its authority to becoming the site of mobile and migrant narratives that constantly reorganise its contents, underscoring its precise historical and cultural *location*. Here an immediate local in a metropolitan and national environment is both weakened and dispersed in the acknowledged multilateral formation of a heterogeneous and planetary modernity.

1.2.2.3 Establishing "culture co-creating" appropriation/fruitition processes within museums and libraries

Unlike the traditional documental processes, museums and libraries have, which focus on aspects related to the arrangement of materials, the approach related to production and sharing of identity processes shifts the attention to the fact that the process of acquisition and collection of an heritage is not disjoint from the modes of use and transmission of knowledge. Coherently with this approach which is not only conservative, the contemporary context is moving towards the concept of permeability attributed to the phase of experience of cultural heritage. In order to be perceived as an identity, it must be clearly recognizable as a unicum, which can be in a sense 'isolated'. Then, if it aims to be understandable, it has to become permeable to a system of references suitable to enable/encourage different identities to experience it and consequently to be "interactive". The comparison exceed the outcome of the dismissing distinction if it happens a hybrid space, where the edge is perceived as border, broad and fringed margin of coexistence and dialogue, instead of a place of difference (Zanini: 1997).

In planning an inclusive use of a cultural artifact, the "multicultural" museum is aware that changes work by difference. It creates a common ground which makes possible to understand, but even a difference that gives sense at the selection in the acts of doing. It looks for a difference that makes the act be significant, still with the chance treating them like what we

already know. The project of a multicultural museum integrates protection actions and experiences on the bases of the analysis of the dual nature cultural heritage has: dialogue form and narrative form.

The dialogical aspect is expressed in a report on two levels: the historical dimension, between present and past, and in the social dimension, between public and private identity. Oral culture integrates History with histories of local communities, "histories of all" ("common histories") related to work, family and individuals.

The narrative form coincides with (is) the inherent communicative mode of the identity and its codes, based on the narration. "The stories do not make sense except in an exchange of memories, projects and experiences "(Ricoeur: 2000). The multicultural valorization of heritage, in terms of identity, must include both forms and reappraise the very act of sharing as the ultimate aim of experience, in addition to the appropriation of its intellectual contents. Only the project of sharing provides a real practice of belonging and it realizes it through structured moments of return of contents and new participative ways of narrating.

The literature on the cultural policies of the museographic and exhibition design has deeply discussed the problem of the representation of culture (from anthropological material to its intangible forms). It has showed how, within a system of power, the selection of knowledge and the presentation of ideas and images are realized (Karp: 1992). The narration is a sort of frame for presenting the artifacts, which interacts with the active subject: visitor/observer. It also fills or completes their chances to be exhibited (defined as the property of being made to be shown, offered to the gaze, to interaction and interpretation) and mainly developed through the concepts of resonance and wonder. The narrative techniques and technologies, used nowadays within the action of increasing the cultural heritage in value and based on the concept of performance, are consolidate. Some of them even transcend the proper display formula. The narration, re-proposing the story, implies matters of interpretation and authenticity. Authenticity is fundamental within processes of historicization which, starting from mythology, popular imagination, literature, create cultural meaning and value; and still the "showing" (the "exhibition") can never be neutral and will tend to incorporate the cultural values, the ideological perspectives of their creators.

1.2.2.4 Exploiting the role of ICT in museums/libraries

The new possibilities offered by the widespread diffusion and accessibility of ICT solutions have rapidly changed cultural heritage in methods of both creation and preservation. Digital artifacts are becoming a key instrument in the documentation and study of cultural heritage, but they also represent a formidable opportunity in their valorization and in supporting the access to cultural assets.

"All people live in an increasingly heterogeneous society. There more than 6,000 different languages in the world. The international migration rate is growing every year resulting in an increasing number of people with complex identities. [...] "Cultural Diversity" or "Multiculturalism" refers to the harmonious co-existence and interaction of different cultures, where "culture should be regarded as the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, and that it encompasses, in addition to art and literature; lifestyles, ways of living together, value systems, traditions and beliefs". (From "The IFLA Multicultural Library Manifesto", 2006)

Today having access to information and knowledge is a vital prerequisite for democratic participation. Developing multicultural libraries, therefore, does not only mean developing services tailor-made to suit ethnic and cultural minorities. Multicultural libraries should be open arenas where people belonging to different cultures are exposed to one another. How can one promote the critical degree of cultural community at the same time as one promotes and stimulates diversity and multiculturalism? Is it possible to establish open arenas in today's multicultural and digital society, consisting of a conglomerate of groups and cultures, and what is the role the library plays in this respect? How to build up strong networks of multicultural libraries across Europe? European libraries are already experiencing the social and cultural enlargement of their audience, which is provoking deep changes in society and which needs the coordination of activities and the maintenance of a strong network to meet the users' needs. Being digital is not always a solution: the digital society, in fact, contains elements of individualism and fragmentation. It is vital to bridge the gap between geographically embedded institutions and today's virtual reality. In this situation the multicultural library stands forth as an institution with some unique characteristics: it is an institution firmly embedded in the local community, at the same time libraries connect people to the digital world. European libraries are developing user friendly design, assuring facilities for a large range of users, free access, multilingual resources, transliteration tools and new comers dedicated web pages. One of the main challenges is to assure the same quality standards of different collections and of access to information resources. Collection development should plan the standards through community analysis and needs assessment, considering the growing multicultural and multilingual dimensions. This effort should be reflected also in libraries marketing and promotion of services. The keyword is cooperation and resource sharing: partnerships are needed to add cost-effectively to the range of services available to the public and to provide a way of maintaining and developing services. Moreover, the need to

consider cultural heritage in a more “holistic” context means that heritage institutions need to work together. The nature of migration and multicultural heritage institutions is such that they depend for their success on developing cross-institutional collections (letters, photographs, oral histories, biographies, physical objects). In order to promote this inclusive approach and a collaboration network, new partnerships between archives, libraries, museums and research centres are needed.

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Today, more than ever, communication is one of the most powerful factors influencing culture and individual and collective behaviours, a fundamental and crucial skill to success in all areas of production and knowledge. The action of communicating needs to be defined, directed, regulated and most of all to be renovated in order to better adapt to the canons of the new technological and digital era.

In the transition from the product-culture to the service-culture the potentials of the ICT reside in different planning dimensions: to enhance, diversify and upgrade the material proposed; to offer a further addition to the real usability and broaden the number of customers; to create links to various other cultural platforms and systems of goods and/or information; to share.

The application of ICT is not only useful for enabling an enjoyment at a distance; it also optimizes the real (physical) use: we can speak of “raised places”. The increasingly widespread use of the Web, as a medium for promoting and spreading knowledge, has gradually fostered the emergence of various opportunities for sharing information and, in the meantime, it has seen a proliferation of technologies for providing these resources. The introduction of the hypermedia paradigm, concerning the construction of informative resources available on the Web, has for years raised the question of orientation and choice of the most suitable navigational path up to expectations and typology of users. Although we can find (in literature) several methodological and technical solutions, adopted over the years, the culture of sharing, which today is proliferating, has shifted the focus from single resource to all the resources offered by the network. In other words, today the user is required to learn to navigate and orientate in the range of resources that web offers.

Robin Burke maintains that the expression Recommender System refers to systems that produce individual suggestions as a result of their own computation or that guide the user in a personalized manner over a wide choice of possible options. The methods to advice can be classified on the basis of several facets: the kind of interaction with the user, the ability to learn, the representation of knowledge (symbolic or sub-symbolic), the epistemological commitment of the logic we have used, the techniques of inference adopted to provide suggestions and much more (collaborative, demographic, content-based, utility based, knowledge based methods).

The joint evolution of culture, knowledge and technology requires that we constantly find new spaces for understanding and acting, in order to start a virtuous process of valorisation of the social capital.

Web digital environments represent a new anthropological space (Lévy, 1996), where we live a new reality, the one of the Digital Society (Granieri, 2006), which modulates and defines new forms of interaction, sociality and cultural expression.

The digital-world inherits from its social and technological components (Giuli, 2000), the features that are intended to shape the way in which subjects generate, acquire and disseminate knowledge. The social component of this world creates and set a value to knowledge, while the technological one enhances its diffusion, pervasiveness and reprocessing, extending the skills of individuals and communities towards the shared intelligence (Sorrentino and Paganelli, 2006). The social and technological components of the network make also its representations evolve: the two levels of abstraction the network knows, computer networks (the Net) and content networks (the Web), are overcome by the new perspective of networks of individual social graphs (the Graph) (Pettenati, 2008).

The scenery of the Digital Society is moving into the space of intersection of various components, drawing influences, mixtures (medleys) and inferences. It is a hybrid area between processes of learning and knowledge, Learning and Knowledge Landscapes George Siemens (2006) describes as the ecology of knowledge and learning, in a continuum that integrates processes of co-creation of knowledge in the Net, considered both as an ensemble of nodes and relations.

Contextual, social and relational aspects of the processes of learning (Calvani, 2005; Khan 2004, Mason and Rennie, 2008), acquiring knowledge and expressing culture are fully represented in the digital space: starting from the concept of

connection (Siemens, 2004; 2006), till the ones dealing with learning community (Wenger, 1998) or communities of inquiry (seen as explorative learning groups).

Man who populates the net in the 2.0 world is a homo contextus (Arina, 2007), a connected man, whose physical and intellectual capabilities are extended in a mediated space thanks to the new connections. The use of physical instruments (Homo Faber, Homo Cyber Sapiens, Homo Electricus), symbolic instruments (Homo symbolicus) and social instruments (Homo economicus, Homo sociologicus) mould the evolution of man himself (Homo Ludens, Homo Creativus), to arrive at the Homo Contextus, which exceeds its cognitive limits using technologies (Arina, 2007).

Compared to the processes of sharing, collaboration, co-creation of knowledge and to communication processes in general, the potential and the values inherent in the new ways of being on the net and in the net, are a significant return in terms of personal enhancement and increase of knowledge, skills and ability to live fully (to be fully involved in) the Digital Society (Cigognini and Petten 2009).

Through a hypertextual (nonlinear) approach to the topic, ICT technologies, the Virtual and the Digital are here intended not only as a language for representation but also as the "consistency" of a project. In this sense, what have a particular regard is the construction of platforms for material-immaterial-virtual communication and to the development of new meta-languages, common and fruitive languages. Starting from a semiotic study on the new identity characters of the contemporary, reach innovative forms of interaction between user and cultural heritage.

The research area is primarily characterized by liquidity and the extensibility of knowledge platforms, which require the design of new forms, configurations, usage patterns and sharing. Culture and knowledge spaces are involved into great changes even on the wake of the new geographies of social behavior.

The exam of the interaction between social good, considered in a cultural dimension, and system-plan allow us to explore the potential developments of the discipline, in the general framework of skills and knowledge common to this report.

One of the reasons behind this transformation is surely to be found in the relationship between object (exposed or archived) and user. The object, while preserving its value of unique cultural heritage, is also multiplied in a multilayer communication system, which not only makes it available in different times and ways (outside and inside the museum, archive, library), but even in different dimensions. The languages that better interpret this process belong to new technologies. Virtual, digital, multimedia become territories for comparison and experimentation, with the aim of finding exhibitive logics whose design requires a cross-disciplinary expertise direction able to transform the experience of fruition in a real event. It even requires specific technical skills that can control and maximize the potential of technology. Such competences enable us to work on the multiplication of the narrative attitude of an object, resulting in a layering of meaning which, while permitting a wider knowledge, enriches the visit focusing on the experiential dimension.

Sources

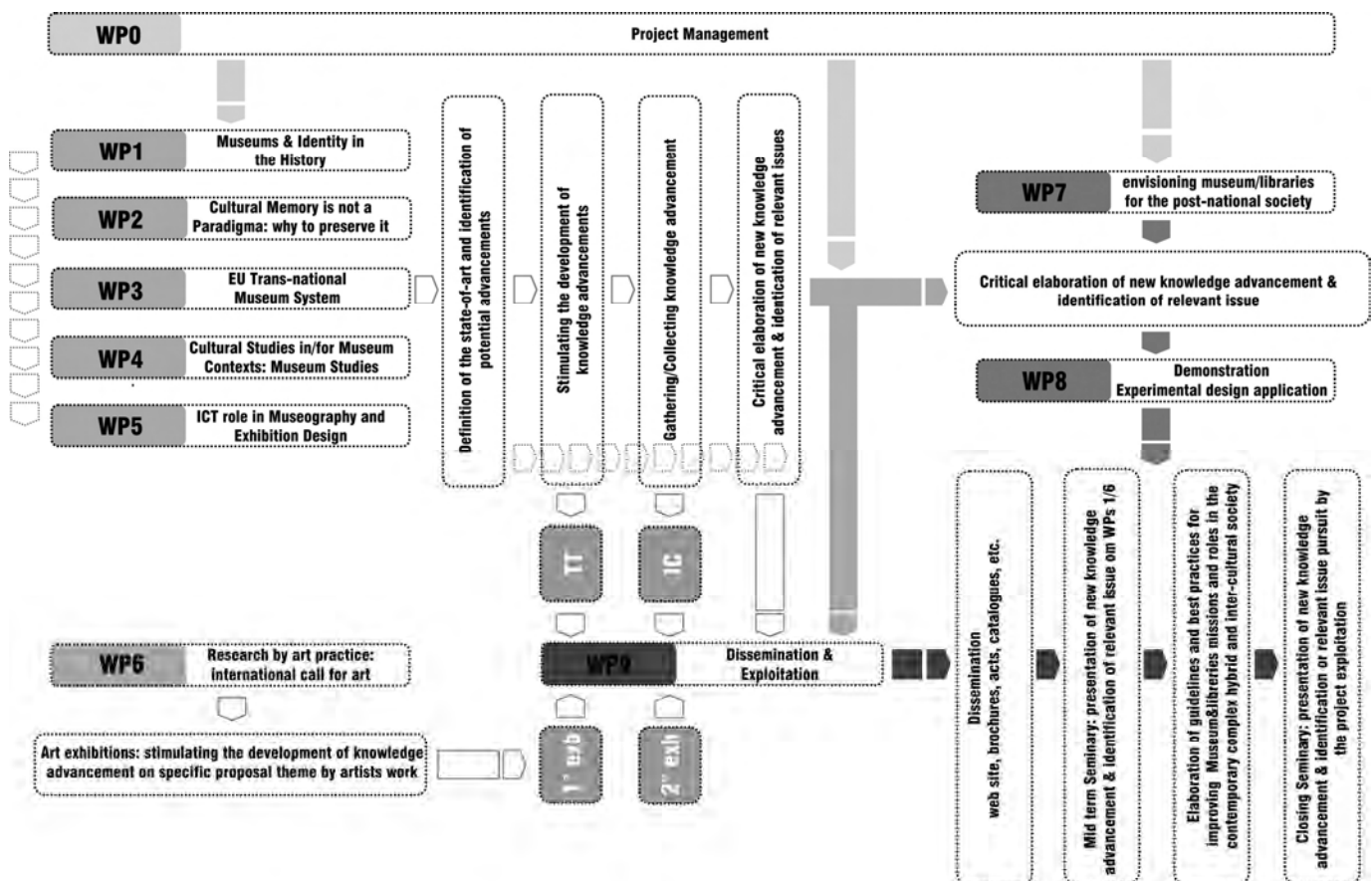
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1.3 S/T methodology and associated work plan

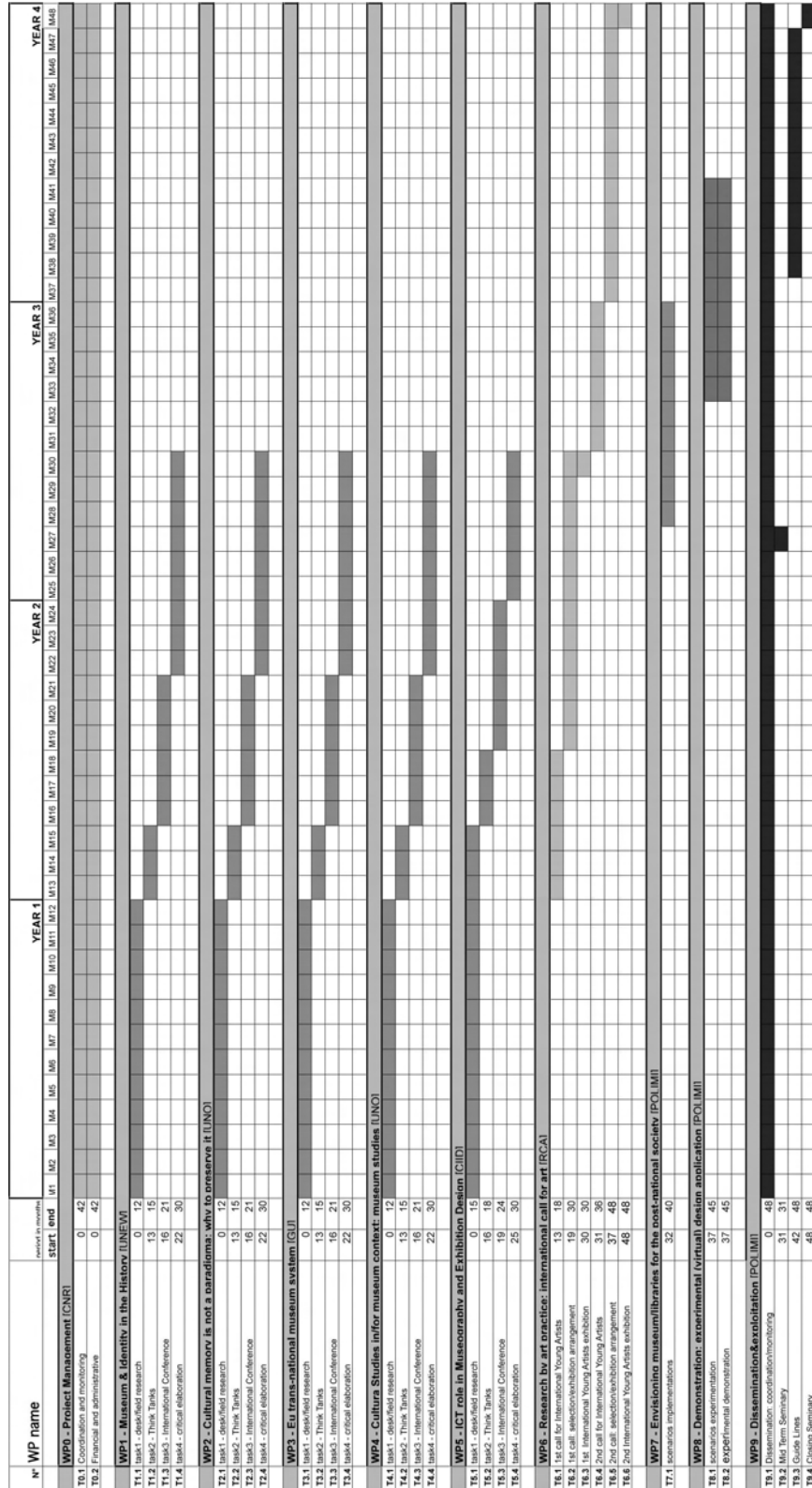
1.3.1 Overall strategy and the general description

Considering **MeLA** overall goals, to guarantee the objectives achievement and to efficiently and effectively manage the project complexity, a coherent work-plan, over 4 years, has been devised. The **MeLA** work-plan is organized through 10 Work-Packages. The following picture graphically depicts the work-plan: the 5 main investigation themes are addressed in WP1, WP2, WP3, WP4 and WP5. They are studied and developed in the framework of the **MeLA** concept definition, addressed in the Proposal work plan. All the Themed WP results will find actual validation in WP7 where all Partners are deeply involved to reflect and elaborate over the Proposal general objective in order to produce consistent knowledge advancement in the field of Museums and Libraries management in the forthcoming European cultural framework. WP8 will be devoted to verify and test ideas and thoughts – as draft best practice suggestions – through the use of ICT and virtual design. Finally, WP0, Project Management, and WP9, Dissemination and Exploitation, run parallel to the other tasks throughout the whole duration of the project. The management team has the role of monitoring, guiding, advisory and watchdog, to ensure that the RTD effort carried out in the work-packages is coherent with the **MeLA** vision and objectives.



1.3.2 Timing of the different WPs and their components:

a) Gantt Diagram



b) WPs Time Line

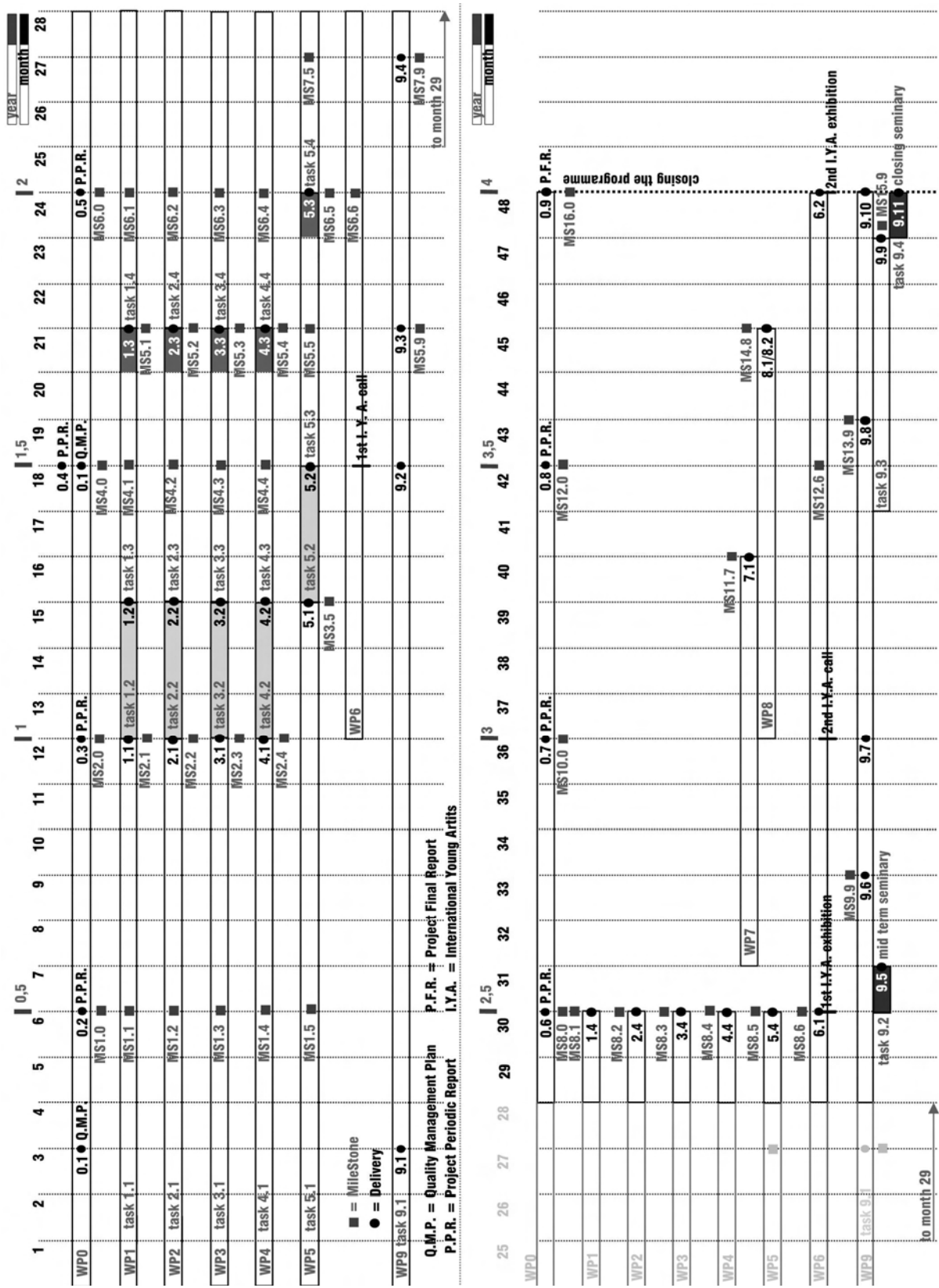


Table 1.3.3a Work Package List

Work package No	Work package title	Type of activity	Lead participant No	Lead participant short name	Person-months	Start month	End month
0	Managing the project	MGT	7	CNR	28	0	48
1	Museums & Identity in the History.	RTD	4	UNEW	26	0	30
2	Cultural Memory is not a Paradigma: why to preserve it.	RTD	2	UNO	29	0	30
3	EU Transnational Museum and Library Network.	RTD	3	GU	35,5	0	30
4	Cultural Studies in/for Museum Contexts: Museum Studies.	RTD	2	UNO	40	0	30
5	ICT role in Museography and Exhibition Design.	RTD	6	CIID	30	0	30
6	Research by art practice International call for art.	RTD	8	RCA	32	13	48
7	Envisioning Museums/Libraries for the Post-National Society	RTD	1	POLIMI	60,5	32	40
8	Demonstration experimental (virtual) design application	DEM	1	POLIMI	20	37	45
9	Dissemination & exploitation	OTHER	1	POLIMI	73	0	48
		TOTAL			374		

The work-packages objectives and subdivision are strictly linked with the project vision and they are hereinafter shortly presented:

	Title	Objectives in short
WP0	<i>PRJ Management</i>	<ul style="list-style-type: none"> • to cover the overall project management and to establish a close contact with the EC during the project duration • to ensure that the project meets its goals and overall objectives • to facilitate information and communication through the consortium • to ensure that the work is carried out in a timely and cost effective manner • to provide costs control, financial control and to establish a financial plan
WP1	<i>Museums & Identity in the History</i>	<ul style="list-style-type: none"> • to define the foundation of the 5 main relevant – for the call - disciplines • to create and integrate an exchanging information platform • to stimulate the Development of Knowledge Advancement (both in the specific topics of each WP theme and in the wider research domains) through Think Tank modules • to Gather/Collect Knowledge Advancement (both in the specific topics of each WP theme and in the wider research domains) through Call for Papers • to develop and produce critical Elaboration of New Knowledge Advancement (in the specific topics of each WP theme) • to identify relevant Issues (in the specific topics of each WP theme)
WP2	<i>Cultural Memory is not a Paradigm</i>	
WP3	<i>EU Transnational Museum and Library Network</i>	
WP4	<i>Cultural Studies in/for Museum Contexts</i>	
WP5	<i>ICT role in Museography and Exhibition Design</i>	
WP6	<i>Research by Art</i>	<ul style="list-style-type: none"> • to develop and produce critical Elaboration of New Knowledge Advancement (in the specific topics of the Project through Art Work) • to identify relevant Issues (in the specific topics of the Project through Art Work)
WP7	<i>Envisioning Museums & Libraries for the Post-national Society</i>	<ul style="list-style-type: none"> • to develop and produce critical Elaboration of New Knowledge Advancement (in the specific topics of the Project) • to define validation scenarios to be realized in WP7 • to Elaborate Guidelines and Best Practices for improving Museums & Libraries Missions and Roles
WP8	<i>Experimental design</i>	<ul style="list-style-type: none"> • to validate the framework and the related tools by both the consortium members and the involvement of collaborating companies • to set up demonstration cases for testing the applicability in different sectors, in accordance to Scenarios defined in WP7 • to Test and Verify theories and recommendations out of previous research results
WP9	<i>Dissemination Exploitation</i>	<ul style="list-style-type: none"> • to make other manufacturing sectors to benefit from MeLA results • to create an Interest Group to ensure a better evaluation and a wider dissemination of MeLA • to promote the project and to ensure proper dissemination of the MeLA results during and at the end of the project • to realize an effective exploitation of the MeLA results and of the knowledge advancement developed

Table 1.3.3b Deliverables List

Del. no.	Deliverable name	WP no.	Nature	Dissemination level	Delivery date
0.1	Quality Management Plan - plan project	0	R	CO	Month 3,18
0.2	1st Project Periodic Report	0	R	CO	Month 6
0.3	2nd Project Periodic Report	0	R	CO	Month 12
0.4	3rd Project Periodic Report	0	R	CO	Month 18
0.5	4th Project Periodic Report	0	R	CO	Month 24
0.6	5th Project Periodic Report	0	R	CO	Month 30
0.7	6th Project Periodic Report	0	R	CO	Month 36
0.8	7th Project Periodic Report	0	R	CO	Month 42
0.9	Project Final Report	0	R	CO	Month 48
1.1	1st desk/field research progress review	1	R	RE	Month 9
1.2	Think Tank contributions report	1	R	RE	Month 15
1.3	International Conference contributions report	1	R	PP	Month 21
1.4	Critical Elaboration closing report	1	R	PP	Month 30
2.1	1st desk/field research progress review	2	R	RE	Month 9
2.2	Think Tank contributions report	2	R	RE	Month 15
2.3	International Conference contributions report	2	R	PU	Month 21
2.4	Critical Elaboration closing report	2	R	PU	Month 30
3.1	1st desk/field research progress review	3	R	RE	Month 9
3.2	Think Tank contributions report	3	R	RE	Month 15
3.3	International Conference contributions report	3	R	PU	Month 21
3.4	Critical Elaboration closing report	3	R	PU	Month 30
4.1	1st desk/field research progress review	4	R	RE	Month 9
4.2	Think Tank contributions report	4	R	RE	Month 15
4.3	International Conference contributions report	4	R	PU	Month 21
4.4	Critical Elaboration closing report	4	R	RU	Month 30
5.1	1st desk/field research progress review	5	R	RE	Month 15
5.2	Think Tank contributions report	5	R	RE	Month 18

5.3	International Conference contributions report	5	R	PU	Month 24
5.4	Critical Elaboration closing report	5	R	PU	Month 30
6.1	1st International Call for Young Artists exhibition	6	O	PU	Month 30
6.2	2nd International Call for Young Artists exhibition	6	O	PU	Month 48
7.1	elaborations results report	7	O	PU	Month 40
8.1	experimental results report	8	R	RE	Month 45
8.2	Demonstration application	8	R	RE	Month 45
9.1	Diffusion&productions plan report	9	R	RE	Month 3
9.2	1st Diffusion&productions progress report	9	R	RE	Month 18
9.3	Diffusion&productions progress (afetr TTs ending)	9	O	PU	Month 21
9.4	Diffusion&productions progress (afetr lcs ending)	9	O	PU	Month 27
9.5	mid term seminary	9	O	PU	Month 31
9.6	Diffusion&productions progress report	9	R	RE	Month 33
9.7	2nd Diffusion&productions progress report	9	R	RE	Month 36
9.8	Diffusion&productions progress report	9	R	RE	Month 43
9.9	Guide Lines results	9	O	PU	Month 47
9.10	Diffusion&productions results	9	O	PU	Month 48
9.11	closing seminary	9	O	PU	Month 48

Table 1.3.3c List of milestones

Milestone number	Milestone name	Work package(s) involved	Expected date	Means of verification
I	MS 1.0	WP0	Month 6	1st technical review
	MS 1.1	WP1	Month 6	1st desk/field research progress review
	MS 1.2	WP2	Month 6	1st desk/field research progress review
	MS 1.3	WP3	Month 6	1st desk/field research progress review
	MS 1.4	WP4	Month 6	1st desk/field research progress review
	MS 1.5	WP5	Month 6	1st desk/field research progress review
II	MS 2.0	WP0	Month 12	desk/field survey complete
	MS 2.1	WP1	Month 12	desk/field survey complete
	MS 2.2	WP2	Month 12	desk/field survey complete
	MS 2.3	WP3	Month 12	desk/field survey complete
	MS2.4	WP4	Month 12	desk/field survey complete
III	MS 3.5	WP5	Month 15	desk/field survey complete
IV	MS 4.0	WPO	Month 18	2nd technical review
	MS 4.1	WP1	Month 18	call&peer review for IC progress review
	MS 4.2	WP2	Month 18	call&peer review for IC progress review
	MS 4.3	WP3	Month 18	call&peer review for IC progress review
	MS 4.4	WP4	Month 18	call&peer review for IC progress review
V	MS 5.1	WP1	Month 18	IC field survey complete
	MS 5.2	WP2	Month 18	IC field survey complete
	MS 5.3	WP3	Month 18	IC field survey complete
	MS 5.4	WP4	Month 18	IC field survey complete
	MS 5.5	WP5	Month 18	call&peer review for IC progress review
	MS 5.9	WP9	Month 21	Diffusion&productions progress review
VI	MS 6.0	WP0	Month 24	2nd year review
	MS 6.1	WP1	Month 24	Critical Elaboration progress review
	MS 6.2	WP2	Month 24	Critical Elaboration progress review
	MS 6.3	WP3	Month 24	Critical Elaboration progress review
	MS 6.4	WP4	Month 24	Critical Elaboration progress review

	MS 6.5	WP5	Month 24	IC field survey complete
	MS 6.6	WP6	Month 24	1st International Call for Young Artists progress review
VII	MS 7.5	WP5	Month 27	Critical Elaboration progress review
	MS 7.9	WP9	Month 27	Diffusion&productions progress review
VIII	MS 8.0	WP0	Month 30	3rd technical review
	MS 8.1	WP1	Month 30	Critical Elaboration field survey complete and data quality validated.
	MS 8.2	WP2	Month 30	Critical Elaboration field survey complete and data quality validated
	MS 8.3	WP3	Month 30	Critical Elaboration field survey complete and data quality validated.
	MS 8.4	WP4	Month 30	Critical Elaboration field survey complete and data quality validated.
	MS 8.5	WP5	Month 30	Critical Elaboration field survey complete and data quality validated.
	MS 8.6	WP6	Month 30	International Call for Young Artists exhibition review
IX	MS 9.9	WP9	Month 33	Diffusion&productions progress review
X	MS 10.0	WP0	Month 36	3rd year review
XI	MS 11.7	WP7	Month 40	Elaboration phase field survey complete and data quality validated
XII	MS 12.0	WP0	Month 42	4th technical review
	MS 12.6	WP6	Month 42	2nd International Call for Young Artists progress review
XIII	MS 13.9	WP9	Month 43	Diffusion&productions progress review
XIV	MS 14.8	WP8	Month 45	Experimental phase field survey complete and data quality validated
XV	MS 15.9	WP9	Month 44	Diffusion&productions successful validation Scenarios implemented and tested
XVI	MS 16.0	WP0	Month 48	final review

Tables 1.3.3d Work Packages description

Work package number	0	Start date or starting event:					Month 0
Work package title	Managing the project						
Activity Type	MNG						
Participant number	7	1					
Participant short name	CNR	POLIMI					
Person-months* per participant:	12	16					

Objectives

The WP0 is meant to cover the overall legal, contractual, financial and administrative management of the project and to establish a reliable contact with the EC throughout the project duration. The overall co-ordination and management will be performed by ITIA (CNR) while the financial management will be done by POLIMI as the coordinating partners and the project management board defined in section 6. Moreover, this work package will ensure that the work is carried out in a timely and cost-effective manner and will supervise the preparation and the overall quality of deliverables thanks to the Quality Manager.

Description of work**Task 0.1 - Co-ordination and project monitoring** (month 0, 48)

This task covers the overall project management and the coordination of the **MeLA** consortium in order to cope with the problems of specifying, integrating, developing and evaluating the concepts, methodologies and technologies within **MeLA**. This includes not only communication within the consortium, but also with other related, existing or emerging projects and initiatives as well as international standardization activities. A quality management plan (D01) is also prepared at the beginning of the project (month 3) and consolidated at month 18 has best practice/guideline for the project. It also performs the final check of deliverables.

Development of regular Progress Reports and a Final Report

Within the same task the **MeLA** Periodic Reports (every 6 months: D 0.2, 03, 04, 05, 06, 07, 08) will be developed. They will represent the assessment of the project results concerning acquired concepts and methodologies, and software development status. These reports will be issued every six months and their purpose will be to keep the Commission updated about project developments and to provide detailed technical information for project review. The **MeLA** Final Report (D09) will mainly focus on representing the final results of the project and the evaluation of the results compared to its initially defined objectives and goals. Moreover it will prepare the financial report.

Task 0.2 - Financial and administration management (month 0, 48)

The main objective of this task is the overall project management: financial and administrative aspects of the project and their communication to the EC (e.g., cost statements collection and submission to the EC, contacts with the Commission Financial Office, advanced payments coordination).

Deliverables

- D 0.1 "Quality Management Plan - plan project" (Plan and Consolidated) (month 3,18)
- D 0.2, 03, 04, 05, 06, 07, 08 "Project Periodic Report" (every 6 months – from month 6 to month 42)
- D 0.9 "Project Final Report" (month 48)

Work package number	1	Start date or starting event:					Month 0
Work package title	Museum & Identity in the History						
Activity Type	RDT						
Participant number	4						
Participant short name	UNEW						
Person-months* per participant:	26						

Objectives

This research would examine the historical and contemporary relationships between European museum representations and identity within the contextual structure of place. The main objectives of the WP are:

- To investigate aspects of the relationships between museums, place and identity in Europe from the development of nation states (notably in the eighteenth and nineteenth centuries) to the present day.
- To study the relationship between museums and the multidimensional, potentially shifting 'territory' in which they are situated and purport to represent – a territory both geographical, political and epistemological.
- To examine how museum actions (including collecting and display) have articulated and articulate the relationships between places, peoples and cultures within geopolitical conceptual frames (e.g. the nation', the 'region', 'Europe').
- To study changing practices of representation, interpellation and audience participation in the context of population dynamics and flows and diversified conceptions of place (as both routes and roots)
- To study producers' intentions with regard to such representations
- To study visitor understandings both of such museum representations and to evaluate their congruence or incongruence with visitors' individual sense of identity.

What happens or what can happen, when the 'peoples' and 'places' implicated in, and at least to some extent constructed in, museum representation shift, change, multiply, fragment and/or move? What happens when the Enlightenment desire for fixity and the making-permanent of knowledge, peoples and places is dislocated by new sensibilities towards population flows, shifting demographics, multiple heritages, ethnic diversification and the shifting territories of geopolitical places and knowledge? Should museums' representational practices change? If so how? (This has occurred in some institutions such as the Museum of World Cultures in Gothenburg.) What are the new dimensions of identity construction and production in museums whose physical place is fixed, but whose audiences, with their changing heritages and cultures, are not? These are critical questions to explore in national, postnational and transnational contexts and a historical and theoretical exploration will form a foundational structure for the proposal as a whole.

Description of work

The initial impetus for this investigation will be a consideration of the production and consumption of museum representations in relation to components of the bodies of theory surrounding place identity and sense of place. Notably, we will explore the ways in which museum representations articulate the relations between people(s) and places in Europe, considering:

- the ways in which place is represented as significant within local and global human history, from morphology (e.g. features of the natural environment) to local traditions;
- the dialectics of the representation of place as locus of roots or as part of many routes;
- the dynamics of the mode of address of museum representations in implying who belongs to which place and how and why, as well as who does not belong;
- the play of interpellation (e.g. the appeal to people's 'insideness' (Rowles) and 'disinheritance', where cultures are presented as 'someone else's' (Ashworth and Tunbridge 1996: 21) and people are excluded from claiming a heritage and a place as their own;
- The consumption or reception of museum representations which articulate the relations between places and people(s) on the part of visitors.

The investigation will focus on history, archaeology, ethnography/folk culture museums, based on the rationale that these are all disciplines which explicitly seek to represent the holistic relationships between people and places. This is not to suggest that place is not implicated in other types of museum display (e.g. art museums, natural science museums etc.) but rather that it is less likely to be foregrounded and that the most effective use of time in this cluster is to study museums whose focus on place is centrally acknowledged.

Task 1.1 - Desk/on Field Research& Investigation (months 0, 12)

The field investigation will proceed from historical understandings of museum representations of place-culture-people relations in order to examine specific representations and consumptions of identity in civic and national museums founded since 1993 (given that this study will be set within the context of the EU), employing both display and interpretation analysis as well as semi-structured interviews with curators, directors and visitors in situ. The precise selection of museums as sites for study will be informed by initial desk research and by the first Think Tank, while the number will be governed by feasibility. However, in principle the field investigation will seek to focus on museums which allow for the close study of representational practices around place-culture-people relations, such as those which have adapted or introduced displays to respond to changing populations, and which have developed new forms of address. In this context it is important to note that migration and population flows are not 'new', but rather that the imperative to recognise, understand and accommodate mobilities has changed, as has the imperative to recognise and valorise regional and local distinctiveness.

The sites of study will be museums with state imprimatur (support, finance, backing, administration) which we anticipate will invoke an implicit idea of nationhood, in however capillary a form. For example national museums in Italy are numerous, diverse in terms of their size and focus and geographically very widely spread. They represent a capillary notion of the nation as a composite of individual regional specificities and cultural depths, while museums in other countries may form central points of representational consolidation, located in capital cities. Sites of study may include museums such as:

- Deutsches Historisches Museum, Berlin
- Musée D'Immigration, Paris
- Museum of the Warsaw Rising, Warsaw
- Museum of Basque Archaeology, Ethnography and History, Bilbao
- Museum of Scotland, Edinburgh
- Museum of World Cultures, Gothenberg
- Museum of Europe, Brussels

In each case, the study will be multifaceted, combining:

- historical institutional research
- site visits (display analysis, interpretation content analysis)
- semi-structured interviews with museum staff (e.g. directors and curators) (purposive sampling)
- semi-structured interviews with visitors (convenience non-representative sampling)

Task 1.2 – Think Tank (months 13, 15)

Think Tank process is the core phase of the WP and it is used for an in-depth consideration of issues and challenges whose relevance reaches beyond the individual person or programme and the immediate time frame. There will be activated intensive TT sessions lasting one day each; the sessions are aimed at the exchange of ideas and reflections in order to move forward a strategic vision of the focused topic, with the specific intent to modify it in an innovative way.

Each Think Tank involved a multidisciplinary group of experts (6 / 8 persons) constituting a panel of experts coordinates by two facilitators appointed by the partners responsible for the module. The agenda provides a full immersion activities organized in plenary sessions and break-out groups, a subsequent "round robin" for the selection of emerged proposals and a final summary that will be presented during the following International Conferences.

Task 1.3 – International Conference (months 16, 21)

The research results achieved by field & desk investigations and by the TTs modules will be implemented by contributes collected through out a specific Call for Papers that will be presented in an international conference that will conclude the first phase of WP activity. In order to widen the discussion and the cross-fertilization of ideas, the Conference is launched together with an International 'Call for Papers'. The International Conference will open towards a more critical elaboration of what so far collected. Conference Proceedings will record and divulgate this first period of research.

Task 1.4 – Critical Elaboration (months 22, 30)

This Task counts a critical elaboration of data collected from previous actions (Desk and on Field research; Think Tanks; International Call for Papers). It is the task more connected with both the Knowledge Advancement and of Relevant Issues Identification in connection with WP Theme. The WP-Report will represent the privileged place where all the critical elaborations and reflections are stored for inner and outer divulgation of results. Web and other media will contribute to a wider divulgation of this relevant documentation ready to be used also by other scholars and for other meaning

Deliverables

- D 1.1 "1st desk/field research progress review" (Month 9)
- D 1.2 "Think Tank contributions report" (Month 15)
- D 1.3 "International Conference contributions report" (Month 21)
- D 1.4 "Critical Elaboration closing report" (Month 30)

Work package number	2	Start date or starting event:					Month 0
Work package title	Cultural Memory is not a paradigm: why to preserve it						
Activity Type	RDT						
Participant number	2	8					
Participant short name	UNO	RCA					
Person-months* per participant:	26	3					

Objectives

The principal scope of this Work Package is to open the question of **memory**, as both individually and collectively understood, in both its private and public forms, and thereby to lay out the terms of a critical revaluation as its comes to impinge on institutional practices in the social spaces of museums and public art works. Transforming the question of memory into an unfolding problematic, this work intends to provide the means, both critical and practical, whereby contemporary curatorial practices and museum management, not to speak of wider pedagogical practices, can engage with the complexities in which their planetary positioning requires them to respond. Migration here becomes a significant key term for thinking through such planetary processes that not only reveal the global economic order of labour, but also the deep refashioning of the cultural and political spheres under the impact of the accelerated mobilities of goods, bodies, ideas and institutions.

The research programme itself will be articulated through a series of enquiries that intend:

- to establish the key nodes of analysis that emerge in the present state of the critical *oeuvre* in thinking through the relationship between memory, identities and migration;
- to rethink the cultural and historical sense of institutionalised memories, in particular in museum spaces and the public display of the visual arts, and the subsequent response (or lack of) to the postcolonial challenge of rethinking modernity in the light of the histories and cultures it has structurally excluded and negated;

to work in association with its work partner, the Royal College of Art, and establish in the final part of the WP how to translate its research findings and analyses into a critical platform of proposals able to support the eventual European-wide Young Artist Exhibition that will conclude the overall project (see WP6)

Description of work

Task 2.1 - Desk/on Field Research& Investigation (months 0, 12)

The first task of the WP's activity, the responsible partners develop a reconnaissance survey on the state-of-the art and on potential advancement about the main WP topic. *Desk Investigations* (through critical deepening of literature and case study) and '*On Field Research*' (through interviews, monitoring of case studies, etc.) will provide the preliminary skills and a survey about the state-of-the art indispensable for the 'Think Tank' phases.

Task 2.2 – Think Tank (months 13, 15)

Think Tank process is the core phase of the WP and it is used for an in-depth consideration of issues and challenges whose relevance reaches beyond the individual person or programme and the immediate time frame.

There will be activated intensive TT sessions lasting one day each; the sessions are aimed at the exchange of ideas and at theoretical and the practical reflections in order to move forward a strategic vision of the focused topic, with the specific intent to modify it in an innovative way.

Each Think Tank involved a multidisciplinary group of experts (6 / 8 persons) constituting a panel of experts coordinates by two facilitators appointed by the partners responsible for the module.

The agenda provides a full immersion activities organized in plenary sessions and break-out groups, a subsequent "round robin" for the selection of emerged proposals and a final summary that will be presented during the following International Conferences.

Task 2.3 – International Conference (months 16, 21)

The research results achieved by field & desk investigations and by the TTs modules will be implemented by contributes collected through out a specific Call for Papers that will be presented in an international conference that will conclude the first phase of WP activity.

In order to widen the discussion and the cross-fertilization of ideas, the Conference is launched together with an International 'Call for Papers'.

The International Conference will open towards a more critical elaboration of what so far collected.

Conference Proceedings will record and divulgate this first period of research.

Task 2.4 – Critical Elaboration (months 22, 30)

This Task counts a critical elaboration of data collected from previous actions (Desk and on Field research; Think Tanks; International Call for Papers). It is the task more connected with both the Knowledge Advancement and of Relevant Issues Identification in connection with WP Theme. The WP-Report will represent the privileged place where all the critical elaborations and reflections are stored for inner and outer divulgation of results. Web and other media will contribute to a wider divulgation of this relevant documentation ready to be used also by other scholars and for other meaning.

Deliverables

- D 2.1 “1st desk/field research progress review” (Month 9)
- D 2.2 “Think Tank contributions report” (Month 15)
- D 2.3 “International Conference contributions report” (Month 21)
- D 2.4 “Critical Elaboration closing report” (Month 30)

Work package number	3	Start date or starting event:					Month 0
Work package title	EU Transnational Museum and Library Network						
Activity Type	RDT						
Participant number	3	5					
Participant short name	GU	MNHN					
Person-months* per participant:	28	7,5					

Objectives

This Work package is dedicated to investigate, identify and propose innovative coordination strategies between European libraries and museums for the benefit of a multicultural audience across Europe. A coordination framework and best practices will be produced: they will result from an in-depth analysis and evaluation of the current libraries and museums systems and by the active involvement of a large number of libraries' stakeholders. **MeLA** will be involved in establishing a strong collaboration channel with other projects, initiatives, and experts sharing commonalities of intents within multicultural libraries and museums of migration. **MeLA** will create operative connections among a number of institutions working in the field concerned: museums, libraries, public bodies, cultural associations, festivals, journals and private collectors. The networking activity will continue throughout the whole duration of the project and constitutes in fact one of its main objectives. **MeLA** aims to overcome the contradiction between the fundamentally transnational nature of popular culture on the hand, and the proliferation of non-communicating national institutions specializing in this field. This WP intends to provide evidence of exemplary or very specific effective transnational systems cases that positively impacted on the visibility of the single institution involved, the improvement of collections diffusion and accessibility for the audience, the effectiveness of an integrated organisation structure at EU dimension and the coherence with EU policies towards a common EU Heritage definition. The research programme itself will be articulated through a series of enquiries that intend:

- to investigate the interdependency of the development transnational museums and library systems and the society of migration;
- to depict how museums and libraries present themselves through the transnational systems to other contexts of public;
- to understand and evaluate the effects, benefits and advantages of transnational museum and library systems on the audience, in term of understandability of delocalized culture.

Description of work

Task 3.1 - Desk/on Field Research& Investigation (months 0, 12)

The first task of the WP's activity, the responsible partners develop a reconnaissance survey on the state-of-the art and on potential advancement about the main WP topic. *Desk Investigations* (through critical deepening of literature and case study) and *'On Field Research'* (through interviews, monitoring of case studies, etc.) will provide the preliminary skills and a survey about the state-of-the art indispensable for the 'Think Tank' phases.

Task 3.2 – Think Tank (months 13, 15)

Think Tank process is the core phase of the WP and it is used for an in-depth consideration of issues and challenges whose relevance reaches beyond the individual person or programme and the immediate time frame. There will be activated intensive TT sessions lasting one day each; the sessions are aimed at the exchange of ideas and at theoretical and the practical reflections in order to move forward a strategic vision of the focused topic, with the specific intent to modify it in an innovative way. Each Think Tank involved a multidisciplinary group of experts (6 / 8 persons) constituting a panel of experts coordinates by two facilitators appointed by the partners responsible for the module. The agenda provides a full immersion activities organized in plenary sessions and break-out groups, a subsequent "round robin" for the selection of emerged proposals and a final summary that will be presented during the following International Conferences.

Task 3.3 – International Conference (months 16, 21)

The research results achieved by field & desk investigations and by the TTs modules will be implemented by contributes collected through out a specific Call for Papers that will be presented in an international conference that will conclude the first phase of WP activity. In order to widen the discussion and the cross-fertilization of ideas, the Conference is launched together with an International 'Call for Papers'. The International Conference will open towards a more critical elaboration of what so far collected. Conference Proceedings will record and divulgate this first period of research.

Task 3.4 – Critical Elaboration (months 22, 30)

This Task counts a critical elaboration of data collected from previous actions (Desk and on Field research; Think Tanks; International Call for Papers). It is the task more connected with both the Knowledge Advancement and of Relevant Issues

Identification in connection with WP Theme. The WP-Report will represent the privileged place where all the critical elaborations and reflections are stored for inner and outer divulgation of results. Web and other media will contribute to a wider divulgation of this relevant documentation ready to be used also by other scholars and for other meaning.

Deliverables

- D 3.1 “1st desk/field research progress review” (Month 9)
- D 3.2 “Think Tank contributions report” (Month 15)
- D 3.3 “International Conference contributions report” (Month 21)
- D 3.4 “Critical Elaboration closing report” (Month 30)

Work package number	4	Start date or starting event:					Month 0
Work package title	Cultural Studies in/for Museum Studies						
Activity Type	RDT						
Participant number	2	4					
Participant short name	UNO	UNEW					
Person-months* per participant:	26	7,5					

Objectives

The research programme of this work package will seek to both advance and transform its results into a series of critical platforms and publications (both in print and digital formats) that will propose a detailed and incisive configuration of museum studies and practices in the critical light of cultural and postcolonial studies. An interdisciplinary and intercultural approach of this type is designed to set a series of interrogations that in turn will provoke innovative critical thinking and an advancement in best practices in the field. This is an ambitious programme, with radical implications for museum practices in both their structural and critical elaborations. Such work will be designed to respond to a growing series of demands that fuel an on-going debate over the nature and direction of cultural processes and dynamics in the emerging complexities of a transnational world.

Description of work

Task 4.1 - Desk/on Field Research& Investigation (months 0,12)

The first task of the WP's activity, the responsible partners develop a reconnaissance survey on the state-of-the art and on potential advancement about the main WP topic. *Desk Investigations* (through critical deepening of literature and case study) and *'On Field Research'* (through interviews, monitoring of case studies, etc.) will provide the preliminary skills and a survey about the state-of-the art indispensable for the 'Think Tank' phases.

Task 4.2 – Think Tank (months 13,15)

Think Tank process is the core phase of the WP and it is used for an in-depth consideration of issues and challenges whose relevance reaches beyond the individual person or programme and the immediate time frame. There will be activated intensive TT sessions lasting one day each; the sessions are aimed at the exchange of ideas and at theoretical and the practical reflections in order to move forward a strategic vision of the focused topic, with the specific intent to modify it in an innovative way. Each Think Tank involved a multidisciplinary group of experts (6 / 8 persons) constituting a panel of experts coordinates by two facilitators appointed by the partners responsible for the module. The agenda provides a full immersion activities organized in plenary sessions and break-out groups, a subsequent "round robin" for the selection of emerged proposals and a final summary that will be presented during the following International Conferences.

Task 4.3 – International Conference (months 16, 21)

The research results achieved by field & desk investigations and by the TTs modules will be implemented by contributes collected through out a specific Call for Papers that will be presented in an international conference that will conclude the first phase of WP activity. In order to widen the discussion and the cross-fertilization of ideas, the Conference is launched together with an International 'Call for Papers'. The International Conference will open towards a more critical elaboration of what so far collected. Conference Proceedings will record and divulgate this first period of research.

Task 4.4 – Critical Elaboration (months 22,30)

This Task counts a critical elaboration of data collected from previous actions (Desk and on Field research; Think Tanks; International Call for Papers). It is the task more connected with both the Knowledge Advancement and of Relevant Issues Identification in connection with WP Theme. The WP-Report will represent the privileged place where all the critical elaborations and reflections are stored for inner and outer divulgation of results. Web and other media will contribute to a wider divulgation of this relevant documentation ready to be used also by other scholars and for other meaning.

Deliverables

- D 4.1 "1st desk/field research progress review" (Month 9)
- D 4.2 "Think Tank contributions report" (Month 15)
- D 4.3 "International Conference contributions report" (Month 21)
- D 4.4 "Critical Elaboration closing report" (Month 30)

Work package number	5	Start date or starting event:					Month 0
Work package title	ICT role in museography and Exhibition Design						
Activity Type	RDT						
Participant number	6	1	3				
Participant short name	CIID	POLIMI	GU				
Person-months* per participant:	17	8	5				

Objectives

The main objectives of the WP are to create new ways of communicating in order to facilitate the multifaceted story that is the premise of communicating history and culture in the EU today. Going from a homocentric to a polycentric idea of culture faces communication with high demands for not only the content but also for the way it can be chosen and viewed. How can we develop a new standard for communication starting from the basis of the needs expressed and observed by the consumers of culture and history? And how might ICT reach out and attract / involve the people that are currently not using museums and libraries?

CIID will conduct the following phases:

- (1) **User Research** to understand the needs, motivations and values of all stakeholders involved.
- (2) **Concept generation and concept development** to create and select new solutions to better answer all stakeholders' needs;
- (3) **Experience prototyping** to assess the technological, social, and usability aspects of the new proposed solutions in the real world. This last phase will cover both hardware and software prototyping, by focusing on collecting feedback from real people about the new ideas. All the activities will be run in **co-creation** with relevant stakeholders.

CIID aim to create new links between existing platforms and thus furthering the dissemination building on the network and behaviour of the desired target group. CIID will go looking for new ways to improve usability and treating new paths allowing people access to a wider range of information and resources. The focus will be on opportunities for developing both material and immaterial resources.

Starting from the findings of WP1 and WP2 CIID will prototyping the findings experimenting with the use of ICT in museography and exhibition design investigating how best to communicate and amongst other topics deliver the contents of the mega digital archive. Looking into current trends in ICT focusing on up and coming technologies as well as those that are breaking through to the market in present day. Part of our objective will to present users of museums and libraries with future scenarios made real through interactive prototypes following the vision "just enough to create the real experience". As the ICT WP is a transversal theme thus being a common and constant object of reflection.

Description of work

Task 5.1 - Desk/on Field Research& Investigation (months 0, 15)

In our work we apply technology to everyday life, drawing on traditional design disciplines to create solutions that mix interfaces, products, and services. This flexibility allows us strong creativity in concept generation and by using various techniques, people can experience these ideas through interactive electronic prototypes, video scenarios, software & experience prototypes. Our work will be conducted in an interdisciplinary collaboration and we are able to provide strong project specific teams with diverse skills, industry experience, and cultural backgrounds.

Desk research

Our desk research will focus on identifying other project in Europe and worldwide where ICT is being used to communicate complex cultural or intercultural topics. A natural focus will be on the current use of ICT in European and international museum and library context. CIID will be looking for state-of-the-art projects that push the boundaries and involve visitors and consumers in administrating and creating the structure of the knowledge. The questions informing the research could be as follows:

- What has been their goal in using ICT?
- What philosophy governs the use of ICT as a means to attract and inform visitors?
- How has the use of ICT added value to their physical exhibition?

Real world investigations

Based on the findings of the desk research and underpinned with the information gathered in WP1 and WP2 a number of project will be selected where it makes sense to travel to the venue to meet with administrators / creators of the projects as well as the people using the system/exhibition/etc.

A natural focus in this investigation will be on:

- The feedback of the people receiving or consuming this communication
- What issues are at the heart of their focus
- What has been identified as critical to the success of these projects?

CIID will use creative tools to facilitate a concretion session at these venues allowing the users of the institution or other to give their opinion on the use and understanding of the content. This will be combined with observations of the use

Concreting and inviting the different segments into the design process.

Task 5.2 – Think Tank (months 16, 18)

Think Tank process is the core phase of the WP and it is used for an in-depth consideration of issues and challenges whose relevance reaches beyond the individual person or programme and the immediate time frame. There will be activated intensive TT sessions lasting one day each; the sessions are aimed at the exchange of ideas and at theoretical and the practical reflections in order to move forward a strategic vision of the focused topic, with the specific intent to modify it in an innovative way. Each Think Tank involved a multidisciplinary group of experts (6 / 8 persons) constituting a panel of experts coordinates by two facilitators appointed by the partners responsible for the module. The agenda provides a full immersion activities organized in plenary sessions and break-out groups, a subsequent “round robin” for the selection of emerged proposals and a final summary that will be presented during the following International Conferences.

Task 5.3 – International Conference (months 19, 24)

The research results achieved by field & desk investigations and by the TTs modules will be implemented by contributes collected through out a specific Call for Papers that will be presented in an international conference that will conclude the first phase of WP activity.

In order to widen the discussion and the cross-fertilization of ideas, the Conference is launched together with an International ‘Call for Papers’.

The International Conference will open towards a more critical elaboration of what so far collected.

Conference Proceedings will record and divulgate this first period of research.

Task 5.4 – Critical Elaboration (months 25, 30)

This Task counts a critical elaboration of data collected from previous actions (Desk and on Field research; Think Tanks; International Call for Papers). It is the task more connected with both the Knowledge Advancement and of Relevant Issues Identification in connection with WP Theme. The WP-Report will represent the privileged place where all the critical elaborations and reflections are stored for inner and outer divulgation of results. Web and other media will contribute to a wider divulgation of this relevant documentation ready to be used also by other scholars and for other meaning.

Main goal of the closing WP Task is a Concept generation and prototyping: CIID will conduct brainstorming sessions aimed at creating new concept of services / interfaces / products that museums and libraries could adopt to better answer the needs of a multicultural audience.

CIID will involve different stakeholders including:

- Employees from museums and libraries
- Everyday visitors and consumers
- Research partners
- Non users / consumers

Deliverables

- D 5.1 “1st desk/field research progress review” (Month 9)
- D 5.2 “Think Tank contributions report” (Month 15)
- D 5.3 “International Conference contributions report” (Month 21)
- D 5.4 “Critical Elaboration closing report” (Month 30)

Work package number	6	Start date or starting event:					Month 12
Work package title	Research by art practice international call for art						
Activity Type	RDT						
Participant number	8						
Participant short name	RCA						
Person-months* per participant:	32						

Objectives

There are two or three key objectives.

1 development of methodologies of artistic research to support and encourage artists working within the proposal theme. Mark Nash, cluster leader, set up the International Centre for Fine Art Research at The University of Arts London, and is a member of the editorial board of the newly founded Journal of Artistic Research. He also supervises a number of doctoral students working on the history and methodology of exhibition biennials.

2a) Research on artists working on issues of migration, as well as the role of museums and galleries in disseminating knowledge of these issues. Here we would recruit researchers/ post doctoral students to survey the extensive critical and exhibition literature with the aim of producing an account of how these issues have been researched to date as well as listing the most important artists involved.

2b) This research will lead naturally into an outline for an exhibition project involving a selected group of established artists. For example the installation artist Isaac Julien, has recently worked on migration in the Mediterranean in his installation Western Union Small Boats (currently on view at the Brandhorst Museum Munich) and is completing a 9 screen project involving issues of migration in the Chinese Diaspora for the Sydney Biennial. A precedent for such an exhibition is the exhibition Unpacking Europe (2002) at the Boymans Museum, Rotterdam. The curating of this exhibition would be organised by Mark Nash at the RCA, in collaboration with colleagues Clare Carolin and Kit Hammonds.

2c) In addition there would be a call for younger artists to contribute proposals for projects within the themes of the exhibition. Particular attention will be paid (if the Framework regulations allow) to artists originating from outside the European Union whose work explores these experiences – e.g. Zineb Sedira (Algeria/France); Rachid Koraichi (Morocco/France).

Description of work (months 13, 48)

Task 6.1 - The Proposal wishes to stress the relevance and the strategic value for the advancement of knowledge of 'Research by Art Practice'. Therefore, two touring exhibitions 'Art in the age of Migrations' will be organised to research commission and select the most outstanding proposals responding to the Call themes (that are the same of the Proposal) for a travelling exhibition. Art installations and exhibitions will become an important media of dissemination and divulgation for the Proposal, expanding the target audience. Starting venue are the exhibition galleries of RCA, the partner leading the WP. A research phase will be promoted to review the existing and extensive curatorial work on this theme, out of which an exhibition call and proposal can be elaborated. Different visual and performative artists will be invited to deliver their reflections upon the EU Call topic through practice and by mean of works of art (i.e. installations, video, performances...), increasing the narrations about identity and community, memory and history, with their subjective point of view and personal approach. Since these works tend to be illustrative of political and cultural preoccupations, there's the need of engaging different communities of interest. One hypothesis is to work the call element of the proposal with targeted groups where artists from the community collaborate with other artists to curate exhibitions.

The museum and the library have become also an artists' subject of reflections and target of their criticism since these institutions have rapidly changed, adapting to contemporary ideas of marketing and competitions, of corporate sponsorship, from the once conservative educational institutions, in a context of always more fragmented and interdependent identities. So, the artistic practice will become a cultural activity and instrument for interpretation and possibly suggesting new directions on the issue of Museums/libraries of/for migrations, investigating and analysing the processes of the production of meaning and value, mechanism of exclusions, structural and functional changes of these dynamics cultural institutions. Arrangements will be taken to connect the exhibition to some of the most representative international art exhibitions in Europe ('Venice Biennale', 'Documenta' 'Kassel').

Deliverables

- D 6.1 1st International Call for Young Artists exhibition (Month 30)
- D 6.2 2nd International Call for Young Artists exhibition (Month 48)

Work package number	7	Start date or starting event:					Month 28	
Work package title	Envisioning museums/libraries for the post-national society							
Activity Type	RDT							
Participant number	1	2	3	4	5	6	7	8
Participant short name	POLIMI	UNO	GU	UNEW	MNHN	CIID	CNR	RCA
Person-months* per participant:	26	6	10	5,5	1	4	6	2

Objectives

The main objective of the work package is providing an improved knowledge and advancement in the state of the art of cultural heritage diversity and commonalities interpretation in EU, for supporting policies in the fields of Museum and Library mission and design, in relation to the citizenship processes of the post national society. The project aims to bring theoretical, methodological, phenomenological and operative contributes concerning the interpretation of EU Cultural Heritage operated by leading institutions that work on the “*identity representation*” such as museums and libraries, proposing an innovative paradigm of "European Museums and Libraries in/of the age of migrations" that will bring new theories, models and tools to rethink and re-design the roles of EU museums and libraries in building a really democratic and inclusive EU citizenship, based on a common heritage, encompassing both well established than less recognised and official communities. The “European Museums and Libraries in/of the age of migrations” paradigm in fact aims to express the concept of a collective memory institutionalization and public representation that addresses cultural integration and differences interdependency awareness with a specific on migration dynamics and movements, considered as "social facts" in need of a necessarily multicultural shared knowledge and multiple perspective.

Critical Elaboration of New Knowledge Advancement and Identifying relevant Issues (in the specific topics of the Project) using previous WPs (WP1-6) results in different domain fields and disciplines will be the task of WP7.

The WP7 work and report will be used for an experimental design application (WP8: Demonstration) and for the subsequent Dissemination and Exploitation activity (WP9 –Dissemination & Exploitation).

Description of work

Task 7.1 - The WP Leader, POLIMI, will be in charge to arrange and coordinate the crucial phase of exploiting results matched by previous WP activities, lasted for more than two years.

All Partners are taking part at this WP activity that is mainly performed through research (desk and field): a multidisciplinary team of scholars and PhD candidates, affiliated to each Partner institution, have the role of drafting possible strategies, best practice and any other useful consideration in order to fulfil the Project goals of defining new roles, missions and designs for Museums and Libraries of forthcoming Europe in the Age of Migration.

Working plan considers both thematic focus investigations developed by clusters and large plenary session where elaboration produced will be discussed and exploited.

This is also the period when the wider mobility of scholars will be performed and where this is not only limited at few partners. Working clusters will be held in different partners venues and involve the whole consortium: there will be the chance to really cooperate to build a European Research Area on the subject. Scholars mobility and permanence abroad will improve the Network strength and will ensure collaborative and shared results.

Deliverables

D 7.1 “Elaborations results report” (month 40)

Work package number	8	Start date or starting event:				Month 33	
Work package title	Demonstration						
Activity Type	DEMO						
Participant number	1	3	6	7			
Participant short name	POLIMI	GU	CIID	CNR			
Person-months* per participant:	10	3	3	4			

Objectives

This Work Package has the main objectives of :

- produce some experimental virtual design applications in museum and libraries;
- verify and test the results connected with the first Critical Elaboration work and the models envisioned in the WP7;
- evaluate results and measure the operational effectiveness of the developed theoretical reflections and their applications.

The process based on experimental application is an innovation process typical of the design disciplines (like architecture, design, planning), which use to “learn by doing” and “learn by using”. The experimental application will be developed in fact by action-research, addressing a real integration between the theoretical research and the practical/applied research. Through a systematic cyclic and participative process of experimentation, the action research enables the continuous reflection on praxis, thus improving and deepening theoretical knowledge by practice.

In detail, the experimental applications will promote innovative museums and exhibitions strategies, forms and processes for the age of migrations, by virtual prototypes aiming at the re-organization and organization of specific and emblematic sample contexts. Situativeness will be a parameter to compare the existing collections organisation and fruition modalities within Museums&Libraries and the possibility introduced by the virtual environment and technologies in providing a more appropriate experience for the user and curatorial system, fulfilling the requirements and needs of the transnational society of migration. In particular the demonstration activity will compare how the contextualisation and de-contextualisation of heritage, localisation and de-localisation of fruition and knowledge differently convey sense of appropriation, belonging and representativeness, to investigate the impact and increase the potentialities of the virtual technologies.

Anyway, in the museum and libraries experimentation that will be designed, the concept of virtuality is referred both to the forms of heritage organisation and fruition and to the contents themselves too. In fact, it's supposed that together with the virtualisation of material elements and documents, a virtual application will enable the transmission of intangible and immaterial contents that could better convey integration and cohesion values referred to a hybrid identity.

The goal of the WP is to implement the results of the previous activities virtually (within a virtual environment) in order to validate the concept and prove the methodology defined.

Description of work

Task 8.1 - During this period a cross-disciplinary research team (by 4 Partners) will develop possible scenarios: consisting in the production of some experimental virtual designs in museum and libraries as a test verification after the results connected with the first Critical Elaboration work (WP7).

After the design has been realized proposals will be analyzed in order to evaluate results and measure the operational effectiveness of the developed theoretical reflections and their applications. Here, desk and field research, will have the role to address critics & suggestions to theoretical investigation developed so far.

These contributes will be edited in terms of a records-list that the research group working in WP9/task 9.3 will have the commitment to transform – starting from previous guidelines-draft – into best practice and recommendations.

CIID, GU and CNR partners have the relevant role to support, technically, the realization of the experiment, implementing virtual design tools as research applications.

POLIMI will be responsible of desk & field investigations to check the quality and the limits of produced virtual solutions besides the being responsible also of elaborating the virtual study models.

Deliverables

D 8.1 “Experimental results report” (month 45)

D 8.2 “Demonstration Application” (month 45)

Work package number	9	Start date or starting event:					Month 0
Work package title	Dissemination & Exploitation						
Activity Type	OTHER						
Participant number	1	2	3	4	5	6	8
Participant short name	POLIMI	UNO	GU	UNEW	MNHN	CIID	RCA
Person-months* per participant:	48	6	4.5	4.5	2	3	5

Objectives

The **MeLA** has planned a series of activities aimed at:

- promoting the network and making it known to a wider public;
- improving communication at every level of the Network;
- providing members of the Network with access to existing databases and with opportunities to develop databases of their own;
- disseminating and, if necessary, protecting the knowledge produced in print, electronic and other forms;
- strengthening the wider societal impact of that knowledge and promoting the exploitation of the findings;
- promoting face-to-face contacts and exchanges of knowledge, research plans, applications and other resources among researchers, and between them and other users and stakeholders, by supporting the organisation of conferences, workshops and other meetings.

Such activities are interrelated and will be implemented in cost-efficient and coherent ways. They involve a wide range of different, but partly overlapping, target groups, including the **MeLA** management, regular members, PhD candidates, other researchers from EU member states and other areas, policymakers at EU, national and local levels, Museum&Library expertises, journalists, and the public at large.

The **Network** will, of course, make use of the experience and expertise of its members. Each member institute already has its own website, newsletters, organised conferences, published reports, books, papers and sometimes even international journals, has held consultations with policymakers and Museum&Library Representatives, and has undertaken many other activities. **MeLA** will develop a new set of activities to support the integration of the Network Programme.

Description of work (months 28, 36)

The **Communication and Dissemination Committee (CDC)**, besides Communication design & editing team, will control check and monitor all network outcomes, and will arrange a sort of meta-mega digital archive where the same material is both 'intangible' stored and delivered to public through ICT. Specific software will allow also to work on the Project Management, reducing dispersion and redundancy of work. Every Partner will have a seat in the CDC and thus the network will express again the strong linking among all partners in several activities. Moreover, each partner is also responsible of dissemination & exploitation connected with productions and products of each WPs where acting as Leader.

In this concern, it is impossible to assign or relate tasks & partners, since for every task there is always almost all the consortium acting, even if – sometime – in a different period.

Task 9.1 – Dissemination (months 0, 48)

The first transversal and long lasting WP is WP9/task 9.1; it's dedicated to development of dissemination skills and to spread results of all research activities (included communication within the consortium and between the different WPs), of their subsequent design application and of critical review of them. Individual contributions of all specialist involved in the TTs, the preliminary synthesis of ICs, and all the collected materials during each WP, will always have a concrete vision (at least by print material and on web) so that each step of the project is available to subsequent or even contemporaneous reflections by other Scholars and Institutions.

Task 9.2 - Mid Term Seminar: Presentation of New Knowledge Advancement & Identification of Relevant Issues on WPs 1-6 Themes/Topics (month 27)

The results of the first six Clusters are presented during The Mid Term Seminar (3 days) where all Partners will deliver WP Reports after their 24 months long work derived from field investigations and desk research, TTs and ICs.

The Mid Term Seminar will present theoretical and practical proposal and it will introduce to the WP7 and 8.

Task 9.3 - Guide Line: Elaboration of Guidelines and Best Practices for improving Museums&Libraries Missions and Roles in the Contemporary Complex Hybrid and Inter-cultural Society (months 38, 47)

All the observations and considerations achieved during the project will be collected and discussed by Partners in order to be edited in a book containing main guidelines & suggestions elaborated as results of the whole research project.

Task 9.4 - Closing Seminar & Travelling Exhibition: Presentation of New Knowledge Advancement & Identification of Relevant Issues pursuant by the Project Exploitation (month 48)

The presentation of fulfilled results to the public is part of a final dissemination with convey of an International Seminar, that will also introduce to the opening of a travelling exhibition that summarizes the entire research process, both in its broad methodological applications and its theoretical and practical effects. The Exhibition will widen the target of the project dissemination improving communication because of media (exhibition are able to involve and communicate in a easier and faster way than scientific reports). Moreover, for a Project dealing with Museums & Libraries, it would be impossible to think about another media than an Exhibition for dissemination results.

Deliverables

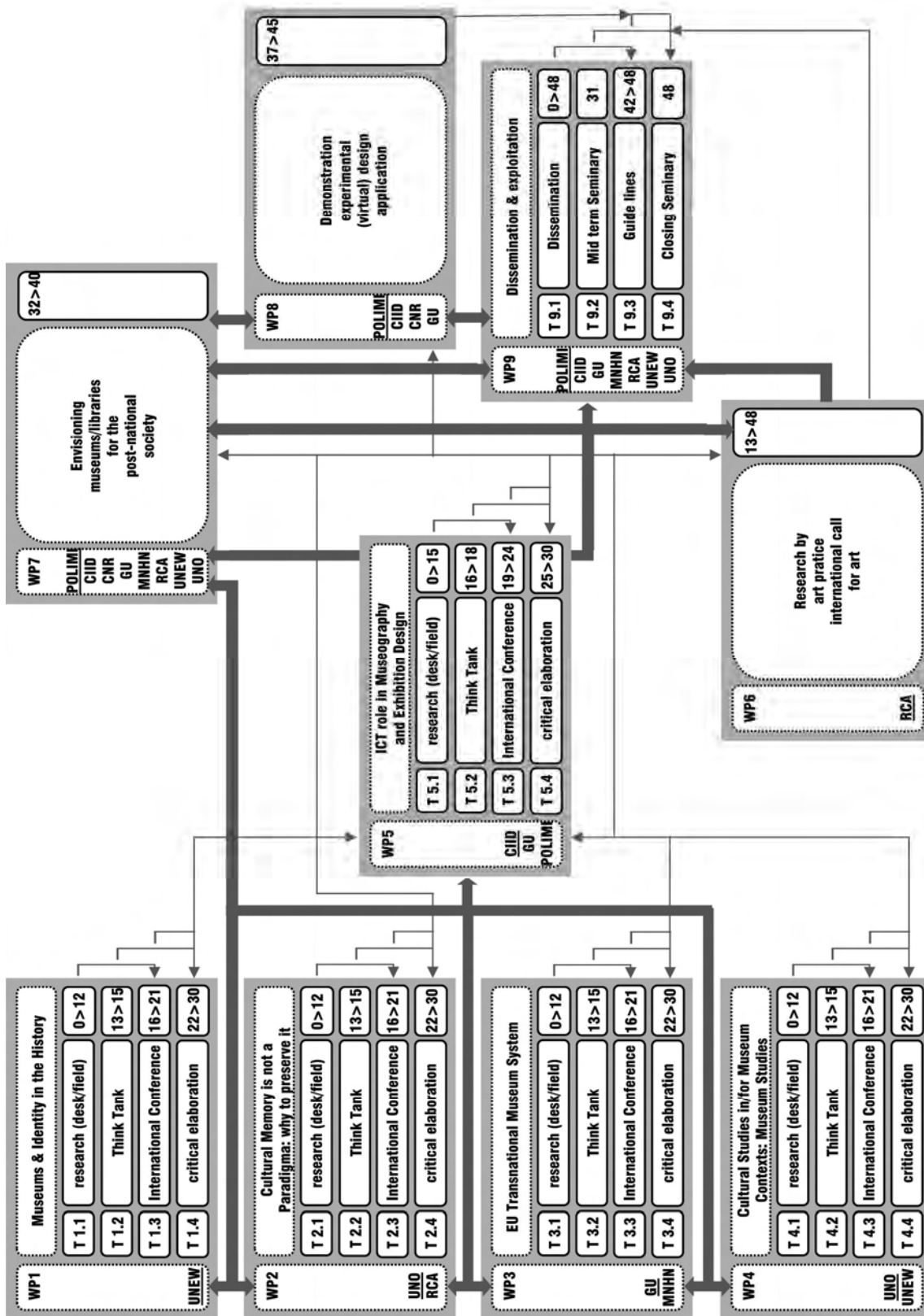
- D 9.1 “Diffusion&productions plan report” (month 3)
- D 9.2 “1st Diffusion&productions progress report” (month 18)
- D 9.3 “Diffusion&productions progress (after TTs ending)” (month 21)
- D 9.4 “Diffusion&productions progress (after Ics ending)” (month 27)
- D 9.5 “Mid term seminary” (month 31)
- D 9.6 “Diffusion&productions progress report” (month 33)
- D 9.7 “2nd Diffusion&productions progress report” (month 36)
- D 9.8 “Diffusion&productions progress report “ (month 43)
- D 9.9 “Guide Lines results report” (month 47)
- D 9.10 “Diffusion&productions results ” (month 48)
- D 9.11 “Closing seminary” (month 48)

Table 1.3.3e Summary of staff effort

										MM sorted by Activities					
										RTD	DMN	MNG	OTH	TOT	
	WP0	WP1	WP2	WP3	WP4	WP5	WP6	WP7	WP8	WP9					
1	POLIMI	16				8		26	10	48	34	10	16	48	108
2	UNO		26		26			6		6	58	0	0	6	64
3	GU			28		5		10	3	4,5	43	3	0	4,5	50,5
4	UNEW		26		14			5,5		4,5	45,5	0	0	4,5	50
5	MNHN			7,5				1		2	8,5	0	0	2	10,5
6	CIID					17		4	3	3	21	3	0	3	27
7	CNR	12						6	4		6	4	12	0	22
8	RCA		3				32	2		5	37	0	0	5	42
TOTAL		28	26	29	35,5	40	30	32	60,5	20	253	20	28	73	374

Activity Type	POLIMI	UNO	GU	UNEW	MNHN	CIID	CNR	RCA	TOTAL ACTIVITY
RTD									
WP1				26					26
WP2		26						3	29
WP3			28		7,5				35,5
WP4		26		14					40
WP5	8		5			17			30
WP6								32	32
WP7	26	6	10	5,5	1	4	6	2	60,5
Total research	34	58	43	45,5	8,5	21	6	37	253
DEMONSTRATION									
WP8	10		3			3	4		20
Total Demonstration	10	0	3	0	0	3	4	0	20
MANAGEMENT									
WP0	16						12		28
Total Management	16	0	0	0	0	0	12	0	28
OTHER ACTIVITY									
WP9	48	6	4,5	4,5	2	3	0	5	73
Total Other activity	48	6	4,5	4,5	2	3	0	5	73
TOTAL BENEFICIARIES	108	64	50,5	50	10,5	27	22	42	374

1.3.4 Graphical presentation of the components showing their interdependencies (Pert diagram)



1.3.5 Risks and contingency plan

There are a number of risks associated with a research oriented collaborative project where different partners, different competences, different skills and different business goals meet.

WP0 is also devoted to risk management, in order to prevent and mitigate the effects of possible risky events. It should be noted that risk issues range from technical to organizational / communicational problems. It is important to highlight that risk-management is a dynamic activity: thus the loop “risk identification – risk evaluation – definition of contingency plan” is to be carried on for the whole duration of the project, and that the plan proposed now is to be evolved.

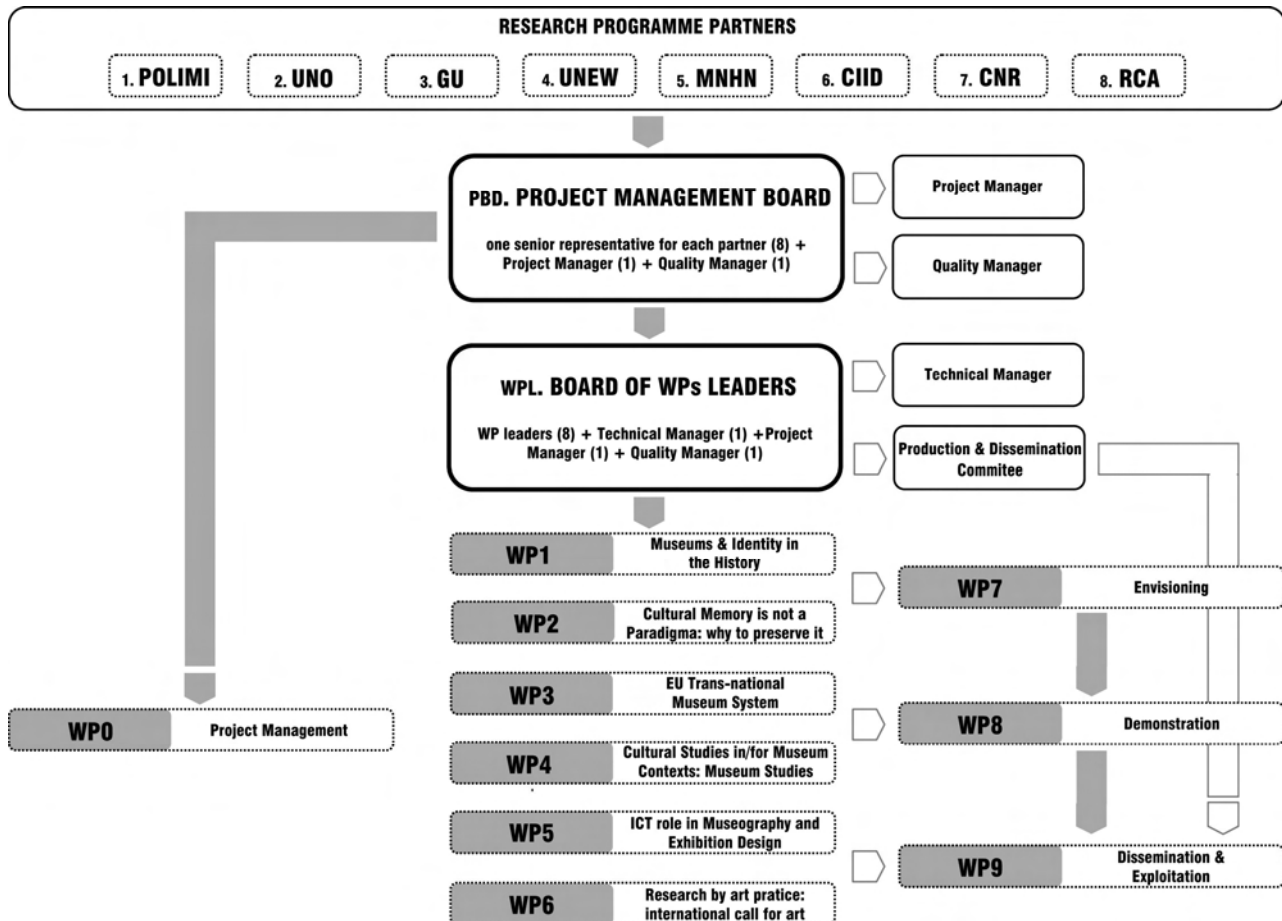
The following table summarizes both the various risks that can be encountered in the project and the possible contingency plans for addressing and solving them.

Risk	Level	Likelihood	Overall risk	Actions to prevent / manage
<u>Analysis Risks</u> Unsatisfactory initial state-of-art survey engagement can influence the possibility to properly draft the requirements and the scenarios.	Moderate	Low	Low	The project fosters a holistic and integrated approach, promotes strong commitment of key actors, and early involvement of end-user. This minimizes this risk.
<u>Development Risks</u> WP7 development failure	High	Low	Low	the involvement and the experience of all Partners in this WP and the leadership at POLIMI are responsible for this task. Past accomplishment and proved capability guarantee the task success.
Specific Task Module development failure	High	Low	Low	The impact of a single design Module development failure is minimized by the fact that the project architecture is based on independent modules integrated in a common framework (Task 1/WP9 and WP7). Failure of one tool will not impact the project success except for the tool itself.
<u>Implementation Risks</u> Failure to meet the elaborated requirements in the validation WP8	High	Low	Low	WP8 is specifically set up so that the end-user are involved in a detailed scenario requirement definition, meant to steer the project efforts from the beginning o(the scenarios are not void intellectual exercises defined before even the project starts). Thus it is minimized the chances that the requirement are not met, as WP8 shapes the project.
Scarce integration with existing standard and tools	Moderate	Low	Low	‘On Field research’ and strong connection rooted institutions were set up to guarantee against this risk.
<u>Acceptance risks</u> To bring the project to a successful end is half of the problem. There is also the acceptance and willingness of the common user.	Moderate	Moderate	Moderate	This specific risk can be reduced promoting awareness campaigns, successful advertisement, building the “culture” of a new framework, (in charge to the Dissemination and Exploitation group).

<u>Project risks</u>				
Delay in meeting the deliverable deadlines, and poor quality of deliverables.	Low	Low	Low	Although the research structure proposed is very innovative, the partners have proven complementary skills to guarantee the quality of work. Furthermore the progress of the project will be assessed at frequent intervals to predict possible delays and act accordingly. The reporting procedure and deliverable templates are clearly defined to prevent these kinds of problems.
Missing coordination and leadership	High	Low	Low	The project management composition and past experience guarantees that this risk is minimized.

2: IMPLEMENTATION

2.1 Management structure and procedures



2.1.1 Project management

The project organization structure aims at safeguarding the effective co-operation among the members of the Consortium and at producing high quality deliverables to the Commission throughout the project. However it has been kept as lighter as possible since **MeLA** is a small project and it doesn't need complex management structures. The project is managed by the Project Management Board (PMB). The PMB is responsible for the smooth running performance of the project, for handling administrative and contractual matters (i.e., the contract amendments), and for the high-level technical co-ordination between the working groups. The PMB is chaired by the Project Manager. The project is divided into Work Packages (WP) and work packages into tasks; work packages are managed by Work Package Leaders (WPL). The quality management of each WP is under the responsibility of each WPL and the Quality Manager (QM).

The Project Management Board (PMB)

The project management board will be comprised by one representative from each partner organization, a second person from each organization will also be defined for alternative representation, plus the Project Manager. The Quality Manager is also invited to participate, without the voting rights. The PMB is chaired by Project Coordinator.

The role of the project management board will be:

- Overall direction of the project: This includes discussing, proposing and approving major changes in the work plan in response to new problems or situations.

- Consortium Cooperation Agreement: this includes negotiations, signing and delivery of the agreement.
- Arbitration policies.

The board will be chaired by the Project Manager and will meet at least once every six months. The quorum for a project management board meeting is representatives from at least five (5) consortium partners. The meetings will be convened either periodically, or at the request of any of its members. Meetings may be held face-to-face or as telephone/video conference calls. Decisions will be taken by consensus or by simple majority in the case where consensus is not possible. Changes to the work plan in the proposal will require consensus or a qualified majority of all except one. The Project Manager will vote just in case it's not possible to reach a majority, to resolve any tie in the vote.

Project Manager (PM)

The Project Manager is Dr. Marco Sacco from CNR/ITIA. The Project Manager is in charge of the external communication with the EC (project officer, reviewers, etc.). For this purpose and in order to guarantee an effective and timely answer, an e-mail account will be created by POLIMI (MeLA_mng@polimi.it). A team at ITIA under direct responsibility of Dr. Sacco will be able to handle the communication in the proper way.

The responsibilities of the Project Manager are to:

- Detect deviations from plans;
- Convene the Project Management Board, prepare and follow up its meetings;
- Issue a quality management plan;
- Monitor project progress;
- Monitor risk factors;
- Inform partners about project progress;

Finally, the PM and the QM will keep a calendar up to date for both the internal event (meeting, review, etc.) as well for the reviewing procedures. Information are available on the private area of the project web-site.

Project Coordinator (PC)

The Project Coordinator is Luca Basso Peressut from POLIMI (MeLA_pc@polimi.it)

- Coordinate all activities;
- Present reports to the European Commission, and act as project liaison with the Project Officer;
- Act as Project Secretary and e-mail archive.

Financial Manager (FM)

The Financial Manager is Claudia Raimondi from POLIMI (MeLA_fm@polimi.it)

The responsibilities of the financial manager are to:

- Coordinate financial activities and distribute the budget to partners;
- Detect budget deviations from plans and resources consumption;
- Present financial reports to the European Commission.

Technical Manager (TM)

The Technical Manager will be appointed by the Technical Board (MeLA_tm@polimi.it)

The responsibilities of the Technical Manager are to:

- Coordinate all technical activities;
- Detect deviations from plans of each technical work;
- Convene the TB, prepare and follow up its meetings;
- Inform PMB about technical progress of the WPs;
- Ensure the quality of technical activities (meetings, components and systems).

Quality Manager (QM)

The Technical Manager will be appointed by the Technical Board (MeLA_qm@polimi.it).

The responsibilities of the Quality Manager are connected to the Production & Dissemination Committee (P&DC)

Technical Board (TB)

The Technical Board is responsible for the co-ordination and integration of the technical work of the project at work package (WP) level. The Technical Board will be comprised by the WP leaders (exception of the WP0), the Technical Manager and the Quality Manager. It is chaired by the Technical Manager (assigned by the Project Coordinator) and the

Project Manager is invited to participate at the work as observer. The Work Package Leaders are the representatives of the partner organizations leading each WP.

Production & Dissemination Committee (P&DC)

P&DC, under the responsibility of the QM will:

- Ensure the quality of the whole project communication: deliverables and their delivering schedule (responsible for the review process), but also supporting PM for the communication with the EC;
- Support the activities of the PM in the dissemination of information;
- Participating to PMB;
- Support the activities of the Technical Manager in the Technical Board;
- Define, with respect to the CCA and IPR policy to external auditor (conference, workshop, etc.).

Work Package Leaders (WPL)

The responsibilities of the Work Package Leaders (WPL) are to:

- Coordinate activities in their respective Work Package and ensure communication among the participants;
- Initiate corrective actions for deviations;
- Ensure the timely availability of Work Package deliverables;
- Ensure the quality of Work Package deliverables, together with the Quality Manager;
- Report progress to the Technical Manager and, where necessary, to Project Management Board;
- Coordinate the interaction and collaboration with other Work Packages;
- Arrange technical reviews as required by the Project Management Board or the European Commission.

The WPL will be nominated by the responsible partners at the Project kick-off meeting. The list is given in the table below.

2.1.2 Types of communication

Two different kinds of communication are distinguished: internal, external, towards the IMS and towards the EC.

Internal communication

For internal communication, the primary mode of communication between partners will use electronic means (mails, Skype) in order to reduce travels expenses. Responsible for the internal communication is the TM. TM organizes periodically meeting with the WP Leaders (with the task leaders/key partners where necessary). For the communication of information and documents the e-mail will be used, except in the case of large documents, where the **MeLA** web is preferable. Each Work Package Leader will maintain a list of active participants in his/her Work Package, and will communicate with them through the collaborative platform and/or by e-mail. (Any message marked "Urgent" by the sender requires a response from the receiver within two business day.)

The messages exchanged will be archived for the purposes of tracing communications. ITIA has already developed tools for supporting the management and the communication within EU-project and will be able to give them to TM and PM to be personalized for the **MeLA** project.

Personal e-mail should be used with parsimony, in order to avoid proliferation of messages and increase the relevance of exchanges. For improving interactivity and avoiding unnecessary emails, a standard chat tool will be preferred (<http://www.skype.com/>). Teleconferencing should be used for short meetings, in order to increase their efficiency. It will be based on a de-facto standard tool (<http://www.skype.com/>). Important teleconferences should be consider as face-to-face meetings for the rules concerning minutes, etc.

For the project communication towards the Project Manager, a proper e-mail account will be created: **MeLA_mng@polimi.it**. A team will guarantee an effective and fast communication through this interface.

External communication, towards the EC

Before releasing external communications or publications, the concerned partner should ensure there is no conflict of interest with the other project partners. A request for publication should be made to the PMB (through the QM) 10 days before the deadline. An answer is required from the PMB within 5 working days. If no answers come the communications or the publications is considered accepted. Relating to the deliverable and document finalization and further dissemination a proper procedure have been put in to place.

For the project communication toward the external entity (dissemination, exploitation, etc.) a proper e-mail account will be created: **MeLA_info@polimi.it**. A team will guarantee an effective and fast communication through this interface.

Web-based project management tool

The MeLA web-based project management tool has been created by ITIA as an improvement of the tool developed for other Eu projects. This web-portal is meant to be a principal channel of communication of the project, with a public and a private part. The public part is used for promotion and dissemination of the project information and results. The private part is used as a repository for information and private documents and as a mean for fast and effective communication among partners and management.

Status meetings

In order to foster cohesion and team spirit in the project, and synchronize partners activities, distant meetings will be organized, at least every two weeks, by the Technical Manager. The date of this meeting has to be planed in advance. These meeting will be held using a VoIP or skype. This meeting will last at most 1 hour. Each partner will have three (3) minutes reserved for answering to three questions:

What did you do since last meeting? Did you encounter any obstacles? What will you do before next meeting?

The remaining time will be spent on Q&A sessions between the project management and the consortium. This procedure is directly inspired from agile project management methodologies¹, such as the well-known SCRUM² or Extreme Programming³ methods.

Face-to-face meetings

The project calendar includes several types of face-to-face meeting, each with its own scope. Minutes of these meetings will be sent to all participants. Face-to-face meetings will be arranged as necessary for the performance of the work. The meeting agenda has to be distributed at least ten (10) days before the meeting and, where required (and feasible by time-constrain), also the presentation and documents useful for the meeting. Otherwise the documents and the presentation have to be sent to the meeting organiser at least 24 hours before the meeting start.

The minutes of a meeting will contain:

- A list of participants;
- The proposed agenda;
- A summary of the discussions;
- A list of action items, each item including a person responsible for carrying out the action and the date by which the action should be completed. The minutes of a meeting will be circulated within ten (10) working days of the closure of the meeting, and the author must receive comments, corrections, and additions to the minutes within five (5) working days from the issuing of the minutes. If no comments are received within that time, the minutes are assumed to be acceptable to all parties. The responsible of the minute is the partner who organise the meeting.

2.1.3 Project monitoring

Progress of the project will be monitored through progress reports, deliverables and project reviews. Internal reporting will be used to track project progress and identify problems.

Three-month reporting

The internal reporting has been implemented through resource consumption reports every 3 months for supporting resource consumption reports. The three-month reports will be used as base for creating the 6-month progress report. Given the fact that this tool assumes that the initial project planning is respected, any partner experiencing early or late schedule will have to motivate a task planning modification to the PM before submitting its report. An e-mail is automatically sent to each partner as a reminder 7 days before the deadline. Any partner has to produce an adequate description of the activities performed in each task and the associated effort produced. By adequate, it is meant that the amount of details provided should be proportional to the effort spent in the corresponding task. Moreover, it is also required to mention meetings attended and the major expenses of the period (except personnel and travel). The TM can ask for a revision of the report within five (5) days if it is not considered sufficiently detailed. Moreover, every WP leader is required to complete a WP status form (see appendix). The detailed comments provided in this form should contain a description of deviations from plan, a risk analysis, and proposed contingency measures to address these issues. The TM can also ask for a revision of this form within five (5) days.

¹ <http://c2.com/cgi/wiki?AgileProcesses>

² <http://www.controlchaos.com/>

³ <http://www.extremeprogramming.org/>

Six-month reporting

The six-month report has to follow the procedure for the deliverable (format and peer review) and will benefit from the information of the two-month progress report and the two-months WPs status forms. The TM in charge of writing the report can ask to any partners further details about the activities performed and the expenses of the period. The PM will double-check the information in the progress report.

18 months reporting

Together with eventual audits certificates, 18 months project reviews will condition the EC payments to the Project Manager. The EC might be assisted in reviewing the project progress by external experts who are subject to a confidentiality agreement. Approbation of deliverables and reports will be made according to the results of the review.

In parallel, financial statements will have to be produced yearly, and submitted through the Project Manager to the EC. Audit certificates can be requested by the EC from each contractor for each financial statement. In particular, the total expenses per contractor and activity per period will be compared to what was planned in the budget. Finally, any partners will have to provide the Project Manager with an audit certificate if the amount of 375.000 € expenses has been reached during the period or as a sum with the previous periods and in any case at the end of the project.

Deviation plan

Several actions could be envisaged and taken by the Project Management Board to palliate the problems arising from the difficulties encountered in the course of the project.

- Effort reallocation: FP7 offers some flexibility which allows dealing with certain deviations from plan through the possibility of reallocating the budget by shifting allocated person-months from one task to another.
- Contractual management (includes contract amendments, change of key personnel and amendments to the CCA): A request for a contract amendment has to be decided by the PMB and then requested by the Project Manager who acts as interface with the EC. In case of personnel replacement, the EC must be informed by writing. An amendment to the CCA needs also to be decided by the PMB.
- Updating the project orientations through external collaboration will be carried out through a dedicated user group, through FP7 programme activities and through collaboration with other related projects and programmes. A group of potential users invited to cooperate with the consortium will get privileged access to information, mainly through a shared space of the private website and dedicated meetings. They will give in return their views based on expertise in application and end-user requirements. Also, the partners will make proposals for cooperation with other initiatives to the PMB for decision.

2.1.4 Risk management

As quality control, risk management is an essential practice of project management. In order to identify as early as possible the nature and origin of risks and the possible counter-measures, each partner will be asked by the WP leader to contribute to the WP status form that have to be produced every two months. This form will present a detailed analysis of perceived risks, for each partner, with respect to the different activities where it participates. Moreover the TM will check the status of the activities during the status meetings (see section on project communication).

All project members, and especially Work Package Leaders and the Project Manager, are responsible for identifying new areas of risk to the completion of the project. Any person identifying such a risk will write a risk analysis report and send it to the rest of the partners. The risk analysis report will include the following items:

- Area at risk;
 - Constituent risk factors contributing to the area at risk;
 - Procedure for monitoring the risk and reducing its potential impact;
 - Immediate action items to minimize the possibility of the risk occurring;
 - Contingency plan for appropriate corrective action to be implemented in the event of the risk occurring.
- The Project Manager, in consultation with the Project Management Board, will prioritise the new risks identified.

2.1.5 Conflict Resolution Procedure

Work package leaders will settle conflicts that have no impact outside a particular work package. On matters which have an impact across work packages, all efforts will be made to reach a consensus, however in the event of a conflict, the Project Management Board will meet with a quorum of five (5) partners. At this meeting, decisions will be taken by majority voting. The Project Manager does not vote unless there is a tie, in which case he has the casting ballot.

2.1.6 Management of knowledge, Innovation activities & IPR: see item 3.2.5

2.2 Individual participants

Partner Name	POLIMI – DPA / INDACO	number	1
Short Description			
<p>The Politecnico di Milano was established in 1863; its most eminent professors over the years have included the mathematician Francesco Brioschi (its first Director), Luigi Cremona, and Giulio Natta (Nobel Prize in Chemistry in 1963). The Politecnico di Milano is now ranked as one of the most outstanding European universities in Engineering, Architecture and Industrial Design, and in many disciplines is regarded as a leading research institution worldwide. The Politecnico di Milano is nowadays organised in 16 departments and a network of 9 Schools of Engineering, Architecture and Industrial Design spread over 7 campuses over the Lombardy region with a central administration and management. The 9 schools are devoted to education whereas the 16 departments are devoted to research.</p> <p>a) The Architectural Design Department (DPA) is an organizational structure of research and teaching, relating to more Faculties. Its multi-annual development plan covers the research related to policy and management of the ‘built’ in the fields of architectural design and urban development; historical and critical analysis of the contexts; the conservation and valorisation of the existing and research and policy related to the management of cultural heritage. In 2007 the Departments of Politecnico di Milano submitted their research activities for a Peer Review to 17 evaluation panels that were selected by some Rectors from European technical universities: the DPA research group New Museography: “Diffused museum & museal networks of Material Culture/Cultural Heritage” was evaluated Excellent at International level. The research group theme deals with material culture of/in the territory. A culture identified as a series of heritages (manufactures, architecture & architecture interiors, natural elements) that are object of design attention in a dynamic of transformations careful to preservation and understanding of memories, and to the awareness of their role in building identities. A new and fruitful role of the museum institution is assumed in places and areas where the values deserve to be experienced as cognitive moments of our way of living and inhabiting the environment that surrounds us. The research group aims to the definitions of problems and methods raised by either “diffused museum” either by museal networks, looking at the general theoretic matters and also at design proposal applied in different contexts.</p> <p>b) The Industrial Design, Arts and Communication Department (INDACO) was born in 2002 as the first Italian Department for Industrial Design Research. The main topics developed through research, experimentation and education activities are theories, methods, tools, techniques, poetics and cultures of Design, products, services and communication artefacts, as well as product-system and environment-system, to which design is concerned within the advanced industrial economies. INDACO is a research centre focused on critical-theoretical definition and on operational experimentation of design sciences, and also a centre of interdepartmental and interdisciplinary relationships with all the scientific, technical, engineering and architectural field. The Research Unit DeCH (Design for Cultural Heritage), is a research group in design for cultural heritage. Its interests are focused on design strategies and methodologies for exploitation and enhancement of Cultural Heritage, goods and properties, in terms of promoting awareness and knowledge, enabling accessibility and fruition by people, developing innovative recording systems, improving transmission and revitalisation of such Heritage, by supplying user centred design services, technologies and products. This is addressed also to the integration of culture with social and economic local sustainable development, translating the territorial resources in cultural offer, linking for instance tourism strategies with typical local production valorisation, generating enterprises, innovation and social cohesion. The main research topics are: Strategic Design for Valorisation of Cultural Heritage; Art&Design, Interior design, Museography and Exhibit Design and Historical, Critical, Museologic and Semiotic Studies for Cultural heritage. The research group developed a repertoire of skills and expertise related to many field of design for cultural heritage (layout, museum display and exhibit, strategic design and service design, communication design for cultural heritage) and also to the historical dimension as critical <i>metadesign</i> for the enhancement of cultural heritage, to the technological dimension of cultural heritage valorisation.</p>			
Partner’s Role			
<p>POLIMI as coordinator of the consortium will chair the Project Management Board with a senior member that will represent the organisation and will collaborate with CNR in the management of the whole project. As WPs leader, POLIMI will also take part to the Board of WPs Leader with one of its staff member. POLIMI is the WP leader for the thematic WP7 <i>Envisioning Museums/Libraries for the Post-national Society</i>; WP8 <i>Experimental virtual design application: Virtual Models</i> and WP9 <i>Dissemination and Exploitation</i>. As WP Leader, POLIMI is responsible for WPs organisation, contents and critical interpretation of collected data. POLIMI will also take part to the activity of the other WPs in relation with its specific research competences and skills and with its role of Project Coordinator.</p>			

Previous Experiences
<p>Both the departments are usually involved in several research projects in the field of museums, museography and cultural heritage.</p> <p>a) New Museography (DPA-POLIMI) has been national and international coordinator of several financed research projects; i.e.:</p> <p>2009-on going: “Archaeologies of Memory” granted by MIUR and POLIMI</p> <p>2006-on going: “Eco-museal network in the territory of Varese Alps” held by the Regione Lombardia, Provincia di Varese, Ordine degli architetti di Varese;</p> <p>2004-2006: “The Atlantic Wall Linear Museums”, granted by EU-programme Culture 2000;</p> <p>2001-2002: “Museum System along the Po river”, co-funded by European Union;</p> <p>2001-2003: “The new museums. Architecture, territory and landscape”;</p> <p>2000-2003: “Meam net: Modern European-Architecture Museum Network”, granted by EU-programme Culture 2000.</p> <p>b) DeCH (INDACO-POLIMI) encourages collaborations and networks in its research area to fertilize the design industry, performing new scenarios to build new kinds of business and has been involved in different research project funded both from private and public sources. Main recent funded research projects are:</p> <p>2004-2006: “<i>MOMa_Territory Design and Strategic Marketing for Oltrepo Mantovano</i>” granted by CCIAA of Mantova, Province of Mantova, 24 municipalities of Oltrepo area, Banca Agricola Mantovana;</p> <p>2005-2006: “<i>Valorizzare Sao Leopoldo _Brazil. Territory Design and Strategic Marketing for Sao Leopoldo city</i>” (in cooperation with Unisinos University). Funded by Sao Leopoldo municipality;</p> <p>2004-2006: “<i>Il design per la valorizzazione dei beni culturali. Le premesse fondative della ricerca d.Cult</i>” Cofunded by MIUR University and Research Department.</p>
Key Member Involved
<p>Professor Luca Basso Peressut full professor, is member of PhD in “Architecture of Interiors” at the Politecnico di Milano from 2000. He is director of the II level Master held by the Politecnico di Milano “IDEA in Exhibition Design”, Director and Member of the Scientific Committee for the International Architecture Workshop “Villa Adriana” from 2003, Member of the Scientific Committee for the National Conference of Interiors” 2005, 2007 and 2010; member of Scientific Board of Museum Tridentino di Storia Naturale, Trento; member of Scientific Committee of magazine “Exporre”; member of Scientific Board of Museography of Edifir Publisher, Florence and consultant to magazine “Area” from 1997. Professor Alberto Seassaro, full professor in Industrial Design, is President of the Degree Course in Industrial Design, at the Politecnico di Milano. In 2002 I founded the faculty of Industrial Design of Politecnico di Milano, and the INDACO department. He is also coordinator of DeCH research unit, member of PhD in “industrial design” and “Cultural Heritage”, responsible of the “Light Lab” and director of the Master “Light Design and Technologies”. He is responsible for several MIUR and UE researches and Writes books and essays on theory and practice of design, with particular reference to issues of “Project Light” and “Design of Cultural Heritage”.</p>
List of relevant publications of the researchers forming the backbone of the research project
<p>M. Borsotti, G. Sartori, <i>Il progetto di allestimento e la sua officina</i>, Skira, Milano, 2009.</p> <p>E. Lupo, <i>Il design per i beni culturali</i>, FrancoAngeli, Milano, 2009</p> <p>Seassaro A. <i>Fenomenologie di design dei beni culturali</i> in Parente M, Lupo E. (ed.) <i>Il Sistema Design Italia per la valorizzazione dei beni culturali</i>, Polidesign, Milano 2009.</p> <p>F. Irace, F. Bucci, <i>Zero Gravity</i>, Franco Albini, catalogue Electa, Milano, 2006.</p> <p>P.C. Marani, <i>Musei. Trasformazioni di un'istituzione dall'età moderna al contemporaneo</i>, Marsilio, Venezia 2006</p> <p>L. Basso Peressut, <i>Il museo Moderno. Museografia e architettura da Auguste Perret a Louis Kahn</i>, Lybra Immagine, Milano 2005.</p> <p>A. Seassaro, <i>Il Design dei Beni Culturali come estetica della città nella “Milano capitale del Design”</i> in Mazzocchi G. Villani A. <i>Sulla Città oggi Arte Beni Culturali Istituzioni</i>, Franco Angeli, Milano 2004.</p> <p>A. Seassaro, <i>Design debole e diffuso</i> in Branzi A. <i>Modernità debole e diffusa</i>, Polidesign, Milano 2004.</p> <p>R. Trocchianesi, F. Celaschi, <i>Design & Beni culturali. La cultura del progetto per la valorizzazione del bene culturale</i>, Ed.POLIdesign, Milano 2004.</p> <p>G. Postiglione, <i>The Atlantic Wall Linear Museum</i>, Litogì, Milano 2005.</p> <p>G. Postiglione, <i>One hundred houses for one hundred architects</i>, Taschen, Koln Germany, 2004. English, German, French, Italian translations.</p>

Partner Name	UNO - DACLS	number	2
Short Description			
<p>The "Orientale" University of Naples (UNO) is the oldest school of Sinology and Oriental Studies in Europe and has a strong tradition of language, cultural and social studies, both ancient and modern, relating to Europe, Asia, Africa and the Americas. Since its very beginning, (in 1732) the "Orientale" has set itself up as a centre for learning and research which aims to focus on similarities and differences between various cultures.</p> <p>The Department of American, Cultural and Linguistic studies (DACLS) provides the context for contemporary interdisciplinary and intercultural studies in the "Orientale" University of Naples. Here, a long tradition of study in cultural and postcolonial studies has continually devoted research to questions of migration, memory and the mutation of social and cultural formations within an European and extra-European frame. Working with literary, audio-visual, and musical languages, critical attention has consistently been devoted to understanding the political and poetical affects of such languages in configuring cultural memories and the subsequent institutional practices that sustain modalities of identification. In particular, working with the differentiated expressions of the multiplicity of histories and cultural traditions brought together in modern, multicultural societies, critical attention has consistently been applied to both the complexities and unsuspected potentials of cultural dynamics constantly reworking and extending the very understanding of 'culture', 'history', 'memory' and 'identity'.</p>			
Partner's Role			
<p>UNO as partners of the consortium will take part to the Project Management Board with a senior member that will represent the organisation and, as WPs leader, will also take part to the Board of WPs Leader with a staff member/coordinator. UNO is the WP leader for the thematic WP2 <i>Cultural studies in/for Museum Context: Museum Studies</i>. and WP4 <i>Cultural Studies in/for Museum Contexts: Museum Studies</i>. As WPs Leader is responsible for WPs organisation, contents and critical interpretation of collected data. UNO will also take part to the activity of the other WPs in relation with its specific research competences and skills.</p>			
Previous Experiences			
<p>The team from UNO is composed by several staff members from the University Department of American, Cultural and Linguistic studies who have all a significant experience in interdisciplinary and intercultural studies both in Italy, Europe and North America. UNO is a member of various consortiums, centres of excellence and science parks, in particular forms part of Consortium Technapoli (Science and Technology Park) Promos Research and Centro Regionale di Competenza TRANSPORT. Tiziana Terranova, one of the team members for UNO, is the local coordinator for the project <i>A Topological Approach to Cultural Dynamics Network</i>, funded under the 6th European Framework Programme (NEST – 043415, Pathfinder Initiative: 2005/2006 Duration: 36 months, 2007-2010). The project involves 20 European partners.</p>			
Key Member Involved			
<p>Professor Iain Chambers has been Visiting Professor at the City University of New York, at the Universitetet I Oslo, Norway; at the School of Humanities, University of California, Irvine; a Rockefeller Fellow at the Centre for Cultural Studies, University of California, Santa Cruz; Visiting Professor, in the School of Humanities, University of California, Irvine.; invited as Visiting Scholar for the year 1996-97 at the Getty Centre for the History of Art and the Humanities (Los Angeles); Humanities Research Institute Fellow, University of California, Irvine; Visiting Professor at the Centre for Cultural Studies, University of California, Santa Cruz; Fellow dell'Institute of Advanced Study, University of Durham (UK). He has been the Director of the Centre for Postcolonial Studies at the Oriental University of Naples.</p>			
List of relevant publications of the researchers forming the backbone of the research project			
<p>I. Chambers, <i>Mediterranean Crossings. The Politics of an Interrupted Modernity</i>, Duke University Press, Durham and London, 2008; <i>Le molte voci del Mediterraneo</i>, Raffaello Cortina, Milan, 2007. I. Chambers, <i>Esercizi di Potere. Gramsci, Said e il postcoloniale</i>, Meltemi, Roma, 2006. I. Chambers, <i>Culture after humanism</i>, Routledge, London & New York 2001; Italian and Spanish translation. M. De Chiara, <i>Oltre la gabbia. Ordine coloniale e arte di confine</i>, Meltemi, Roma, 2005. I. Chambers, Lidia Curti, <i>The Post-colonial question. Common skies, divided horizons</i>, Routledge, London & New York 1996; Italian translation, <i>La Questione postcoloniale</i>, Liguori, Napoli, 1997. M. De Chiara, <i>Percorsi nell'oblio. Poetiche postcoloniali di creolizzazione</i>, Costa&Nolan, Genova, 1997. I. Chambers, <i>Migrancy, culture, identity</i>, Routledge, London 1994; Spanish, Italian, German and Turkish translation. I. Chambers, <i>Border dialogues. Journeys in postmodernity</i>, Routledge, London & New York 1990.</p>			

Partner Name	GU/ HATII	number	3
Short Description			
<p>The University of Glasgow (GU) is the fourth oldest university in the English-speaking world. It is in the top 1% of universities in the world, has an annual research contract income in the top 10 of UK universities and is rated third in the UK for international student satisfaction.</p> <p>The Humanities Advanced Technology and Information Institute (HATII) was formed in 1997 to build on Glasgow University's expertise in Information Communication and Technology (ICT) in the arts and humanities and cultural heritage sector. HATII is one of the world's leading centres for information studies in the digital humanities. The Institute offers a pioneering joint honours undergraduate degree in Arts and Media Informatics as well as innovative Masters degrees in Information Management and Preservation (accredited by the Chartered Institute of Library and Information Professionals and The Society of Archivists), Computer Forensics and e-Discovery and Museum Theory and Practice. HATII takes an interdisciplinary and international approach to its research and has particular strengths in theoretical approaches to information, management and curation of digital assets, records and information management and cultural heritage informatics and resource discovery.</p> <p>The Department of History of Art (DHoA) at the University of Glasgow was rated first in the 2008 Research Assessment Exercise as the UK leading research department in History of Art. All the major European art historical periods are covered at undergraduate level from Antiquity, the Middle-Ages and Renaissance, to Romanticism, Realism and Modernism but in addition the Department has specialists in Decorative Art and Design of the 19th-20th century and in Chinese Art. 19th and 20th century art is strongly represented, underpinned by the city's rich resources in this area.</p>			
Partner's Role			
<p>GU as partners of the consortium will take part to the Project Management Board with a senior member that will represent the organisation and, as WP leader, will also take part to the Board of WPs Leader with a staff member/coordinator. GU is the WP leader for the thematic WP3 <i>EU Transnational Museum and Library Network</i>. As WP Leader GU is responsible for WP organisation, contents and critical interpretation of collected data. GU is also partner assistant for WP5 <i>ICT role in Museography and Exhibition Design</i> in collaboration with CIID. Besides GU will also take part to the activity of the other WPs in relation with its specific research competences.</p>			
Previous Experiences			
<p>HATII is a core partner in the UK's Digital Curation Centre which is researching, developing, supporting and raising awareness in the area of digital curation, and is a partner in the EU-funded research and coordinated action projects: Preservation and Longterm Access through NETworked Services (Planets) Project, Sustaining Heritage Access through Multivalent ArchiviNg (SHAMAN), Digital Preservation and Digital Library Interoperability, Best Practices and Modelling Foundations (DL.org), Tools and expertise for 3D collection formation (3D-COFORM) and led DigitalPreservationEurope (DPE). HATII also led the Digital Preservation Cluster within the DELOS NOE, and from 2001-2006 it was been home to ERPANET, the European Commission's major activity funded under FP5 to help public and private sector institutions across Europe improve their knowledge about digital curation and preservation and to enhance practices. Recent HATII externally funded research been investigating how users discover and access resources, how ingest of digital objects into repositories can be streamlined, how metadata extraction can be automated, and test-bed design for process experimentation.</p>			
Key Member Involved			
<p>Prof. Seamus Ross is Dean of the Faculty of Information at the University of Toronto. Ross was Professor of Humanities Informatics and Digital Curation, and founding Director of the Humanities Advanced Technology and Information Institute (HATII) at the University of Glasgow from 1997 through 2008. He is the Principal Investigator various EU-funded projects based in HATII: Preservation and Longterm Access through NETworked Services (Planets) Project, Sustaining Heritage Access through Multivalent ArchiviNg (SHAMAN), Digital Preservation and Digital Library Interoperability, Best Practices and Modelling Foundations (DL.org), Tools and expertise for 3D collection formation (3D-COFORM). Ross was Associate Director of the Digital Curation Centre in the UK, 2004-8) and Principal Director of DigitalPreservationEurope DPE. He was a co-principal investigator in the DELOS Digital Libraries Network of Excellence (2002-8). He was Principal Director of ERPANET, a European Commission activity to enhance the preservation of cultural heritage and scientific digital objects. His research focuses on digital preservation including work on preservation, repository design, digital library design and services, ingest, and semantic metadata extraction.</p>			
List of relevant publications of the researchers forming the backbone of the research project			
<p>Perla Innocenti, Seamus Ross, et al., <i>Assessing Digital Preservation Frameworks: the approach of the SHAMAN project</i>, France 2009</p> <p>Perla Innocenti, Seamus Ross, et al., <i>Assessing Long Term Preservation of Audiovisual Content with DRAMBORA</i>, in Proceedings of the 4th International Conference on Automated Solutions for Cross Media Content and Multi-channel Distribution, edited by P. Nesi, K. Ng, J. Delgado, Italy 2009</p> <p>Perla Innocenti, Seamus Ross, et al., <i>Considering the User Perspective Research into Usage and Communication of Digital Information</i>, D-Lib Magazine, May/June 2008.</p>			

Partner Name	UNEW / ICCHS	number	4
Short Description			
<p>Newcastle University (UNEW) is among the top 20 higher education institutions in the UK in terms of research power, according to the influential professional publication, Research Fortnight. This is based on the results of the Research Assessment Exercise 2008, which found that in over two thirds of subjects assessed, at least half of all research was placed in the top two categories of 4 (world leading) and 3 (internationally excellent).</p> <p>The International Centre for Cultural and Heritage Studies (ICCHS) is a leading academic centre for research and teaching in museum, gallery, and heritage studies. ICCHS mission is to be a world leader in museum, gallery and heritage studies. The core purpose is to advance understanding of museums, galleries and cultural and natural heritage organisations. By developing awareness of their histories, representations and management, as well as their roles within society and their places within people's lives, we seek to foster improved professional practice within the sector on regional, national and international levels.</p>			
Partner's Role			
<p>UNEW as partners of the consortium will take part to the Project Management Board with a senior member that will represent the organisation and, as WP leader, will also take part to the Board of WPs Leader with a staff member/coordinator. UNEW is the WP leader for the thematic WP1 <i>Museums & Identity in the History</i>. As WP Leader UNEW is responsible for WP organisation, contents and critical interpretation of collected data. UNEW is also partner assistant for WP4 <i>Cultural studies in/for Museum Context: Museum Studies</i> in collaboration with UNO. Besides UNEW will also take part to the activity of the other WPs in relation with its specific research competences and skills.</p>			
Previous Experiences			
<p>The Newcastle University has one of the largest European Union research portfolios in the UK and has research links with many other countries. It is a member of the Russell Group, comprising 20 leading research institutions in the UK. To help promote interdisciplinary research has established a range of internationally renowned research institutes and centres. ICCHS is involved in several research project about museums, art and identity.</p>			
Key Member Involved			
<p>Professor Chris Whitehead is Director of ICCHS and is a member of the School of Arts and Cultures Executive Committee and the University's Cultural Affairs Steering Group. He is also a member of the Great North Museum's Board. He was Director of Research for the School of Arts and Cultures from 2006 until 2008 and was responsible for research strategy and income, RAE management and the general development of the research environment in Fine Art, Art History, Museum, Gallery and Heritage Studies and Music. His research activities focus on both historical and contemporary museology. He has published extensively in the field of art museum history, with particular emphases on architecture, display and knowledge construction. His second major strand of activity relates to education and interpretation practices in art museums and galleries, and includes considerable government-funded and policy-relevant research. In the context of musicological study he has strong interests in learning theory, social constructionism, theories of representation, cartography, disciplinarity and the sociology of Pierre Bourdieu.</p>			
List of relevant publications of the researchers forming the backbone of the research project			
<p>C. Whitehead. <i>Museums and the Construction of Disciplines: art and archaeology in 19th century Britain</i>. Duckworth Academic, 2008.</p> <p>C. Whitehead. Locating art. The display, construction and performance of place identity in art galleries. In: M. Anico and E. Peralta, ed. <i>Heritage and Identity: engagement and demission in the contemporary world</i>. Routledge, 2008.</p> <p>S. Alberti and C. Whitehead (eds). Constructing Nature Behind the Glass (special issue on the history of natural sciences museums). <i>Museum and Society</i> 2008, 6(2).</p> <p>C. Whitehead. Establishing the manifesto: art histories in the nineteenth-century museum. In: Simon J. Knell; Suzanne Macleod and Sheila Watson, ed. <i>Museum Revolutions: How museums change and are changed</i>. London and New York: Routledge, 2007, pp. 48-60.</p> <p>C. Whitehead. Aesthetic Otherness, Authenticity and the Roads to Musicological Appropriation: Henry Cole's Travel Writing and the Making of the Victoria and Albert Museum. <i>Studies in Travel Writing</i> 2006, 10(1), 1-26.</p> <p>C. Whitehead. <i>The Public Art Museum in Nineteenth Century Britain: The Development of the National Gallery</i>. Ashgate, 2005.</p>			

Partner Name	MNHN - DHNS	number	5
Short Description			
<p>The Muséum national d'Histoire naturelle (MNHN), founded in 1793, is the French national museum of natural history. It is a government institution with missions to develop research, collections, expertise and education in the fields of natural history and human sciences. It owns several scientific galleries (including the Musée de l'Homme), zoological and botanical gardens in Paris and all over France. Its collections are among the most important in the world in the field of natural sciences and the science of human kind, with 68 millions specimens from all categories (herbarium, minerals, insects, vertebrates, human bones, prehistoric artefacts...). However in the same time MNHN is a research institution with some 2500 persons (including 950 staff researchers), and is delivering university diplomas (Master degree and PhD), to 400 students each year. Its research activity consists of making inventories, organising and understanding biological and ecological diversity, its origin, role and dynamics in order to be able to contribute to the sustainable management of this diversity. Drawing from the Life sciences, the research calls upon two principal fields of knowledge: the Earth sciences, and human and social sciences. The management and conservation of the collections is one of the central pillars in the Museum's statutory activities. The museum exercises a major patrimonial function - to acquire, conserve, restore, manage and exhibit very important national collections of documents and natural history: collections of living organisms, inert collections and databases. The Museum is therefore, along with its counterparts in London and Washington, the richest source of collections in the world.</p> <p>The Musée de l'Homme was created in 1937 by Paul Rivet for the 1937 <i>Exposition Internationale des Arts et Techniques dans la Vie Moderne</i>. The Musée de l'Homme is a research centre under the authority of various ministries, and it groups several entities from the CNRS. The Musée de l'Homme is one of the seven departments of the Muséum national d'Histoire naturelle. The department «Homme, nature, société» (DHNS) aims to investigate the unity and diversity of man and his relationship with nature over time and space from a biological cultural and social point of view. It combines disciplines that are rarely found in other institutions, with a complementary approach: biological anthropology, genetics, prehistory, social and cultural anthropology, ethnology, ethnobiology, ethnomusicology, geography, history and philosophy of science and technology. His research topics are organized around four themes:</p> <ul style="list-style-type: none"> - Origins, evolution and diversity of men - Human settlements in time and space - Natural objects, artefacts, technology and society - Interactions between society and nature. <p>Most of the research activities of the department are focused on the collections of the Museum, some of them however are aimed also at generating new ones. The department is also involved in teaching and research training. The Department is also involved in active dissemination of knowledge, including exhibitions, and currently as a priority in the renovation of the Musée de l'Homme.</p>			
Partner's Role			
<p>MNHN as partners of the consortium will take part to the Project Management Board with a senior member that will represent the organisation. MNHN is associate partner of GU in WP3 <i>EU Transnational Museum and Library Network</i>: as associate partner MNHN will be co responsible for WP organisation, contents and critical interpretation of collected data. MNHN will also take part to the activity of the other WPs in relation with its specific research competences and skills with a particular attention in how to link and create meanings in a innovative design based on historical collections. For this, they will develop an approach which connects knowledge from ethnology and museology. With visitors focus group, they will analyse if, how and why modern ideas connected with the unity of Man, can be impeded by heritage collection of the XIX century.</p>			
Key Members Involved			
<p>A interdisciplinary group, will be in charge of the research proposed in the project. The coordinator of the research group is Serge Bahuchet, head of the department «Homme, nature, société» and coordinator of the scientific project for the Musée de l'Homme renovation. His field of specialization are the integration of people in the African forest ecosystem (ethnoecology, ethnolinguistics and history) and the study of traditional knowledge of ecosystems and subsistence strategies. He had conducted researches in central Africa on interactions between Pygmy hunter-gatherers and farmers. From 1994 to 2000, he was the scientific director of the European programme "The Future of Tropical Forest Peoples", a comparative study of equatorial forest populations. His collaborators for the project are Laurence Isnard, science curator of the museum and actually involved in the project of the new museography and Fabienne Galangau, associate professor of museology.</p>			

Partner Name	CIID	number	6
Short Description			
<p>The Copenhagen Institute of Interaction Design focuses on the area of Interaction and Service Design, and is a recognized leader in the field. The integrated structure of CIID incorporates education, research and consultancy. The School and Research Lab at CIID provide a platform for a strong post graduate program and innovative research projects. The Consultancy develops real-world ideas and works on projects with a wide range of client. The Enterprise and Construction Authority (EBST), the Danish Ministry of Culture, Novo Nordisk and the JL Foundation are the main sponsors of the education and research at CIID. Its board & faculty include people such as Gillian Crampton-Smith, Bill Moggridge (co-founder of IDEO) Joachim Sauter and Bill Verplank who have been involved in Interaction Design Institute Ivrea, Royal College of Art's Interaction Design course and the ITP course in NYU. CIID works with international and domestic clients solving problems locally wherever that may be. In these years CIID has managed to build lasting relations with significant private and public partners within ICT, Health Care, Public Administration and Cultural Institutions.</p>			
Partner's Role			
<p>CIID is the WP leader for the thematic WP5 <i>ICT role in Museography and Exhibition Design</i>. As WP Leader CIID is responsible for the WP organisation, contents and critical interpretation of collected data. As WPs leader, CIID will sit on the WP Leader Board with a staff member/coordinator and will as partners of the consortium sit on the Project Management Board with a senior member representing the organisation. Considering that ICT – the specific competence of CIID - it's also a transversal theme that will be developed in each WP as common and constant object of reflection CIID will also take part in the activities of the other WPs supporting their specific research, competences and skills.</p>			
Previous Experiences			
<p>CIID has designed and implemented new ICT solutions for partners such as Philips, Intel, Nokia, Novo Nordisk, Unicef and the Danish Main Library. For Intel CIID was asked to investigate the experience of creating an ensemble of information devices. CIID has mapped several near future scenarios that showcased how new technologies could create a seamless and engaging experience. These scenarios and other concepts are currently being used to drive the strategy and technology road-map for Intel. Trygffonden and INDEX asked CIID to help them understand ageing society in a global sense. CIID set out on a worldwide study covering 9 different countries: Denmark, UK, USA, Italy, India, South Africa, China, Israel and Colombia. Preliminary design research was conducted and analyzed to identify patterns. These patterns were the inspiration for workshops with several leading experts in gerontology, trend research and strategic designers. The workshops helped shape several challenges and scenarios which were eventually formed into a two-part written report. The first report focused on informing policy makers about the aspirations and human values of ageing society. The second report was designed to act as inspiration or provocation - and to support the thinking and strategy of designers who could design appropriate solutions. Copenhagen Main Library - in collaboration with Aalborg and Herning Libraries - commissioned CIID to conduct research into the emerging need of combining real physical books and electronic resources. The challenge was to make the invisible digital resources visible on the library premises and to create a seamless experience to access and later retrieve this data at home. CIID conducted an in-depth field research into the usage patterns and browsing behaviours within the libraries and in homes..</p>			
Key Member Involved			
<p>Simona Maschi is CIID's co-founder and partner. Her main focus is on envisioning future scenarios and experiences for people's everyday life. In particular, she designs new concepts of services enabled by innovative technologies for both the public and the private sector. She is interested in new design solutions that support companies towards a stronger attitude to environmental and social responsibility.. Simona is an expert in Service Design, Scenario Design and Design Methods. Most recently she has been teaching at Denmark Design Skole and was an external lecturer at IT University of Copenhagen, co-teaching a course in Interaction Design with Heather Martin. She was also a lecturer at the Politecnico University in Milan. Until June 2006 she was an Associate Professor and researcher at the Interaction Design Institute, Ivrea. She has been a visiting lecturer in European and American schools, an invited lecturer and trainer at international design workshops, and is an active co-organiser of conferences, seminars and workshops. Simona has a PhD in Industrial Design and Multimedia Communication from the Polytechnic University of Milan, Italy (2002). She was a visiting scholar at the Institute of Design at Illinois Institute of Technology in Chicago (2002) and has an MA in Architecture from the Polytechnic University of Milan, Italy (1996).</p>			

Partner Name	CNR - ITIA	number	7
Short Description			
<p>Institute for Industrial Technologies and Automation – National Research Council of Italy (ITIA), is an applied R&D centre. It has the main facilities in Milan, sections in Rome and Bari, and laboratories in Vigevano, Trento and Caserta with more than 120 people. Fields of application are machine tools, production systems for different sectors as well as Virtual and Augmented Reality application for products, processes and factory design. According to ManuFuturing paradigm ITIA works on a new concept of Factory and in particular the research centre is applying the new technologies to the product life cycle and to the production going through the Digital and Virtual factory. In this perspective ITIA started applying the VR on single machine or single product bringing Virtual and Mixed Reality to the various production phases applicable for SMEs</p>			
Partner's Role			
Project Manager in the WP0 and technology provider for the development of the virtual demonstrator.			
Previous Experiences			
<p>Among others, ITIA has managed the largest Growth project of the FP5: EUROShoE. ITIA has a long experience in managing national and international consortiums, as example: VFF (FPVII-NMP #228595), DiFac (FPVI-IST #035079), Kobas (FPVI-NMP #505339), Fit4U (FPVII-NMP # 229336), Leadership (FPVI-NMP #033416).</p>			
Key Member Involved			
<p>Dr. Marco Sacco, during the 18 years experience, coordinator of 3 EU projects in the area of Virtual and Augmented reality and simulation (VFF: Virtual Factory Framework large project FPVII-NMP #228595, DiFac: Digital Factory for human oriented production systems, STReP project, FPVI-IST #035079, Kobas: Knowledge Based Customized Services for Traditional Manufacturing Sectors Provided by a Network of High Tech SMEs, STReP for SME project, FPVI-NMP #505339) and manager for ITIA of 20 research project among which 3 with Chinese, 1 with Canadian and 1 with Korean partners involved. He is Responsible of the Virtual Lab at ITIA-CNR. He gave seminars on Virtual Reality and 3D simulation at ITIA-CNR (inside of national projects and master courses) as well in Chinese, Brazilian, Korean and Canadian Universities (inside of bi-lateral cooperation agreement).</p> <p>He has more then 60 publications, including papers in academic journals and conference proceedings on the following topics: Applied Robotic, Machines, Computer Simulation of Manufacturing Systems, Extended Enterprise Modelling, Virtual Reality for manufacturing, simulation and training.</p>			

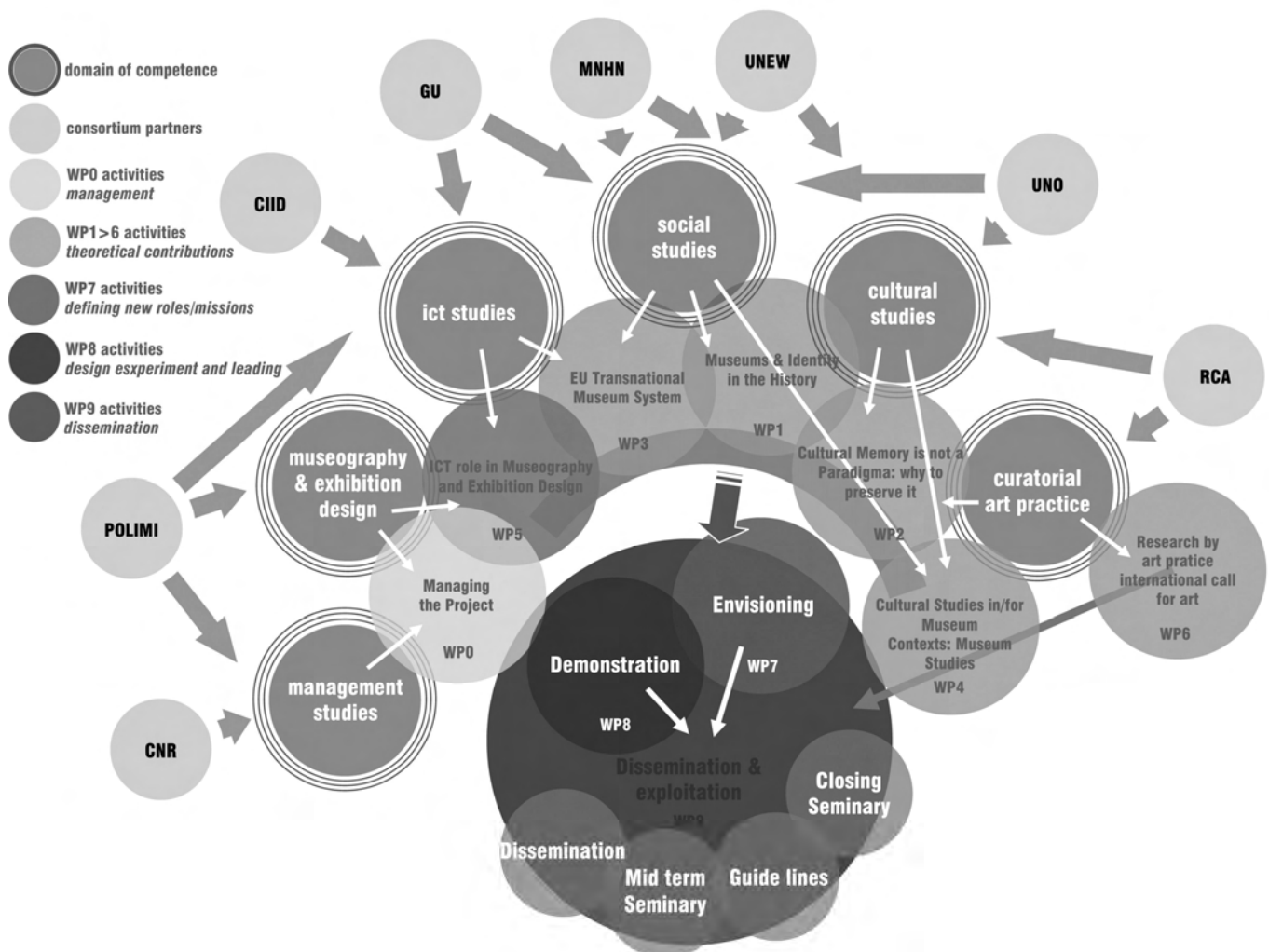
Partner Name	RCA - CA	number	8
Short Description			
<p>The Royal College of Art (RCA) received its Royal Charter as an Institution of University Status in 1967. It is the only wholly postgraduate university of art and design in the world. RCA objectives are 'to advance learning, knowledge and professional competence particularly in the fields of fine arts, in the principles and practice of art and design in their relation to industrial and commercial processes and social developments and other subjects relating thereto, through teaching, research and collaboration with industry and commerce.</p> <p>The Department of Curating Contemporary Art (CCA), co-funded by Arts Council England and the Royal College of Art, established the first postgraduate programme in Britain to specialise in curatorial practice as it relates to contemporary art. The MA course provides a professional preparation for curators and arts administrators, through the practical experience of planning exhibitions and a supporting seminar programme and offers a critical examination of curatorial practice, with special emphasis on the selection and presentation of exhibitions of contemporary art, programming exhibitions in public galleries and commissioning art for the public domain; supported by critical studies in contemporary curatorial practice, the history of aesthetics and recent theory and history of art after modernism.</p> <p>Main current and recent areas of research of the Department of Curating Contemporary Art include a focus on the postcolonial. PhD student projects include: Lusophone Contemporary Art, A Postcolonial Perspective ;Post-60s Cypriot Art: Locating Contemporaneity through the Postcolonial; Curating the Postcolonial? Positioning contemporary art in India through its exhibitions The Department is also conducting research on the history of international exhibitions and the Biennial phenomenon.</p>			
Partner's Role			
<p>RCA as partners of the consortium will take part to the Project Management Board with a senior member that will represent the organisation and, as WPs leader, will also take part to the Board of WPs Leader with a its staff member/coordinator.</p> <p>RCA is the WP leader for the thematic WP6 <i>Research by art practice international call for art</i>. As WP Leader RCA is responsible for WP organisation, contents and critical interpretation of collected data. RCA will also take part to the activity of the other WPs in relation with its specific research competences and skills.</p>			
Key Member Involved			
<p>Professor Mark Nash, Head of Department of the Curating Contemporary Art department, is a well-known specialist in contemporary fine art moving image practices, avant-garde and world cinema. He was co-curator of Documenta 11, (2002) and film curator of the Berlin Biennial, (2004). He curated Reimagining October (with Isaac Julien), Calvert 22 London 2009, Experiments With Truth, Fabric Workshop and Museum, Philadelphia, (2004-5) and a conference on Film and Ecology for the Royal Society of Arts. Prior to joining the Royal College of Art, he was Director of Fine Art Research at Central St Martins, He has also been a Senior Lecturer in Film History and Theory at the University of East London, and visiting lecturer on the Whitney Museum Independent He holds a PhD from Middlesex University. His formation is in film theory and film culture. He have also had a long-standing interest in art, world, experimental and avant-garde cinema: first in terms of the way film theory sees these cinemas as embodying debates on the relation of art and politics (which all come back to the dichotomy between notions of revolution conceived in terms of aesthetics, or of politics and ways of encompassing the two). Second in terms of revisions of art historical notions of modernism to include 20th century avant-garde cinema. This has lead to an interest in the return of the moving image into the gallery and the development of a wide range of contemporary moving image on which he have written and lectured quite widely.</p>			
List of relevant publications of the researchers forming the backbone of the research project			
<p>M. Nash, <i>Screen Culture Theory</i>, Palgrave Macmillan, London 2008.</p> <p>M. Nash, <i>Persistence of Memory</i>, Picture This, Bristol 2005.</p> <p>K. Weir, M. Nash, <i>The view from elsewhere</i>, Sherman Contemporary Art Foundation with Queensland Art Gallery, Sidney 2009.</p> <p>Mark Nash, the research group coordinator, set up the International Centre for Fine Art Research at The University of Arts London, and is a member of the editorial board of the newly founded Journal of Artistic Research. He and his collaborators have cured numerous exhibitions all over the world.</p>			

2.3 Consortium as a whole

A meaningful and enduring integration of research implies frequent contacts with colleagues. Face-to-face contacts and close collaboration have proved the most effective means. This activity, designated as ‘mobility for integration and coherence’, is designed to facilitate such cooperation. Researchers from the **MeLA** member institutes already meet frequently at international conferences and workshops, and some already engage in extensive international collaboration.

WP leaders will have the primary responsibility for implementing and managing the mobility programme. Travel may be funded if it contributes substantially to the implementation of activities in the work programmes of the WPs—such as preparing state-of-the art reports, planning future activities or developing and implementing joint lines of research. Researchers, PhD candidates and administrators may apply for funding for such activities. Special attention will be given to international exchanges aimed at engaging researchers from new or candidate member states (twinning). Individuals or groups of researchers from the **MeLA** or from twinning members may apply for financial support to visit one another for brief stays or even brief periods of research.

Good working relations between administrative staff in member institutes will be crucial to the efficient running of the network, and face-to-face exchange between them will be facilitated if the Network Office deems it appropriate.



2.3.1 How the participants collectively constitute a consortium capable of achieving the project objectives

MeLA project is focusing on a key topic for the forthcoming Europe (Identities & Migrants) and its rooted institutions, such as Museums&Libraries, while the goals are multi-sectors and interdisciplinary. Moreover the expected impact will be on global scale. Such goals call for the creation of a proper consortium of partners, each providing means of excellence in their knowledge domains. Consequently the planned budget is closed to 3.500.000 €. Besides, the identified partners (Academics and Cultural Institutions) are able to compete on worldwide scale. Since the framework should be valid for different sectors and supporting different process, the **MeLA** Consortium consists of 8 European organizations than can be grouped as follows: 1 Public Cultural Institution of International dimension (MNHN), 1 National Research Council (CNR) and 6 Academics (POLIMI, UNO, GU, UNEW, CIID, RCA). The consortium clearly fosters relevant academics participation, with significant steering capabilities. Concerning the geographical distribution of the consortium components, **MeLA** gathers partners only from 4 Countries: Denmark, France, Italy, UK. This is because main attention to build the consortium was paid to thematic excellence and strong international networking.

The members of the consortium have been thus selected to combine appropriate S&T knowledge, rooted research background as well as capability to properly exploit the output of the project. The consortium as a whole is finally capable to cover in the proper way the expertise needed to implement and validate the scenarios presented in the schema described in the WP7, WP8, WP9.

2.3.2 How they are suited and committed to the tasks assigned to them (Past Performance, Capacity and Special Expertise)

The Consortium has been built mainly on a thematic structure, to achieve a large interdisciplinary network but at the same time not a too large geographical dimension.

Excellences have been gathered together among research main domain of studies, that are Museums & Memory, Identity & its Institutional Representations, Museography & Museology. Moreover, two leading Institution as representatives of specific Call topic have been involved, in order to foster besides academic research also 'on field' experience: MNHN.

Besides the individual specificity, each Partner is also involved in co-leading – as Associate – a second

Following, a map with Partners and their domain of expertise:

N°	Name	Status	WPs	Major Competences
1	POLIMI/DPA-INDACO	RTD	5; 7; 8; 9;	MUSEOGRAPHY & EXHIBITION DESIGN
2	UNO/DACLS	RTD	2; 4; 7; 9;	CULTURAL & SOCIAL STUDIES
3	GU/HATII	RTD	3; 5; 7; 8; 9;	ICT FOR DIGITAL LIBRARY AND ARCHIVES
4	UNEW/ICCHS	RTD	1; 4; 7; 9;	MUSEUMS STUDIES
5	MNHN/DHNS	OTH	3; 7; 9;	MUSEUMS
6	CIID	RTD	5; 7; 8; 9;	ICT FOR INTERACTION DESIGN
7	CNR/ITIA	MGT	0; 8;	ICT FOR DESIGN & MANAGEMENT
8	RCA/CA	RTD	2; 6; 7; 9;	CURATORIAL ART PRACTICE

2.3.3 How the composition of the consortium is well-balanced in relation to the objectives of the project

From both the academic point as well the research point of view, the **MeLA** consortium is clearly capable of acting on a global scale, as demonstrated by the outstanding results achieved during the last years by each Partner. The research partners maintain a strong relationship and interaction with European and non-EU research bodies, thus guarantying that all the work carried out benefits from a large network of knowledge.

Each partner has been chosen according to its area of excellence in order to efficiently cover all the expertise needed for **MeLA** development avoiding unnecessary overlapping. This paragraph addresses the partners' complementarities, first demonstrating how the partners cover the different aspect related to the realisation of the framework, then presenting how the needed expertise to successfully achieve **MeLA** objectives is fully talked by the partnership.

The scheme reproduced shows how each Partner is committed to a specific Main Activity and how this is related to its competence.

<i>Partners</i>	<i>Main Activities</i>	<i>Resources MM</i>
POLIMI/IT	<i>Leading WP7: Envisioning Museums/Libraries; Leading WP8: Virtual Design Experiment and Leading WP9: Dissemination</i>	<i>108 MM</i>
UNO/IT	<i>Leading WP2: on Memory Mineralization Recording and Leading WP4: on Museum Studies & Cultural Change</i>	<i>64 MM</i>
GU/UK	<i>Leading WP3: on Networking and ICT for better facing forthcoming Museums & Libraries needs/missions</i>	<i>50,5 MM</i>
UNEW/UK	<i>Leading WP1: on Museums and Libraries legacy as Identity representations</i>	<i>50 MM</i>
MNHN/F	<i>Taking part at WP7: Envisioning Museums/Libraries. Defining new roles/missions</i>	<i>10,5 MM</i>
CIID/DK	<i>Leading WP5: ITC role for better implementation of Museums & Libraries transformations</i>	<i>27 MM</i>
CNR/IT	<i>Leading WP0: Management; taking part in WP7: Envisioning Museums/Libraries. Defining new roles/missions; and WP8: Virtual Design Experiment</i>	<i>22 MM</i>
RCA/UK	<i>Leading WP6: on Curatorial Practice as form of knowledge together with the Artists Work</i>	<i>42 MM</i>

2.3.3.1 Activities and Complementarities

PARTNER n. 1 POLIMI – DPA / INDACO

The **Politecnico di Milano** was established in 1863; its most eminent professors over the years have included the mathematician Francesco Brioschi (its first Director), Luigi Cremona, and Giulio Natta (Nobel Prize in Chemistry in 1963). The Politecnico di Milano is now ranked as one of the most outstanding European universities in Engineering, Architecture and Industrial Design, and in many disciplines is regarded as a leading research institution worldwide. The Politecnico di Milano is nowadays organised in 16 departments and a network of 9 Schools of Engineering, Architecture and Industrial Design spread over 7 campuses over the Lombardy region with a central administration and management. The 9 schools are devoted to education whereas the 16 departments are devoted to research.

a) The **Architectural Design Department (DPA)** is an organizational structure of research and teachings, relating to more Faculty. Its multi-annual development plan covers the research related to policy and management of the ‘built’ in the fields of architectural design and urban development; historical and critical analysis of the contexts; the conservation and valorisation of the existing and research and policy related to the management of cultural heritage. In 2007 the Departments of Politecnico di Milano submitted their research activities for a Peer Review to 17 evaluation panels that were selected by some Rectors from European technical universities: the **DPA research group New Museography: “Diffused museum & museal networks of Material Culture/Cultural Heritage”** has been evaluated **Excellent** at International level. Theme the research group deals with is material culture of/in the territory. A culture identified as a series of heritages (manufactures, architecture & architecture interiors, natural elements) that are object of planning attention in a dynamic of transformations attentive to the preservation and understanding of memories, and to the awareness of their role in the making of a future. A new and fruitful role of the museum institution is assumed, seen as promoter of a new sensitive and attentive planning in territorial compartments, in places and areas where the values deserve to be experienced as cognitive moments of our way of living and inhabiting the environment that surrounds us. The museum in places, the systems, the museum networks, all belong to one organization strategy for the knowledge diffused on the territory. The research group aims to the definitions of problems and methods raised by either “diffused museum” either by museal networks, looking at the general theoretic matters and also with projects applied at different territories and contexts.

b) The **Industrial Design, Arts and Communication Department (INDACO)** was born in 2002 as the first Italian Department for Design Research. The main topics developed through research, experimentation and education activities are theories, methods, tools, techniques, poetics and cultures of Design, products, services and communication artifacts, as well as product-system and environment-system, to which design is concerned within the advanced industrial economies. INDACO is a research center focused on critical-theoretical definition and on operational experimentation of design sciences, and also a center of interdepartmental and interdisciplinary relationships with all the scientific, technical,

engineering and architectural field. The **Research Unit DeCH (Design for Cultural Heritage)**, is a research group in design for cultural heritage. Its interests are focused on design strategies and methodologies for exploitation and enhancement of Cultural Heritage, goods and properties, in terms of promoting awareness and knowledge, enabling accessibility and fruition by people, developing innovative recording systems, improving transmission and revitalisation of such Heritage, by supplying user centred design services, technologies and products. This is addressed also to the integration of culture with social and economic local sustainable development, translating the territorial resources in cultural offer, linking for instance tourism strategies with typical local production valorisation, generating enterprises, innovation and social cohesion. The main research topics are: Strategic Design for Valorisation of Cultural Heritage; Art&Design, Interior design, Museography and Exhibit Design and Historical, Critical, Museologic and Semiotic Studies for Cultural heritage. The research group developed a repertoire of skills and expertise related to many field of design for cultural heritage (layout, museum display and exhibit, strategic design and service design, communication design for cultural heritage) and also to the historical dimension as critical *metadesign* for the enhancement of cultural heritage, to the technological dimension of cultural heritage valorisation, and to legal-economic dimension such as legislation constraints /instruments for the project.

PARTNER n. 2 UNO - DACLS

The "**Orientale**" University of Naples is the oldest school of Sinology and Oriental Studies in Europe and has a strong tradition of language, cultural and social studies, both ancient and modern, relating to Europe, Asia, Africa and the Americas. Since its very beginning, (in 1732) the "Orientale" has set itself up as a centre for learning and research which aims to focus on similarities and differences between various cultures. But once we start looking at differences, we also take a close look inside ourselves. It is an intellectual exercise which becomes a spiritual one at the same time. Studying people and cultures, their relationships and their differences, is, more than anything else, a way of questioning who or what we are.

The **Department of American, Cultural and Linguistic studies** provides the context for contemporary interdisciplinary and intercultural studies in the «Oriental» University of Naples. Here, a long tradition of study in cultural and postcolonial studies has continually devoted research to questions of migration, memory and the mutation of social and cultural formations within an European and extra-European frame.

Working with literary, audio-visual, and musical languages, critical attention has consistently been devoted to understanding the political and poetical affects of such languages in configuring cultural memories and the subsequent institutional practices that sustain modalities of identification. In particular, working with the differentiated expressions of the multiplicity of histories and cultural traditions brought together in modern, multicultural societies, critical attention has consistently been applied to both the complexities and unsuspected potentials of cultural dynamics constantly reworking and extending the very understanding of 'culture', history', 'memory' and 'identity'. Drawing upon more complex maps of meaning than those institutionally offered, this work has permitted a more subtle and vibrant picture of cultural change to emerge. Here ideas concerning tradition and modernity have been radically transformed through insisting upon historical and cultural processes that transform concepts into ongoing sites of 'translation'. As ongoing practices that impact upon official memories and their conservation in museums, pedagogical practices and syllabuses, this critical opening of the inherited understandings of both 'tradition' and 'modernity' has a significant impact on how we think and practice work in museum spaces, in the representation of historical memories and in the transformation of individual and collective heritage through and under the impact of migration. Participants of the proposed work package have all a significant experience in interdisciplinary and intercultural studies both in Italy, Europe and North America. They are all well qualified to undertake and successfully complete the package and can guarantee international quality results.

PARTNER n. 7 GU - HATII

The **University of Glasgow** is the fourth oldest university in the English-speaking world It is in the top 1% of universities in the world, has an annual research contract income in the top 10 of UK universities and is rated third in the UK for international student satisfaction.

The **Humanities Advanced Technology and Information Institute (HATII)** was formed in 1997 to build on Glasgow University's expertise in Information Communication and Technology (ICT) in the arts and humanities and cultural heritage sector. HATII is one of the world's leading centres for information studies in the digital humanities. The Institute offers a pioneering joint honours undergraduate degree in Arts and Media Informatics as well as innovative Masters degrees in Information Management and Preservation (accredited by the Chartered Institute of Library and Information Professionals and The Society of Archivists), Computer Forensics and e-Discovery and Museum Theory and Practice.

HATII takes an interdisciplinary and international approach to its research and has particular strengths in theoretical approaches to information, management and curation of digital assets, records and information management and cultural heritage informatics and resource discovery.

PARTNER n. 4 UNEW - ICCHS

Newcastle University is among the top 20 higher education institutions in the UK in terms of research power, according to the influential professional publication, Research Fortnight. This is based on the results of the Research Assessment Exercise 2008, which found that in over two thirds of subjects assessed, at least half of all research was placed in the top two categories of 4* (world leading) and 3* (internationally excellent).

The International Centre for Cultural and Heritage Studies (ICCHS) is a leading academic centre for research and teaching in museum, gallery, and heritage studies. ICCHS mission is to be a world leader in museum, gallery and heritage studies. The core purpose is to advance understanding of museums, galleries and cultural and natural heritage organisations. By developing awareness of their histories, representations and management, as well as their roles within society and their places within people's lives, we seek to foster improved professional practice within the sector on regional, national and international levels.

The Newcastle University has one of the largest European Union research portfolios in the UK and has research links with many other countries. It is a member of the Russell Group, comprising 20 leading research institutions in the UK. To help promote interdisciplinary research we have established a range of internationally renowned research institutes and centres. ICCHS is involved in several research project about museums, art and identity.

PARTNER n. 5 MNHN - DHNS

The **Muséum national d'Histoire naturelle**, founded in 1793, is the French national museum of natural history. It is a government institution with missions to develop research, collections, expertise and education in the fields of natural history and human sciences. It owns several scientific galleries (including the Musée de l'Homme), zoological and botanical gardens in Paris and all over France. Its collections are among the most important in the world in the field of natural sciences and the science of human kind. , with 68 millions specimens from all categories (herbarium, minerals, insects, vertebrates, human bones, prehistoric artefacts...). However in the same time MNHN is a research institution with some 2500 persons (including 950 staff researchers), and is delivering university diplomas (Master degree and PhD), to 400 students each year. Its research activity consists of making inventories, organising and understanding biological and ecological diversity, its origin, role and dynamics in order to be able to contribute to the sustainable management of this diversity. Drawing from the Life sciences, the research calls upon two principal fields of knowledge: the Earth sciences, and human and social sciences.

The management and conservation of the collections is one the central pillars in the Museum's statutory activities. The museum exercises a major patrimonial function - to acquire, conserve, restore, manage and exhibit very important national collections of documents and natural history: collections of living organisms, inert collections and databases. The Museum is therefore, along with its counterparts in London and Washington, the richest source of collections in the world.

The **Musée de l'Homme** was created in 1937 by Paul Rivet for the 1937 *Exposition Internationale des Arts et Techniques dans la Vie Moderne*. The Musée de l'Homme is a research center under the authority of various ministries, and it groups several entities from the CNRS. The Musée de l'Homme is one of the seven departments of the Muséum national d'Histoire naturelle. The **department «Homme, nature, société»** aims to investigate the unity and diversity of man and his relationship with nature over time and space from a biological cultural and social point of view. It combines disciplines that are rarely found in other institutions, with a complementary approach: biological anthropology, genetics, prehistory, social and cultural anthropology, ethnology, ethnobiology, ethnomusicology, geography, history and philosophy of science and technology. His research topics are organized around four themes: Origins, evolution and diversity of men; Human settlements in time and space; Natural objects, artefacts, technology and society; Interactions between society and nature. Most of the research activities of the department are focused on the collections of the Museum, some of them however are aimed also at generating new ones. The department is also involved in teaching and research training. The Department is also involved in active dissemination of knowledge, including exhibitions, and currently as a priority in the renovation of the Musée de l'Homme.

PARTENR n. 6 CIID

The **Copenhagen Institute of Interaction Design** focuses on the area of Interaction and Service Design, and is a recognized leader in the field. The integrated structure of CIID incorporates education, research and consultancy. The

School and Research Lab at CIID provide a platform for a strong post graduate program and innovative research projects. The Consultancy develops real-world ideas and works on projects with a wide range of client. The Enterprise and Construction Authority (EBST), the Danish Ministry of Culture, Novo Nordisk and the JL Foundation are the main sponsors of the education and research at CIID. Its board & faculty include people such as Gillian Crampton-Smith, Bill Moggridge (co-founder of IDEO) Joachim Sauter and Bill Verplank who have been involved in Interaction Design Institute Ivrea, Royal College of Art's Interaction Design course and the ITP course in NYU. CIID works with international and domestic clients solving problems locally wherever that may be. In these years CIID has managed to build lasting relations with significant private and public partners within ICT, Health Care, Public Administration and Cultural Institutions.

PARTNER n. 7 CNR - ITIA

Institute for Industrial Technologies and Automation – National Research Council of Italy (ITIA), is an applied R&D centre. It has the main facilities in Milan, sections in Rome and Bari, and laboratories in Vigevano, Trento and Caserta with more than 120 people. Fields of application are machine tools, production systems for different sectors as well as Virtual and Augmented Reality application for products, processes and factory design. According to ManuFuturing paradigm ITIA works on a new concept of Factory and in particular the research centre is applying the new technologies to the product life cycle and to the production going through the Digital and Virtual factory. In this perspective ITIA started applying the VR on single machine or single product bringing Virtual and Mixed Reality to the various production phases applicable for SMEs

PARTNER n. 8 RCA - CA

The Royal College of Art received its Royal Charter as an Institution of University Status in 1967. It is the only wholly postgraduate university of art and design in the world. RCA objectives are 'to advance learning, knowledge and professional competence particularly in the fields of fine arts, in the principles and practice of art and design in their relation to industrial and commercial processes and social developments and other subjects relating thereto, through teaching, research and collaboration with industry and commerce.

The **Department of Curating Contemporary Art**, co-funded by Arts Council England and the Royal College of Art, established the first postgraduate programme in Britain to specialise in curatorial practice as it relates to contemporary art. The MA course provides a professional preparation for curators and arts administrators, through the practical experience of planning exhibitions and a supporting seminar programme and offers a critical examination of curatorial practice, with special emphasis on the selection and presentation of exhibitions of contemporary art, programming exhibitions in public galleries and commissioning art for the public domain; supported by critical studies in contemporary curatorial practice, the history of aesthetics and recent theory and history of art after modernism.

Main current and recent areas of research of the Department of Curating Contemporary Art include a focus on the postcolonial. PhD student projects include: Lusophone Contemporary Art, A Postcolonial Perspective ;Post-60s Cypriot Art: Locating Contemporaneity through the Postcolonial; Curating the Postcolonial? Positioning contemporary art in India through its exhibitions The Department is also conducting research on the history of international exhibitions and the Biennial phenomenon.

2.3.4 Sub-contracting

The only subcontracting foreseen in the project is the audit certificate for the following partners: POLIMI.

2.4 Resources to be committed

Concerning the financial plan, the project will use the following sources for funding: the grant of the EC and auto financing. The budget has been shaped taking into account the following points:

- **Dedicated human resources for each partner:** this includes personnel at all level of activity, from management, research to technical. Project resources are mainly represented by research man months provided by teams of all the partners involved in the research: the total amount of man months is 374 and RTD activities are absorbing the largest share of man months (253).
- **Equipment and Consumables:** Financial planning has been carried out with respect to the use of the existing equipments, so each partner will use its own equipment (computers, phones, etc.), which are considered indirect costs. But some specifications are required: there are quite consistent sums invested in 'consumables' under the voice 'RDT' that needs to be well clarified and understood.

2.4.1 Special consumables

The research methodology and strategy, is using unconventional research tools such as Think Tank modules (*Stimulating the Development of Knowledge Advancement*) producing also independent outcomes in the form of: PDF you can download from MeLA web-site; as a print pamphlets for publication (collected in a specific book series); short video presentations (for TV and YouTube). Same consideration are valid for the Calls for Papers (*Gathering/Collecting Knowledge Advancement*). Finally, also each main research development (*Critical Elaboration of New Knowledge Advancement & Identification of Relevant Issues*) will also have outcomes edited in different media in order to widen the audience and foster its impacts. Moreover, besides more or less traditional media, there are three main exhibitions planned: two connected with the 'Call for Art' and one connected with the presentation of the final results using the main media common to Museums, Galleries and even Libraries: exhibitions! Their impact on the budget can be strongly seen in presented schemes.

2.4.2 Travel expenditures.

For project management, travel will be reduced to the minimum necessary thanks the use of ICT communication technologies. Video-conferences, virtual meetings and chat systems will be largely used. But as evident in the budget, travel expenditures are consistent: ca. 30.000 euros for each Partner. This is due to the peculiar structure of the proposal where Partners are involved, besides their own WP leadership, both as associate to a second one and as invited participants to all Plenary research meetings (Mid-Term and Closing Seminar). Moreover, each Partner is fostered to take part at every Think Tanks and Call for Papers meeting to ensure a really interdisciplinary approach & discussion at every WP theme.

Last but not least, there are also a specific WP (*WP7: Envisioning Museums & Libraries for a Post-National Society*) where is required the presence of all partners in order to reach the production of relevant results on a common and shared base).

2.4.3 Expenditure comparisons

Taking into account the different project activities, RTD tasks will cover **66,2%** of the project budget submitted to the EC, Demonstration tasks will cover **5,8%**, management will cover **6,9%** (8,6% of the total grant), OTHER activities will cover **21,1%**.

All the partners have complementary experience and resources that will well combine to promote the success of the project. In the following table, total costs per nature of activity are presented (personnel costs do not include overheads)

ACTIVITY	COST for Personnel	ALL other costs
RTD	€ 1.026.500,00	€ 411.200,00
DEMONSTRATION	€ 79.500,00	€ 30.000,00
MANAGEMENT	€ 104.000,00	€ 33.000,00
OTHER	€ 272.500,00	€ 144.000,00
TOTAL	€ 1.482.500,00	€ 618.200

The only subcontracting foreseen in the project is the audit certificate for the Coordinator (DPA-Polimi)

Total costs for personnel account for € 1.482.500,00 net of overheads; the total of other costs is € 618.200,00 which are subdivided into travel, consumables and subcontracting.

The total project budget is then **€ 3.351.085,00** with a requested EC funding of **€2.699.880,00**.

This level of financing is considered to be appropriate in order to reach such goals and to activate the **MeLA** consortium to perform all the major project tasks.

Grant Table per partner

		GRANT				TOTAL
		RTD	DMN	MNG	OTH	
1	POLIMI	€ 251.160,00	€ 50.600,00	€ 123.040,00	€ 423.200,00	€ 848.000,00
2	UNO	€ 294.300,00	€ 0,00	€ 0,00	€ 43.200,00	€ 337.500,00
3	GU	€ 266.400,00	€ 9.600,00	€ 0,00	€ 51.200,00	€ 327.200,00
4	UNEW	€ 278.400,00	€ 0,00	€ 0,00	€ 51.200,00	€ 329.600,00
5	MNHN	€ 63.600,00	€ 0,00	€ 0,00	€ 35.200,00	€ 98.800,00
6	CHD	€ 198.600,00	€ 13.200,00	€ 0,00	€ 48.800,00	€ 260.600,00
7	CNR	€ 32.310,00	€ 23.335,00	€ 109.495,00	€ 0,00	€ 165.140,00
8	RCA	€ 278.640,00	€ 0,00	€ 0,00	€ 54.400,00	€ 333.040,00
TOTAL		€ 1.663.410,00	€ 96.735,00	€ 232.535,00	€ 707.200,00	€ 2.699.880,00

Costs for travel – equipment – consumable - subcontract

		Cost for travel – equipment – consumable - subcontract															
		RTD				DMN				MNG				OTH			
		travel	equip	cons	sub	travel	equip	cons	sub	travel	equip	cons	sub	travel	eqiup	cons	sub
1	POLIMI	32.000		31.000		12.000		8.000					20.000	32.000		30.000	
2	UNO	21.000		74.000										12.000			
3	GU	19.000		31.000										14.000			
4	UNEW	19.000		31.000										14.000			
5	MNHN	19.000												14.000			
6	CHD	19.000		31.000										14.000			
7	CNR					10.000				13.000							
8	RCA	19.000		65.200										14.000			
TOTAL		148.000	0	263.200	0	22.000	0	8.000	0	13.000	0	0	20.000	114.000	0	30.000	0

3. IMPACT

3.1 Expected impacts listed in the work programme

Through an articulated and comprehensive system of outcomes and theoretical & methodological advancement, the project will guarantee meaningful impacts at different scales:

- Impact on the European Research Area through an overall improvement of efficiency and effectiveness of the European Museums and Libraries research studies related to post-national society and immigration fluxes.
- Impact on regional Cultural Heritage enhancing in Museums Galleries and Libraries by exchanging and sharing information, knowledge and good practices, by helping to structure, harmonise and integrate the national programmes and by identifying a shared definition of key issues and by setting together the priorities among them;
- Impact on national programmes through the development of common insight into content and management of the programmes; the exchange of good practices in terms of governance; the development of common approaches and common standards; planning and funding of transnational activities.
- Impact on stakeholders and public awareness by developing a common understanding of strategic issues and a shared vision of Museums, Galleries and Libraries new role in Contemporary Society, their objectives and their priorities. In addition the project will foster trust and build confidence, providing the basis for sustained coordination and cooperation that goes beyond its direct effect.

3.1.1 Contribution to raising of Public Awareness about Identity Complexity and its representation within the EU cultural arena and agenda

One of the more important expected impact is devoted to the necessity of becoming a milestone or reference research project in the field of Cultural identity and Heritage complexification, stratification and hybridation in the contemporary multi-cultural society of migration.

The project will promote the awareness of the general public and the experts about the EU identity complexification and therefore the necessity of more understandable, sustainable and innovative modalities for its representation, by increasing the accessibility to all the activities producing and disseminating cultural contents elaborated by the consortium.

The accessibility to the proposed forms and possible experiences of museums and libraries prototypes for the wide public and the "use value" of the same prototypes for the experts, researcher and professionals will be promoted as means to improve visibility and awareness.

Initiative to raise public participation and awareness will focus on publishing attractive public pages on the project web site containing as much as possible popularised multimedia information. It will also take advantage of the project members participation to well known events to organise interactive public demonstrations of intermediate versions of the project software tools. Partners will advertise these events by issuing press releases to relevant media.

A final event will be organised before the end of the project. The event (a Conference together with a Travelling Exhibition) will be structured in two sessions. The first session will be open to the public for broad dissemination to raise public participation and awareness. The second session will be more technical and targeted to companies and RTD centres/universities. The main idea is to find out an already existent public event where it is possible to reach a large audience, i.e., ICOM annual meeting.

3.1.2 Contribution to re-defining Museums and libraries missions: new Collections and Archives "use values" for the migration society

Exhibitions of works of art (or other finds or "things") in museums and the use of libraries to or by a wide audience, i.e. mass culture, is a recent practice: The changing role of museums and libraries in the metropolitan society has generated new ways of seeing and thinking the functioning of these institutions and has created new disciplines, such the biblioteconomy, classification system, museum didactics, etc.

The Cultural Heritage has always more often became the result of social relations, and has increased its sense the more it has been recognized and incorporated in the collective conscience of a community, in other words, "practiced" in its "use value" through a dynamic process, because "value" is not a technical quality embedded in forms and processes, but in the

way they are integrated in the social lifestyles and patterns. This is even more true in a complex and multi-cultural society that has to provide to its public appropriate, understandable and enjoyable ranges of experience of "sustainable use" of the cultural patrimony, according to needs, expectations, behaviours of the users. According to Agamben the activation of new uses will be possible only de-activating conventional uses. The consortium will take the challenges of envisioning and evaluating new Museums and libraries mission contributing to design innovative collections and archives exploitation modalities always closer to people expectations and desires and careful to cultural diversity management. These contributes will be pursued mainly by theoretical elaboration and disseminations activities, like think tank modules, conferences and publications.

From an interdisciplinary point of view, among which the competences in the fields of design, new technologies, art, sociology and anthropology, **MeLA** project would bring to new museographica models and to a new conception of library. These would presume the renewal of the traditional logics that belong to the terms "collecting", "conservating", "exhibiting", "seeing" and "learning". New values and new trends have to be envisioned, such as:

- museums and libraries as integrated projects of content and forma;
- museums and libraries as new social media;
- museums and libraries not only and not anymore as "temples of knowledge", but also as places for sharing different cultures and identities. They would be passages, places of transition of cultural products and processes (in the wider sense and according with today's conditions of cultural nomadism and the dynamicity of people's flows);
- museums and libraries as places enhancing social connectedness.

3.1.3 Contribution to Designing new Research Paths & Methods on Cultural Heritage

The meaningful contributes the project will bring about Paths and method of research on cultural heritage will be:

1. The definition of a **multidisciplinary approach** by contributory competences, such as

- Research mixing humanities & sciences: as Snow foretold in 1963, the concept of *Third Culture* overcame the separation and fracture traditionally existing among arts, humanities and social sciences and all the technological sciences, thanks to their relation and interference with the society and social life. This contemporary 'culture', in which the 'arts' and technology cooperate, is permeated by not only theoretical and contemplative values but pragmatic and politic too, connected with ethic, all together they are fundamental in the definition of an inclusive culture representative of the inter-cultural and post-national society, and therefore will be applied in defining the roles of Museums and libraries, paving the way with this exemplary project, for a fertile and stronger future collaboration.
- Design and strategy: Design culture is, in western world, going through a deep transformation, mainly caused by the changes of the postindustrial society. It is developing a "meta-disciplinary" approach, whose hard-edge boundaries are more and more fading. The contribution of design in the cultural heritage context is to identify and shape design strategies, tools and methodologies to enhance the cultural heritage at different scales (from the landscape to the city, from the building to the product, and up to the intangible heritage such as traditions, crafts, etc.). In the specific topic of the research about the definition of *new sustainable and innovative roles, missions and potential "forms"* for Museums and Libraries in the citizenship processes and policies in/of the age of migrations, design wants to propose a more articulated "system" of the traditional design skills (about people and their relation with the products system), thinking strategically aggregate skills, in order to identify and shape design strategies, tools and methodologies to enhance the cultural heritage at different scales, useful to analyse and interpret reality, in order to produce tangible (products) or intangible (services) which permits society to grow and live better, and to create, activate and increase the value of a cultural asset in its civil, social and development role.

These different competences will stimulate also the highlight of:

2. different **research paths** (intended as topics, ambits of forthcoming exploration and experimentation) such as, for instance:

- the possible connections and interdependency between migration and cultural tourism;
- the potentialities of connecting the migration society with cultural heritage with educational purposes;
- the opportunity of enabling cultural co-creation processes within public institution to increase the community involvement;
- the interest of SME to develop applied research in the field of Cultural Heritage interpretation and offer within Museums and Libraries.

3. innovative **research methods**.

All those contributes will be achieved and diffused through the different publications promoted by the consortium and thanks to the public initiatives and events, like conferences and exhibitions.

- contribution to improve the link between theoretical and empirical research through appropriate methodological innovation and multidisciplinary vision;
- contribution to the development of a methodology that weaves the phenomenological approach (based upon the collection and recognition of paradigmatic contributions in order to producing and establishing a systematic theoretical background) and the interpretative and explorative approach (in order to establish a reference frame of best practices depicting the museum and libraries role in cultural heritage legitimating and identity building processes in trans-national and migration contexts);
- the collaborative and participative dimension of the action-research, can facilitate the agreement and the sharing of knowledge among the diverse professionals involved and help to reduce the gap between theory and praxis;
- Involvement of art in the project MeLA: in particular the art is emerging as an influential actor in providing interpretation strategies for contemporary society, hybridating itself with sociology, philosophy, linguistic, politics, urban planning. Artists place their experimentations and practices in the field of social and economic changes in order to provide interpretations and representations and to propose possible paths for solving problems too. Their interventions usually operate in a symbolic dimension, leveraging on imaginary to create cohesion, condensation and co-vision and moving across translation and interpretation, autonomous and unruly experimentations, their unusual and not dogmatic perspective can often generate deep insights useful to disveil and understand the reality.
- practical-empirical reflection and production tasks rely on a "thinking laboratory" research concept, drafted around three main research activities that, as a whole, provide an innovative strategy never applied before with a systematic background and international perspective, to the topics of Museum and Libraries missions and development for the post-national society. The three activities are specific workpages such as: 'on Field investigations' & 'Desk Research'; 'Think Tank' modules; International Conference with Call for Papers. Each one of them tackles the issue with the relative established and authoritative procedures but with different grades of formality, transdisciplinarity, dynamicity, participativity and creativity for the generations of new knowledge and concepts.

3.1.4 Contribution to Cultural Policy Makers & Internal Museum/Library Responsible

The project aims to be a reference for future cross-border cultural cooperation in the EU area in the topic of museums, libraries and cultural heritage in the post-national society and to nurture the Cultural Policy definition.

For policy makers the project will bring contributions and give advices on planning modalities of appropriation on cultural heritage by diverse, marginalized and moving communities and therefore on inclusive education and access to knowledge. A common EU Heritage will be also considered a factor of human development to generate new opportunities for sustainable creative activities, sites management, tourism, etc. and for synergies between those activities, respectful of a trans-national identities and communities. The project will propose a rigorous and professional Cultural heritage management framework for building EU citizenship, harmonised at the regional and local level to support intercultural dialogue, encouraging also the attention to the context and the involvement of local actors. Policy makers in culture will be reinforcing their planning and coordination capacity with respect to the other institutions involved (tourism, handicraft, local communities, education, etc.) in the areas dealing with cultural heritage issues through technical assistance support and expertise and training.

For Museums and libraries responsible the project will support and provide good practices and guidelines on how make all cultural institutions places of life for the populations, promoting synergies between past cultural heritage and contemporary creations, live arts and crafts of minorities and immigrants in order to encourage the dialogue between generations and cultures and the integration of cultural heritage in daily life as cohesion factor among diversity. Museums and libraries will be provided of exemplary actions and modalities to become places where, at local level, all cultures can meet and be informed and educated about an evolving EU cultural heritage. Museums and libraries responsible will be reinforced by an institutional framework introducing incentives for the private sector in the area of cultural heritage protection or promotion, improving the operational capacities, setting up an effective mechanism to reinforce inter-institutional cooperation, and creating networks of professionals to encourage the sharing of best practices and human resources mobility at the decision-making level.

3.2 Dissemination and/or exploitation of project results, and management of intellectual property

3.2.1 Communication and Dissemination Programme

The **MeLA** has planned a series of activities aimed at:

- promoting the network and making it known to a wider public;
- improving communication at every level of the Network;
- providing members of the Network with access to existing databases and with opportunities to develop databases of their own;
- disseminating and, if necessary, protecting the knowledge produced in print, electronic and other forms;
- strengthening the wider societal impact of that knowledge and promoting the exploitation of the findings;
- promoting face-to-face contacts and exchanges of knowledge, research plans, applications and other resources among researchers, and between them and other users and stakeholders, by supporting the organisation of conferences, workshops and other meetings.

Such activities are interrelated and will be implemented in cost-efficient and coherent ways. They involve a wide range of different, but partly overlapping, target groups, including the **MeLA** management, regular members, PhD candidates, other researchers from EU member states and other areas, policymakers at EU, national and local levels, Museum&Library experts, journalists, and the public at large.

The **Network** will, of course, make use of the experience and expertise of its members. Each member institute already has its own website, newsletters, organised conferences, published reports, books, papers and sometimes even international journals, has held consultations with policymakers and Museum&Library Representatives, and has undertaken many other activities. **MeLA** will develop a new set of activities to support the integration of the Network Programme.

3.2.1.1 The Communication and Dissemination Programme is based on the following general principles:

- The **MeLA** will present and promote itself uniformly. All members and participants shall clearly identify themselves as members of the **Network**. All reports, publications, products and events carried out under the **MeLA** umbrella shall acknowledge the support of the **EU Commission and FP7**.
- The dissemination of knowledge must be reliable, easily accessible, up-to-date and comprehensive. This will require the development of a hands-on information and communication system. The creative application of a range of techniques should ensure accessible information and timely delivery. All member institutes must therefore have access to broadband Internet.
- All relevant information about the **MeLA**, its members, members, research projects and programmes, as well as its research output, will be stored in a centralised database. A central database located on one central server will ensure a uniform presentation and, more importantly, will enable efficient search operations and retrieval of data.
- Developing an information and communication system will require the cooperation of **MeLA** members. To avoid overloading the staff with unnecessary work, both the member institutes and the individuals involved in the network should agree to deliver concise, up-to-date information to the Communication and Dissemination Officer organised in a simple format, and should commit themselves to spreading excellence to users and stakeholders. Member institutes are responsible for converting and posting reports and other products and for the associated costs.
- All research projects, working papers, reports, publications, summaries, products and events are to be indexed according to a **MeLA** lexicon of keywords pertaining to policy and research.
- While the dissemination of information in any of the European languages is encouraged, English will be the language of communication for the Network as a whole.

3.2.1.2 The following communication and dissemination activities are planned:

- **Leaflet.** A printed leaflet, to be circulated at conferences and enclosed in mailings, will be available during the whole period of the research. The leaflets will engender familiarity with the 'brand name' of the **MeLA**. They will contain brief information about its goals and activities and include its web address..
- **Website.** The Network Office and the Communication and Dissemination Officer will launch a central website with its own domain name. All information related to the **MeLA**, including web links to the member institutes, will be located on one server. The website will be based on software that permits central data storage and search operations.
- **Electronic newsletters.** The **MeLA** will launch an electronic list server for exchanging scholarly and other knowledge and experiences on issues relating to the **MeLA** programme. Both members and non-members may register and send information to the moderator through an electronic form on the **MeLA** website. Messages will be distributed monthly and

will contain information about upcoming conferences, workshops, expert meetings, seminars, lectures, talks, new reading (articles, reports, chapters, books), new research projects, research programmes, tenders, policy documents, memorandums, queries, discussions and much more. The Communication and Dissemination Officer will additionally create and maintain a list-server of European local contacts among users and stakeholders, and local communication and dissemination managers will do the same at the local level, in whatever languages are appropriate.

- **Video meetings.** The Communication and Dissemination Officer and the local communication and dissemination managers will make a maximum effort to establish effective videoconferencing links, in order to give **MeLA** management and the staffs of international research projects easy access to meetings and events across Europe. CUseeMe will facilitate the communication between member institute.

- **File manager.** Part of the central server will be allocated for the central storage of shared data for **MeLA** research projects.

- **Book series.** The **MeLA** will produce a book series in collaboration with a major international publisher. The Coordinator will assemble an editorial board to solicit, review and edit manuscripts.

- **Conferences, workshops and meetings.** A variety of conferences, workshops and other meetings will serve internal communication as well as the dissemination and exploitation of knowledge. A Call for papers is always launched with every Conference arranged to wide both the range of dissemination and the contributors.

- **Prize.** A biennial 'Call for Young Artist' will represent the most distinguished award for a selection of Artists' work in the field of Citizenship and Identity Representation in Museums and Libraries as Social Cohesion structure in Europe. The competition presents innovative and outstanding products and pays a tribute to the high quality of Research developed by Art. The purpose of the prize will be: to stress the need to involve Art as a research discipline able to contribute to the knowledge advancement in Social Science and Humanities, to publicise and promote the basic ideas of the **MeLA**, particularly among young researchers, to wide the target group of themes and results dissemination.

- **Exhibitions.** Besides the two exhibitions scheduled for the 'Call for Art' presentations, there will be a third one, travelling, designed to collect and divulgate the whole research work of the Consortium. The idea to use such a communication media is both due its efficiency and the wide public it can reach, but also due the specific condition of presenting a discourse around Museums and Libraries through their main media of communication.

3.2.2 Dissemination procedure

All documents produced during the project will be based either on the deliverable or report document templates, which will be provided by the Quality Manager. Responsibilities or ownership of documents are specified, as well as other general rules of formats, in section and instructions related to the level of confidentiality of the documents.

The Document Leader is responsible for:

- Editing the document;
- Placing the document on the web site for review;
- Responding to reviewers' comments;
- Creating the final version.

Some documents are contractually bound to submission to the EC. Before launching the production of these documents, a Deliverable Leader should define the document structure and the contributions expected from each partner in a preliminary document named Deliverable Development Plan (DDP). This planning is usually included in the Task Planning document.

The QM is the internal document approver. The responsibilities of the document approver are to:

- Participate actively to the review of the first draft of the document;
- Notify the Project Manager promptly by e-mail of the approval or disapproval of the final version;
- In the event of disapproval, the QM must give a justification including references to the review process.

The Project Manager is responsible for the submission of document deliverables to the Commission.

3.2.3 Deliverable quality check

The contents of the deliverables are guaranteed by the Deliverable Leader of the specific deliverable. Internal peer review among the authors of the document is required before the deliverable is sent to the Quality Manager. This peer review is coordinated by the Quality Manager and has the following sequential activities:

1. In the task planning phase the Quality Manager, the Deliverable Leader, the Technical Manager and the Work Package Leader nominate two consortium partners as reviewers of the deliverable. The nominated partner shall not be the Deliverable Leader. The nominated partners should name one person from their company/institute, who is not involved in the project and will be the reviewer of the deliverable.
2. Three (3) weeks before the deadline of the deliverable the Deliverable leader should send the deliverable to the nominated reviewers and the Quality Manager.

3. The reviewers have one week to review the deliverable and send their comments back to the Quality Manager. The review is supported by a template Review Report.
4. The Quality Manager reviews the deliverable and compiles all the reviews in a common Review Report. This will be carried out in 1 week. The QM will check the following:
 - The name of the deliverable file, according to the following template:
 <release date yyyy-mm-dd>_MeLA_D<deliverable number>_<deliverable leader partner name>_v<version number>.pdf
 - The distribution level of the deliverable.
 - The outline, structure of the document (executive summary, introduction, conclusion, additional material in annexes, etc.).
 - The length of the document.
 - The format of the deliverable (a template is given).
 - The heading, figure and table numbering.
 - The use of references.
 - The quality of the figures.
 - The general understandability and correlation with the deliverable title.
 - The automatic spelling and grammar (in UK English).
5. One (1) week before the deadline the Deliverable Leader will receive all the comments from the Quality Manager.
6. The Deliverable Leader will respond to the review comments and make changes in the deliverable in the last week before the deadline.
7. In the case the Deliverable leader does not accept the change requests of the Quality Manager, the Quality Manager notifies the Project Manager and the PMB. Further decisions will be taken at the PMB level.
8. After the requested changes are made on the deliverable, the Quality Manager once again checks and accepts the deliverable by notifying the Project Manager.
9. The final version of the deliverable is uploaded by the Project Manager in the deliverables section of the project server. This section is only accessible for downloading purposes by members of the consortium and the European Commission services.

3.2.4 Plan for using and disseminating knowledge

Dissemination is one of the most important activities for any research work. R&D projects should be highly visible and try to find as wide publicity as possible for their results. For this reason, the most appropriate means for disseminating project results to interested parties should be used to present the research work and inform these parties actively, both during and after the end of the project.

The main objectives of the **MeLA** dissemination policy are:

- Promotional activities for the exploitation of results (brochures, leaflets, posters, newsletter, etc., see WP9 and related deliverables).
- Organisation of exploitation seminars and conferences.
- Organisation of Exhibitions.
- Promotion via Internet.
- Publication of articles in International scientific journals.
- Exchange of information and experiences with other relevant projects.

The dissemination and use plan will be a 'living document' throughout the project life cycle and will be adjusted to the needs of the project. The main plan for using and disseminating the knowledge will be included in deliverable D9.1 that will follow the EU FP7 requirements and will have the following three main versions (see the deliverable list):

- a preliminary version at the beginning of the project that provides a general framework for the dissemination and use of the knowledge,
- a detailed one at the half time of the project that will provide more solid dissemination strategies on the base of the experience and knowledge accumulated during the first half of the project,
- a final and more specific one at the end of the project, which will take the final, more visible results of the project into consideration and will also describe and analyse the results of the dissemination activities.

The planned dissemination activities of the consortium are summarized in the table below:

Table 1. Dissemination activities

Dissemination activities		
Events	Note	
Meetings		
Think Tanks meetings	For WPs theme implementation	
Call for Papers & International Conferences	For WPs theme implementation	
Remote meetings	E-mails, Messenger chats, VoIP, Phone calls	
Think Tanks meetings	For WPs themes implementation	
Face-to-face meetings with end-users, potentially workshops	At least annually	
Organization dedicated event		
MeLA Mid Term and Closing conferences	A Mid Term and Final event will be organised. The second open to the public for a broad dissemination and the first more technical for Consortium Partners, companies and RTD centres/universities	
Dissemination through Web sites		
Implementation of the Web-site for each partner	Situation of a local web-site on each partners institution server comprising a summary of and a link to the project's official site	
Implementation of the project's official Web-site		
Creation of dissemination materials		
Flyers & brochures	According to the events and meetings plus for the whole Project	
Slides for presentations	According to the events and meetings	
Papers for conferences and workshops	According to the partners participations	
Exhibitions	Two Art exhibitions and the Closing Travelling Exhibition	
Books & Pamphlets	According to partners and Consortium productions	
PDF files	All documents produced along the 4 years lasting research will be up-load on MeLA website to offer other Scholars and researchers the possibility of a free and in-progress up-date	

The research results of the project will be presented and disseminated in several different conferences and exhibitions from the beginning of the project up to the end.

Moreover some Conferences Exhibitions and other events are mentioned in the Dissemination and exploitation plans of each partner. The combination of these dissemination strategies will promote awareness about the project and its benefits.

3.2.5 Management of knowledge and IPR issues

A guiding rule is that organizations investing in research should have an advantage over those who do not. This means that generated knowledge of commercial interest must be safeguarded and protected for the exploitation by the owner. On the other hand, the partners of the project have come together in order to collaborate and benefit of their respective resources and competencies. Thus, added value through knowledge sharing and results exploitation are clear objectives and driving forces.

The three aspects described above lead to the principle that generated knowledge is made available to the extent needed to the partners in order to fulfil their technical work at the required level of quality.

Under the coordination of the management board, all partners will ensure from the beginning of the project that their own "pre-existing know-how", which will be used during the project, is identified and recognised by the other participants up front. This pre-existing know-how will relate to information developed before starting the project, whether it is patented or not, secret or not, as well as to results obtained outside the project after it has started, i.e., in parallel to it.

A specific piece of knowledge resulting from the project will belong to the partner who generated it. If such piece of knowledge is jointly generated, it will be jointly owned, unless the concerned partners agree upon a different solution. In general, joint owners will agree among themselves upon the allocation and the terms of ownership exercise for the

knowledge. Transfers of ownership will be allowed, but this must be communicated to the other partners. Where knowledge to be developed in the project is capable of industrial or commercial application, and taking into account the legitimate interests of the partners concerned, it will be protected. It is expected though, that there will be situations where journal publication or other means of putting knowledge in the public domain will constitute appropriate alternatives, taking into account the nature of the concerned results and the interests of the participants. This approach to knowledge and IPR management will be detailed and regulated in the Consortium Cooperation Agreement that all partners will sign before the start of the project.

Some of the major aspects to be covered are shortly indicated below:

- Confidentiality: Each partner will treat information from other partners as confidential and will not disclose it to third parties unless it is obvious that the information is already publicly available.
- Ownership of Knowledge: Knowledge is owned by the partners who carried out the work generating the knowledge, or on whose behalf such work was carried out. If a partner wishes to assign any knowledge to a third party, he should inform the other partners and request their consent, which should not unreasonably be withheld.
- Patents: Partners who own patentable knowledge may (and are encouraged to) at their own expense make applications for patent or similar form of protection and shall supply details of such applications to other partners.
- Access Rights within the partners during the project: for the whole 4 years of the research. Partners grant to the other partner royalty-free access right to knowledge generated during the project to the extent needed to successfully perform the project. Access rights to a partner pre-existing knowledge, for use outside of the project are, when needed and only to the extent necessary to make use of the project result, given on preferential conditions to the others partners.
- Special attention is given to the knowledge generated, as a result of the project, by employees of a participant that, according to contractual or national legal provisions, may claim rights to such knowledge. This is a key issue concerning universities and their staff, or persons that are not employees of a contractor, but anyway work for them, such as researchers or students. In order to avoid incompatibilities between employees rights and partner's obligation, a clause is included to specify the obligation of the partners to reach agreements of knowledge property and confidentiality with their employees.

Taking into consideration that the results will be jointly generated by several partners, the following aspects will also be taken into consideration in the Consortium Cooperation Agreement:

- Assignment of share of rights;
- Archive of knowledge;
- Cost Sharing;
- Responsibilities for obtaining and maintaining patents and other intellectual property rights and distribution of fees for registration and maintenance;
- Responsibilities for detecting and taking action against third parties that in any way injure the rights conferred by the industrial property rights;
- Conditions for licensing to third parties to use the results;

4. ETHICAL ISSUES

All participants in this project will conform to current legislation and regulations in countries where the research will be carried out. The proposal is in line with the Charter of Fundamental Rights of the EU. The **MeLA** proposal does not raise ethical issues.

ETHICAL ISSUES TABLE

Research on Human Embryo/ Foetus		YES	Page
*	Does the proposed research involve human Embryos?	NO	
*	Does the proposed research involve human Foetal Tissues/ Cells?	NO	
*	Does the proposed research involve human Embryonic Stem Cells (hESCs)?	NO	
*	Does the proposed research on human Embryonic Stem Cells involve cells in culture?	NO	
*	Does the proposed research on Human Embryonic Stem Cells involve the derivation of cells from Embryos?	NO	
	I CONFIRM THAT NONE OF THE ABOVE ISSUES APPLY TO MY PROPOSAL	YES	
Research on Humans		YES	Page
*	Does the proposed research involve children?	NO	
*	Does the proposed research involve patients?	NO	
*	Does the proposed research involve persons not able to give consent?	NO	
*	Does the proposed research involve adult healthy volunteers?	NO	
	Does the proposed research involve Human genetic material?	NO	
	Does the proposed research involve Human biological samples?	NO	
	Does the proposed research involve Human data collection?	NO	
	I CONFIRM THAT NONE OF THE ABOVE ISSUES APPLY TO MY PROPOSAL	YES	
Privacy		YES	Page
	Does the proposed research involve processing of genetic information or personal data (e.g. health, sexual lifestyle, ethnicity, political opinion, religious or philosophical conviction)?	NO	
	Does the proposed research involve tracking the location or observation of people?	NO	
	I CONFIRM THAT NONE OF THE ABOVE ISSUES APPLY TO MY PROPOSAL	YES	
Research on Animals		YES	Page
	Does the proposed research involve research on animals?	NO	
	Are those animals transgenic small laboratory animals?	NO	
	Are those animals transgenic farm animals?	NO	
*	Are those animals non-human primates?	NO	
	Are those animals cloned farm animals?	NO	
	I CONFIRM THAT NONE OF THE ABOVE ISSUES APPLY TO MY PROPOSAL	YES	
Research Involving Developing Countries		YES	Page
	Does the proposed research involve the use of local resources (genetic, animal, plant, etc)?	NO	
	Is the proposed research of benefit to local communities (e.g. capacity building, access to healthcare, education, etc)?	NO	
	I CONFIRM THAT NONE OF THE ABOVE ISSUES APPLY TO MY PROPOSAL	YES	
Dual Use		YES	Page
	Research having direct military use	NO	
	Research having the potential for terrorist abuse	NO	
	I CONFIRM THAT NONE OF THE ABOVE ISSUES APPLY TO MY PROPOSAL	YES	

5: CONSIDERATION OF GENDER ASPECTS

In most European countries, the proportion of graduate women below thirty years of age has overtaken that of men. But in European research, women are underrepresented, especially in the natural sciences and in senior positions. In the public sector—universities and research institutes—the proportion of female researchers varies between one quarter and one third; at the top level of full professorships is less than twelve per cent. The gender imbalance for industrial research is even more apparent with women constituting only fifteen per cent of researchers in the EU. In order to meet the challenges of this imbalance—European Research must consider changes that fully use the potential of both women and men.

In Social Sciences, Humanities and Architecture the gender issue is somewhat more balanced. But if we look at the vertical distribution according to gender, outcomes differ significantly. In the lower ranks of PhD-students and junior researchers the gender balance is even or in some cases women are overrepresented. There is, however, a significant underrepresentation of women at higher senior levels.

The situation described above is to a great extent also applicable for our network. Moreover, **MeLA** network will promote the recourse at Young Researchers and Scholars, both as internal or external staff (mainly through PhD candidates) to build a Young European Research Network able to develop further cooperations.