



**Grant Agreement 297384**

## ***Partage Plus***

### **Partage Plus dissemination plan**

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<b>Author(s)</b>	<i>Zsombor Jékely (IMM), Kata Rákos (IMM), Arlene Peukert (IMM), Gordon McKenna (CT) and Katie Smith (CT)</i>



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## Revision History

Revision	Date	Author	Organisation	Description
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Reviewed by		Chris Vastenhoud	KMKG	
		Regine Stein	UNIMAR	
		Nikolaos Simou	NTUA	

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Reviewed by		Chris Vastenhoud	KMKG	
		Regine Stein	UNIMAR	
		Nikolaos Simou	NTUA	

### Statement of originality:

This deliverable contains original unpublished work except where clearly indicated otherwise. Acknowledgement of previously published material and of the work of others has been made through appropriate citation, quotation or both.

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## 1 Introduction

This deliverable describes the dissemination plan which the partners of Partage Plus have agreed to follow.

### 1.1 Revision after the first review

This version has been revised to reflect the suggestions made by the reviewers in February 2013. In response to this partners have confirmed:

- The events that they will organise in the 2<sup>nd</sup> year of the project – see **Appendix 1**;
- Which publications they will publish articles in – See **Appendix 2**;
- Which cultural institutions they will actively engage with – See **Appendix 3**;
- Which specialist communities they will actively engage with – See **Appendix 4**;
- Which academics and researchers they will actively engage with – See **Appendix 5**.

### 1.2 The Partage Plus project

Partage Plus is a Pilot B project which is part of the ICT Policy Support Programme of the Competitiveness and Innovation Programme (CIP) funded by the European Commission. It aims to digitise over 76 thousand pieces of Art Nouveau content for access through Europeana. This will be carried out by the partners in the project. It will also use existing Art Nouveau in Europeana and encourage others with relevant collections to do the same. This amount of content represents a significant increase in the amount of Art Nouveau content available on the Web.

This will be achieved by:

- Digitising over 74 thousand objects and providing these with metadata in normalised format;
- Creating multilingual vocabularies to access the content;
- Creating 2 thousand 3D models of a small proportion of the content.

Content made accessible will include masterpieces by:

- Victor Horta;
- Henri van de Velde;
- Charles Rennie Mackintosh;
- Alphonse Mucha;
- Hector Guimard;
- Emile Gallé;
- René Lalique;
- Paul Hankar;
- Josef Maria Olbrich;
- Wilhelm Jost.

### 1.3 Project partners

The Partage Plus consortium was developed to provide access via Europeana of:

- A 'critical mass' of Art Nouveau content;
- The masterpieces of Europeana.

It includes institutions with Art Nouveau content from across Europe, a technical partner expert in the creation of 3D models, and another expert in the technical implementation of mapping and aggregation tools and systems.

The consortium<sup>1</sup> is made up of:

- Collections Trust (UK) [coordinator and WP 5 leader];
- MAK – Österreichisches Museum für angewandte Kunst/Gegenwartskunst (Austria);

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<sup>1</sup> Muzeum Narodowe we Wrocławiu (Poland) and Muzeul National de Arta al Romaniei (Romania) did not sign the grant agreement. It is hoped that they will be replaced during the project.

#### D4.1 - Partage Plus dissemination plan

- Stad Gent – Design museum Gent (Belgium);
- Koninklijk Instituut voor het Kunstpatrimonium (Belgium) [WP 1 Leader];
- Koninklijke Musea voor Kunst en Geschiedenis (Belgium);
- Muzej za umjetnost i obrt (Croatia);
- Umeleckoprumslove Museum v Praze (Czech Republic);
- Museovirasto (Finland);
- Philipps Universitaet Marburg – Bildarchiv Foto Marburg (Germany) [WP 3 leader];
- Steinbichler Optotechnik GmbH (Germany) [technical partner – 3D];
- National Technical University of Athens (Greece) [technical partner – mapping and aggregation, and WP 2 leader];
- Iparművészeti Múzeum (Hungary) [WP 4 leader];
- Istituto Centrale per il Catalogo Unico delle biblioteche italiane e per le informazioni bibliografiche (Italy);
- Stichting Drents Museum (Netherlands);
- Stiftelsen Kulturkvartalet (Norway);
- Muzeum Narodowe w Warszawie (Poland);
- Muzeum Wojciecha Weissza Fundacja (Poland);
- Camara Municipal de Aveiro (Portugal);
- Urbanisticni Institut Republike Slovenije (Slovenia);
- Museu Nacional d'art de Catalunya (Spain);
- Goteborgs Kommun – Röhsska Museum (Sweden);
- Rörstrand Museum AB (Sweden);
- University of East Anglia – Sainsbury Centre for the Visual Art (United Kingdom)

#### 1.4 Mission and Objectives

The mission of the Partage Plus dissemination plan is:

- To co-ordinate dissemination about the project to partners and their audiences;
- To keep that information up to date;
- To disseminate information via the central website.

To achieve this mission the project aims to:

- To raise awareness and profile of the project;
- To promote engagement with its outcomes;
- To ensure widespread participation.

In more detail, the main objectives are:

- Create an access point to information (through the project website) and digital content (through *Europeana*) on the European cultural heritage of the Art Nouveau period;
- Spread awareness and understanding of the Art Nouveau collections within institutions in Europe;
- Contribute metadata records to *Europeana* and engage with its audience;
- Give access to material that is not on display at partners institutions.
- To be accessible and valuable to the general public and specialist users, enabling educational programmes and teaching resources to be made using the records. The project will also

demonstrate the wealth of collections in Europe to the general web user with an interest in Art Nouveau. By including information of a specialist nature, it will also be of value to the growing international community of museums.

## **1.5 Tasks**

The tasks of work package 4 are:

### ***Task 4.1 – Partage Plus dissemination planning and coordination***

The result of the planning part of this task is this deliverable. Coordination will continue throughout the project.

### ***Task 4.2 – Partage Plus central dissemination***

The main focus of central dissemination is the project website (D4.2 and D4.4) which will collate information on the project. All partners will provide material for updates. There will also be a Partage Plus identity (logo with guidelines) for use by all partners (D4.3).

There will also be a less formal 'social' presence with interaction with social networking sites, image sharing and community presence. This will create a more dynamic and 'living' web presence.

### ***Task 4.3 – Partner dissemination***

All partners will implement their local dissemination plans. This activity will include:

- Participation at regional, national and international conferences, workshops, and other events to promote Partage Plus and Europeana;
- Writing of articles and papers for publications and journals;
- Use of social media.

They will report back every three months to update on progress. All partners will also:

- Hold at least one Partage Plus/Art Nouveau themed event each year of the project.
- Participate, giving reports, papers and participation in at least four events in each year of the project.
- Author at least two articles or papers in national and/or international printed media.

All dissemination activities will be advertised and reported on using the Partage Plus website.

### ***Task 4.4 – Networking in the Europeana context***

The Partage Plus project, and in especially the work package leaders, will take an active role in the concertation activities that takes place between the Europeana Group of projects, and with the projects that maintain and develop Europeana. They will attend appropriate events and workshops organised by the Europeana Office, including those associated with the Europeana Council of Content Providers and Aggregators.

### ***Task 4.5 – Monitoring and evaluation of Partage Plus dissemination***

All partners will every 3 months report, in writing, on their dissemination, any changes to their plans, and any difficulties that have arisen. There will be an evaluation report every year.

### ***Task 4.6 – Exploration of the wider use of Partage Plus content***

The project will explore the wider use of the digital content it creates, and in particular the exploitation of the 3D models of objects, which SO is creating for the project. Research will be carried out into the standards, use, and best practices for 3D models in cultural heritage, and in both for scientific and commercial applications. There will also be a showcase of the 3D content. At the end of the project it will produce an options report for further exploitation.

## **1.6 Implementation**

The implementation is based on four areas:

- **Message** – propositions and benefits;
- **Audience** – active participation;
- **Engagement** – methods and tools;
- **Measures** – success criteria.

These are detailed in the sections in the rest of the deliverable.

## 2 Message – Propositions and benefits

Harmsworth and Turpin<sup>2</sup> identified three ‘levels’ of dissemination with different kinds of audiences:

### 1. Dissemination for awareness

This lowest level of dissemination is aimed at those who do not need a detailed knowledge of a project, but would find it useful to know about its activities and results. This will be to build the project’s identity and profile in the community. This kind of dissemination may have a ‘word-of-mouth’ aspect and a serendipitous nature.

For Partage Plus awareness includes:

- What the Partage Plus is;
- Who is involved;
- What is the work being carried;
- Where to find information about the results of the work;
- How the project is funded.

### 2. Dissemination for understanding

This level is aimed at groups, audiences and individuals who need to have a deeper understanding the project’s work. This is because they can benefit from what the project has to offer.

For Partage Plus understanding includes:

- Why the Partage Plus project is important;
- Which of its objectives are relevant for the specific audience;
- How to access the results of the project;

### 3. Dissemination for action

This level of dissemination is targeted at the groups, audiences, and individuals who need to be equipped with the right skills, knowledge and understanding in order to really change their practice. However to be effective there is the need to engage with individuals who can influence and bring about change in their institution.

Each of the stakeholders identified has benefit which the project delivers to them:

<b>Stakeholder</b>	<b>Proposition – Partage Plus Benefits</b>
European Commission	Provides an overview of Art Nouveau collections within Europe to demonstrate Europe’s rich cultural heritage in this area and the potential of 3D modelling. This can be used to prioritise future funding initiatives and support programmes.
Individual cultural heritage institutions	Gives access to other Art Nouveau collections within Europe and demonstrates the potential of 3D modelling, this can be used to: <ul style="list-style-type: none"> <li>• Support internal and external advocacy;</li> <li>• Support loans and exhibition programmes;</li> <li>• Demonstrate the uses of 3D models;</li> <li>• Create learning and educational resources;</li> <li>• Undertake research on their collections.</li> </ul>

However the benefits of the value propositions will only be gained when the stakeholder themselves take action. Enabling this action is the task of the Partage Plus project.

<sup>2</sup> Sally Harmsworth and Sarah Turpin (2000). *Creating an Effective Dissemination Strategy*. TQEF National Co-ordination Team. See: <http://www.innovations.ac.uk/btg/resources/publications/dissemination.pdf>



### 3 Audience – Active Participation

The dissemination plan can divide the targets of dissemination into two groups:

- **Internal actors**

These are the main actors in the project. They are committed to implementing the dissemination plan.

- **Wider community of practice**

Institutions, experts, researchers and general public who will benefit from project results.

The tables below demonstrate which dissemination levels are appropriate for each stakeholder, and notes about the engagement.

#### 3.1 Internal actors

Stakeholder	Dissemination for:			Notes
	Awareness	Understanding	Action	
Partage Plus coordinator	✓	✓	✓	These groups are the primary actors in the project and network, and therefore are aware and understand its work. The actions they take are to enable the other stakeholders to benefit from the work of Partage Plus.
Partage Plus partners	✓	✓	✓	They keep a portfolio of information about the dissemination actions that they have taken during this period <sup>3</sup> .

<sup>3</sup> See Annex 1 for details.

### 3.2 Wider community of practice

Stakeholder	Dissemination for:			Notes
	Awareness	Understanding	Action	
Curators within individual cultural heritage institutions	✓	✓	✓	These stakeholders are likely to hold Art Nouveau collections within their organisations, but are not project partners. They may wish to engage with events related to the project and make use of the resources created. They may also be interested in understanding the potential of the 3D modelling within the project. They are likely to engage with the project through the dissemination activities and network of the project partners.
Academic Researchers	✓	✓	✓	These stakeholders are not likely to hold Art Nouveau collections. Instead they have an invested interest in using the outcomes of the project for research and teaching tools. They are likely to engage with the project through the dissemination activities and network of the project partners.
Educational institutions (teachers, university lecturers, students)	✓	✓	✓	
Communities with an interest in Art Nouveau in their area	✓	✓		Contact is likely to be episodic and initiated by the stakeholder. They may wish to access project materials through a range of different ways such as locality and events.
Private sector organisations interested in Art Nouveau	✓	✓		
Media	✓	✓		
General Public	✓			

## 4 Engagement – Methods and tools

### 4.1 The engagement path

We define a three stage path, **monitored by IMM**, for engagement with Partage Plus' audience and stakeholders:

- **Identification**

The simplest type of identification will be 'self-identification'. Here the potential audience member or stakeholder initiates contact with Partage Plus themselves, for example by signing up for the newsletter, or by sending an enquiry to the Partage Plus project coordinator or project partner.

The other type of identification is where a Partage Plus partner locates a potential stakeholder on behalf of the project. There are a number of stakeholder institutions that the project wishes to communicate, and, in some cases, act with. It will be necessary to identify the 'significant' person(s) in the institution..

To carry out the second type of identification Partage Plus is carried out by the project partners.

- **Knowledge gathering**

This stage is the key to targeting Partage Plus' dissemination. For each identified individual institution we will discover which Partage Plus dissemination tools they would like use to interact with the project. So each stakeholder individual identified will be asked, usually electronically, for this information.

There are two benefits gained by this process: First it will maximise the 'reach' of Partage Plus' dissemination and networking, with potentially stakeholders interacting in ways that they had not thought of. Secondly Partage Plus will have much better knowledge about which methods of dissemination will be most effective – "the biggest bang for the buck (Euro)".

- **Action enabling**

This is the ultimate goal for Partage Plus dissemination and networking. In order to make this successful it will be necessary to work with the targets in a much more personal way. It begins in the first stage of engagement with the identification phase where Partage Plus must identify individuals who actually can make change happen in their institution. This is backed up gathering knowledge about what kind of dissemination works best for them.

The final stage will be implemented by Partage Plus internal actors, who will begin and maintain a personal relationship with the target. The aim of this relationship is to ensure that Partage Plus meets the needs of the target in order that they can act on the results of the project.


For Partage Plus the process has the objective of delivering on the propositions that the project is putting forward. Therefore it is vital that the project records all action enabling interactions. This is in order to validate the project.

## 4.2 Project dissemination tools

Partage Plus has at its disposal a range of different dissemination tools. The listings below give information about four parameters for each tool:

- **Purpose** – Why it is being used;
- **Nature** – What it is;
- **Intended audience** – Who it is aimed at;
- **Dissemination level** – what type of dissemination is it being used for.

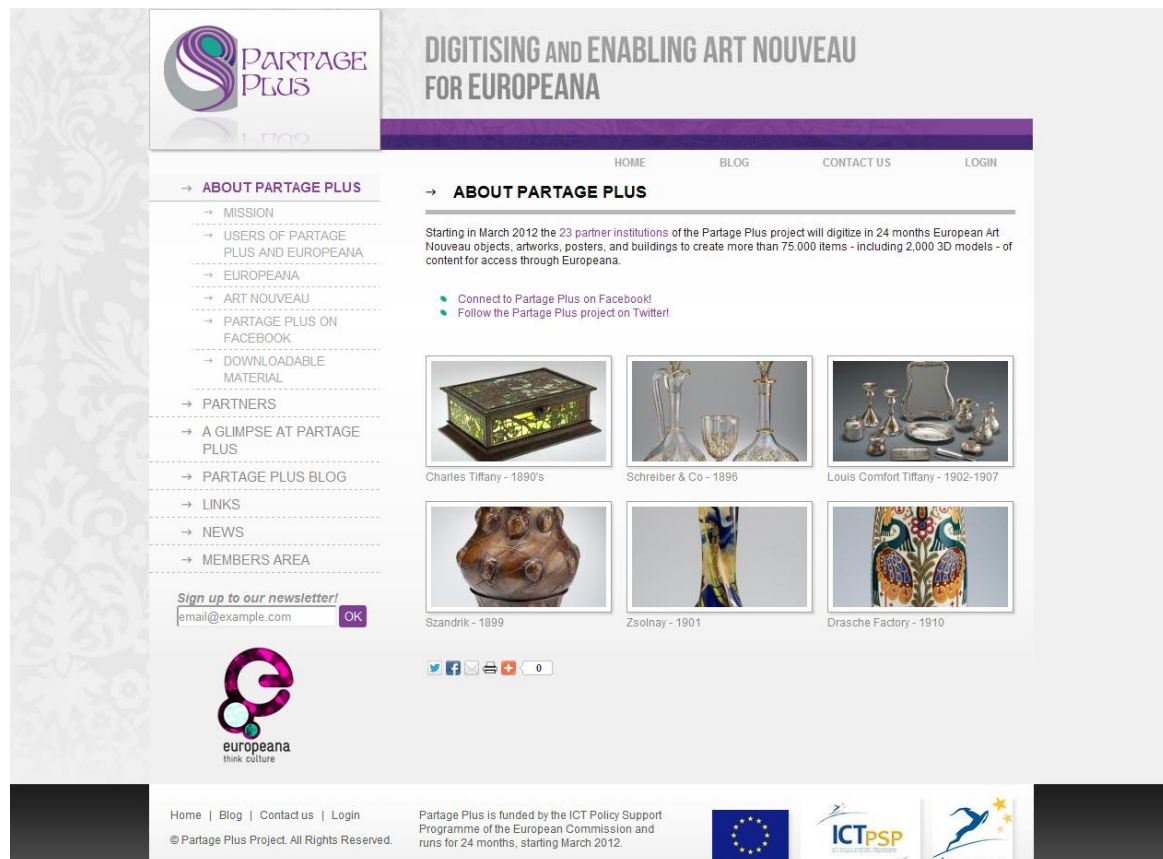
### **Partage Plus Identity**

Parameter	Information
<b>Purpose</b>	To have a: <ul style="list-style-type: none"> <li>• Distinctive and consistent Partage Plus brand;</li> <li>• Set of basic tools for low level dissemination.</li> </ul>
<b>Nature</b>	<p>Consists of:</p> <p><b>Logo and guidelines for the Partage Plus identity:</b></p>  <p>The guidelines are a simple set of usage rules to ensure that the Partage Plus identity is applied consistently throughout print and online communication, are thoroughly described in a dedicated deliverable.</p> <p><b>Presentation materials.</b> A set of standard presentation materials which are developed according to the identity guidelines. They will include:</p> <ul style="list-style-type: none"> <li>• Partage Plus PowerPoint presentation template;</li> <li>• Standard PowerPoint presentation;</li> <li>• Short project description and factsheet template.</li> </ul> <p><b>Promotional and advocacy material.</b> Includes:</p> <ul style="list-style-type: none"> <li>• The project leaflet and other marketing materials;</li> </ul>
<b>Intended audience</b>	<ul style="list-style-type: none"> <li>• Internal actors.</li> </ul>
<b>Dissemination level</b>	<ol style="list-style-type: none"> <li>1. Awareness;</li> <li>2. Understanding.</li> </ol>

**Website**

Parameter	Information
<b>Purpose</b>	To act as the central, online, information, collaboration, access point and action hub for Partage Plus.
<b>Nature</b>	Address: <a href="http://www.partage-plus.eu">http://www.partage-plus.eu</a> Provides awareness and understanding on the project's: <ul style="list-style-type: none"> <li>• Organisation;</li> <li>• Mission;</li> <li>• Progress;</li> <li>• Activities;</li> <li>• Outcomes;</li> <li>• News.</li> </ul> Tools and resources are available in the password protected area of the site. This includes all the identity materials and project related documentation.
<b>Intended audience</b>	<ul style="list-style-type: none"> <li>• Internal actors (accessing the password protected area);</li> <li>• Wider community of practice.</li> </ul>
<b>Dissemination level</b>	<ol style="list-style-type: none"> <li>1. Awareness</li> <li>2. Understanding</li> <li>3. Action (accessing the Downloadable Materials and searching the collection).</li> </ol>

Screenshot of the website's home page:



#### D4.1 - Partage Plus dissemination plan

Partners will have information about, and link to, Partage Plus<sup>4</sup>.


Example of information on the Partage Plus project on the website of a partner (DmG):


JAN BREYDELSTRAAT 5 BE-9000 GENT  
TEL +32 9 267 99 99 FAX +32 9 224 45 22

**Design museum Gent**

Met steun van de Vlaamse overheid STAD GENT


# Partage Plus






Design museum Gent is één van de partners in [Partage Plus](#), waaraan 23 cultureel-erfgoedinstellingen uit 21 Europese landen deelnemen. Partage Plus is een digitaliserings- en onderzoeksproject binnen het CIP-ICT PSP programma van de Europese Gemeenschap, dat gestart is op 1 maart 2012 en twee jaar zal duren.

- [Introductie](#)
- [In de kijker](#)
- [Historiek](#)
- [Collectie](#)
- [Partage Plus](#)
- [Tentoonstellingen](#)
- [Publiekswerking](#)
- [Bibliotheek](#)
- [Praktische Info](#)
- [Sitemap](#)
- [Zoekfunctie](#)
- [Links](#)
- [Contact](#)
- [Pers](#)





#### Newsletter

Parameter	Information
<b>Purpose</b>	To inform the widest range of stakeholders about the recent activities of Partage Plus.
<b>Nature</b>	<p>A variable length e-newsletter giving (for example):</p> <ul style="list-style-type: none"> <li>• Basic project information;</li> <li>• Work carried out by the project;</li> <li>• Results of the project;</li> <li>• Links to further information;</li> <li>• Information about project partners and other participants;</li> <li>• Future Events</li> </ul>
<b>Intended audience<sup>5</sup></b>	<ul style="list-style-type: none"> <li>• Internal actors;</li> <li>• Wider community of practice.</li> </ul>
<b>Dissemination level</b>	<ol style="list-style-type: none"> <li>1. Awareness;</li> <li>2. Understanding;</li> <li>3. Action<sup>6</sup></li> </ol>

<sup>4</sup> By the time of writing this revised deliverable all partners have done this, while 19 out of 23 by the end of month 9. See Appendix 5 for a list of links.

<sup>5</sup> Both internal and external actors are automatically sent the newsletter, while others are invited to subscribe.

<sup>6</sup> Some targets for action will be sent it to with addition emphasis on their participation in action.

**Social media**

Parameter	Information
<b>Purpose</b>	To engage with those audience who use social media as a regular part of their work practice.
<b>Nature</b>	<p>Partage Plus uses the following social media tools and platforms:</p> <ul style="list-style-type: none"> <li>• Twitter – Push of news, information and updates;</li> <li>• Facebook – News, information, event information, photo sharing, updates and discussion;</li> <li>• Project blog - News, information, images and updates, this is part of the main Partage Plus website.</li> </ul> <p>The start of a social media interaction will usually be an item of news initiated by Partage Plus.</p>
<b>Intended audience</b>	<ul style="list-style-type: none"> <li>• Wider community of practice.</li> </ul>
<b>Dissemination level</b>	<ol style="list-style-type: none"> <li>1. Awareness (particularly Twitter and Facebook);</li> <li>2. Understanding (particularly Facebook, through discussions).</li> </ol>

Facebook page of the project: <https://www.facebook.com/PartagePlus>:



Twitter account of the project: [http://twitter.com/Partage\\_Plus](http://twitter.com/Partage_Plus):



Partage Plus blog: <http://www.partage-plus.eu/blog>:

**PARTAGE PLUS**

**DIGITISING AND ENABLING ART NOUVEAU FOR EUROPEANA**

HOME BLOG CONTACT US LOGIN

**→ OFF TO ATHENS WE GO...17TH – 18TH JULY 2012**  
Posted on August 16, 2012 by admin

This gallery contains 5 photos.

Athens is known for being the birthplace of democracy, a centre for the arts, learning and now the MINT Metadata Ingestion Tool! Over a very hot couple of days in June, Partage Plus project partners gathered together with some of ... [Continue reading →](#)

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**→ FIRST STOP: BRUSSELS, 18TH – 28TH JUNE 2012**  
Posted on July 26, 2012 by admin

This gallery contains 10 photos.

The first trip of the 3D Scanner led to the capital of Belgium, Brussels. Approximately 850 kilometres away from Neubeuern in Bavaria, Brussels is not only the headquarter of the European Union but also home to many a cultural attractions: ... [Continue reading →](#)

More Galleries | [Leave a comment](#)

**Grand Tour through Europe. Travel Diary of a 3D Scanner.**

**About**  
In the scope of the Partage Plus Project highly sensitive technical equipment will travel by transporter and by airplane from one European country to another. Starting point of this Grand Tour is an idyllic smalltown in Southern Bavaria named Neubeuern. In the course of several months the 3D Scanners of Steinbichler Optotechnik are going to be guests in 18 different countries digitising about 2000 art nouveau objects ranging from filigran vases to heavy furniture. Readers are invited to accompany Steinbichler's 3D-Scanners on this exciting journey!

**Facts**  
Optical 3D Digitisation  
Developped for digitising any small or medium sized object the so called Comet L3D 5M Scanner of Steinbichler Optotechnik comes into operation whenever a highly precise three dimensional recording of an object's surface is needed. The scope of application of this innovative technique ranges from quality inspection and mold making to art historical and archaeological scanings. The Blue LED lighting technology allows not only to measure delicate and fragile objects (such as filigrane Tiffany glass) but also to capture up to 2M measurement points in only about 1.5 seconds.

**External events (conferences, workshops, discussions and seminars)**

Parameter	Information
<b>Purpose</b>	All partners are required to hold at least one <i>Partage Plus</i> or Art Nouveau themed event each year of the project. These may also provide the opportunity to gain user responses to the Art Nouveau material and bring their own objects.
<b>Nature</b>	These events may be workshops, conferences, press conferences or any other type of events aimed at the public. These may use the standard presentation as a starting point, or may concentrate on a particular aspect of the work.  Each partner has a list of the key events that they wish to present at. The list is <b>maintained by IMM.</b>
<b>Intended audience</b>	<ul style="list-style-type: none"> <li>Wider community of practice.</li> </ul>
<b>Dissemination level</b>	<ol style="list-style-type: none"> <li>Awareness;</li> <li>Understanding (perhaps leading to action see above).</li> </ol>



### News releases

Parameter	Information
<b>Purpose</b>	To inform the cultural heritage sector media about the major work and outcomes, which, when published, will inform their readership.
<b>Nature</b>	A news release will include: <ul style="list-style-type: none"> <li>• <b>Title</b> – brief and to the point;</li> <li>• <b>Body copy</b> – Date; First short paragraph summarises the release. Rest deals with facts (what, who, why), including links, and perhaps a quote;</li> <li>• <b>Contact information</b> – should include EC-funding acknowledgement</li> </ul>
<b>Intended audience</b>	<ul style="list-style-type: none"> <li>• Wider community of practice.</li> </ul>
<b>Dissemination level</b>	1. Awareness <sup>7</sup> .

### 4.3 Partner-based dissemination

In addition to ‘project-based’ dissemination, i.e. that coming from Partage Plus directly, each partner will have a range of dissemination methods similar, but not identical, to the project’s methods. These will be employed by partners to disseminate Partage Plus messages and benefits to the wider community of practice. The big ‘plus’ here is the enabling of multi-lingual dissemination.

To facilitate the process the project has established and maintains, for each partner, a ‘dissemination profile’. This lists all the methods the institution uses for its dissemination which can also be used for Partage Plus. The information in the profile is:

- Dissemination method; this can be a third party, e.g. a newsletters not published by the partner.
- The individual in the partner institution that can enable the dissemination. In many cases this will be the Partage Plus contact, but may not be, e.g. the person who tweets.
- Known publication dates for methods like newsletters and journals;

In practice the partner dissemination will follow the following procedure:

#### **Partage Plus**

1. Will make partners aware that a dissemination event is planned in the near future;
2. Dissemination text, and possibly images, is authored by Partage Plus in English;
3. Copy is sent to the relevant person(s) in the partner institution.

#### **Partners**

1. Usually translate the copy, although this is not mandatory;
2. Publish the dissemination using methods they choose;
3. Inform Partage Plus about the details of dissemination (methods and audience details, including numbers).

#### **Planning**

As progress is made, and there is more information to disseminate about the project, planning of dissemination activities is being coordinated by IMM starting from the beginning of 2013 (M11 of the project). Partners are required to report on planned events and other dissemination activity, using a simple form. Important events can thus be featured on the website / blog / social media and included in the newsletter ahead of time.

#### **Reporting**

Partners are required to report on all dissemination activity, including events organized by partners, as well as participation at external events. Simple forms are used for this reporting. The monitoring of this process is **managed by IMM**.

<sup>7</sup> However with the reader following links leading to understanding and in some cases action.

**Partner events**

Parameter	Information
<b>Purpose</b>	All partners are required to hold at least one <i>Partage Plus</i> or Art Nouveau themed event each year of the project.
<b>Nature</b>	<p>These events may be workshops, conferences, press conferences or any other type of events aimed at the public. These may use the standard presentation as a starting point, or may concentrate on a particular aspect of the work. Art Nouveau themed exhibitions qualify as a <i>Partage Plus</i> event provided information is included about the project in flyers, news releases, websites etc. associated with the exhibition.</p> <p>Each partner has a list of the key events that they are organizing, and each partner has to use the Event reporting form to inform IMM about these events. The list is <b>maintained by IMM</b>.</p>
<b>Intended audience</b>	<ul style="list-style-type: none"> <li>• Wider community of practice.</li> </ul>
<b>Dissemination level</b>	<ol style="list-style-type: none"> <li>1. Awareness;</li> <li>2. Understanding (perhaps leading to action see above).</li> </ol>

**Participation at external events**

Parameter	Information
<b>Purpose</b>	Representatives of partners are required to participate at one <i>Partage Plus</i> or Art Nouveau themed event each year of the project, organized by an external organization. These may also provide the opportunity to gain user responses to the Art Nouveau material and bring their own objects.
<b>Nature</b>	<p>These events may be workshops, conferences, exhibition openings or any other type of events aimed at the public. These may use the standard presentation as a starting point, or may concentrate on a particular aspect of Art Nouveau. Publications in printed or online media maintained by external organizations should also be regularly made.</p> <p>Each partner has a list of the key events and publications that they are planning or have carried out, and each partner has to use the Dissemination activity form to inform IMM about these events. A central list is <b>maintained by IMM</b>.</p>
<b>Intended audience</b>	<ul style="list-style-type: none"> <li>• Wider community of practice.</li> </ul>
<b>Dissemination level</b>	<ol style="list-style-type: none"> <li>1. Awareness;</li> <li>2. Understanding (perhaps leading to action see above).</li> </ol>

## 5 Measures – Success Criteria

The implementation of the Partage Plus dissemination plan will be monitored and its effectiveness constantly evaluated. Indicators helping to analyse the extent to which the dissemination plan is meeting the Partage Plus objectives will be:

### 5.1 Internal evidence

One of the key measures of success of the

**Success criteria = All partners will maintain a portfolio of their dissemination activities, and will report on these activities to IMM at regular intervals**

### 5.2 Partage Plus Website

With the launch of the website and as more content is added to the project, it is hoped that this will constantly increase visits to the website, therefore:

**Success criteria =**

- **By Month 09: 400 visits per month to the website**
- **By Month 18: 2000 visits per month to the website**
- **By Month 24: 4000 visits per month to the website**

### 5.3 Partners' Websites

Each partner should add a page to the website of their institutions, introducing the project. This should be done in the local language(s) of the partners, as well as in English.

The page should link to the Partage Plus central website and Europeana. The URL of the page should be sent to IMM for inclusion in the central website.

**Success criteria = All partners will have a Partage Plus page on their website by Month 12**

### 5.4 Partage Plus Newsletter

Partage Plus will publish at least 2 editions of its newsletter each year. In the first year:

**Success criteria = 100 persons registered to receive it**

### 5.5 Partage Plus partner events

Each content digitising partner<sup>8</sup> will hold at least one Partage Plus event per year. So:

**Success criteria = 23 partner events (each project year, total 46)**

Assuming an average of 30 persons per event then:

**Success criteria = 690 participants per year**

See *Appendix 1* below for a list of planned events. This shows that there are a planned 31 events in the second year, including: conferences; exhibitions; lectures; tours; workshops; a national press conference, and a seminar. These, together with the 30 that took place in the first year, will exceed the target set for project as a whole. We are also confident that the number of participants will exceed the target.

### Engagement with special interest groups

It is expected that Partage Plus will engage with Art Nouveau and other special interest groups. This will include:

- Articles in magazines, newsletter and journals about *Partage Plus* and *Europeana*;
- Presentations on Partage Plus given at specialist events and conferences.

Taken from the DOW:

**Success criteria = Partage Plus will appear in 25 articles per year**

**Success criteria = Partage Plus make 25 presentations per year**

<sup>8</sup> This excludes technical partners SO and NTUA.

**Success criteria = Presentations will be attended by 300 persons per year**

See *Appendix 2* below for a list of publications where articles will appear. This means that there are a planned 42 articles.

## 5.6 Twitter, Facebook and Blog

With further exposure it is expected there will be more participation in the Partage Plus social media:

**Success criteria = Partage Plus will have 300 Twitter followers**

**Success criteria = Partage Plus Facebook group will have will have:**

- **By Month 09: 150 likes;**
- **By Month 18: 250 likes;**
- **By Month 24: 300 likes.**

**Success criteria = Partage Plus Blog page will have more than:**

- **By Month 09: 500 hits per month;**
- **By Month 18: 1000 hits per month;**
- **By Month 24: 2000 hits per month.**

## 5.7 News releases

These will be related to major events in the project. Therefore, taken from the DOW:

**Success criteria = 25 press releases per year**

## 5.8 Targets for action

### *Individual cultural heritage institutions*

We will target those institutions that have Art Nouveau or decorative art collections. It is estimated that each country, with a national representative, may be able to establish a relationship with between one and five institutions per country. The actual numbers will depend on the availability of suitable institutions and the size of the cultural sector in a country. Therefore taking an average of one per content digitising partner:

**Success criteria = 23 institutions in active engagement**

See *Appendix 3* below for a list of cultural heritage institutions project partners will engage with. The total for the consortium is over 150.

### *Communities*

Ideally Partage Plus will be able to engage with communities and groups within each partner country interested in Art Nouveau. As above, the actual numbers will depend on the availability of suitable institutions and the size of the cultural sector in a country. Therefore taking an average of one per content digitising partner:

**Success criteria = 23 communities in active engagement**

See *Appendix 4* below for a list of specialist communities project partners will engage with. 55 communities have been identified by the partners, and they are committed to engage with them.

### *Educational institutions and academic researchers*

The outcomes from the Partage Plus are likely to be of use to academic researchers and to develop educational resources. Therefore it is important that the project targets this group for action. The project will estimate that each partner will be able to contact between one and five institutions. As above, the actual numbers will depend on the availability of suitable institutions and the size of the cultural sector in a country. Therefore taking an average of one per content digitising partner:

**Success criteria = 23 academic researchers in active engagement**

See *Appendix 5*: for a list of researchers and academics project partners will engage with. Partners will engage with 78 individuals or institutions.

#### *D4.1 - Partage Plus dissemination plan*

In addition to local institutions, the Partage Plus project (Coordinator and WP leaders) will engage with the following international networks in order to increase knowledge of the project:

- Réseau Art Nouveau Network: <http://www.artnouveau-net.eu>
- Art Nouveau European Route: <http://www.artnouveau.eu/en/index.php>
- ICOM – ICDAD, International Committee for Museums and Collections of Decorative Arts and Design: <http://www.icom-icdad.com>
- Europeana Professional Network: <http://pro.europeana.eu/network>

## Appendix 1: Planned partner events year 2

Partners will organise the following events:

No	SN	CC	Event Details	Event type	Date
1	CT	UK	<b>Echoes of Art Nouveau</b>	Conference	2013-10
2	MAK	AT	<b>Vienna 1900 - Viennese Arts and Crafts, 1890-1938</b>	Symposium	2013-05
3	DmG	BE	<b>Architecten en zilver Design:</b> presentation of Partage Plus objects as part of exhibition opening	Exhibition; Lecture	2013-03
			<b>3D scanning of Art Nouveau Objects</b>	Exhibition; Lecture	2013-06
4	KIK	BE	<b>Séminaire de l'histoire de l'art / Kunsthsitorisch seminarie</b>	Seminar	2014-02
5	KMKG	BE	<b>Henri van de Velde retrospective exhibition:</b> including lectures where Partage Plus and Europeana will be introduced.	Exhibition	2013-03
			<b>3D Scanning event</b>	Conference	2013-12
6	MUO	HR	<b>Art Nouveau in Osijek and Presentation of Partage Plus</b>	Conference	2013-05
7	UPM	CZ	<b>Art Nouveau and Aesthetic of Nature</b>	Lecture	2013-03
			<b>Art Nouveau Fashion</b>	Lecture	2013-03
			<b>Treasures of Art Nouveau from UPM Collections</b>	Exhibition	2013-09
8	NBA	FI	<b>Art Nouveau</b>	Exhibition	2013-11
9	UNIMAR	DE	<b>Workshop on Partage Plus controlled vocabulary</b>	Workshop	2013-04
12	IMM	HU	<b>Art Nouveau and Partage Plus Project</b>	Press conference	2013-03
13	ICCU	IT	<b>The New Bourgeois Taste</b>	Conference	2013-03
14	DM	NL	<b>Austrian Art Nouveau on Paper</b>	Exhibition	2013-06
15	KK	NO	<b>Photos of the Art Nouveau city of Aalesund</b>	Exhibition	2013-06
16	MNW	PL	<b>Best Practices in Art Work Description</b>	Conference	2013-09
			<b>Fin de Siecle Brought to Light</b>	Conference	2014-02
17	WWMF	PL	<b>Conference about Polish Japonism</b>	Conference	2013-06
19	MCA	PT	<b>Art Nouveau Museum</b>	Exhibition	2013-04
21	UIRS	SI	<b>Partage Plus: Digitising and Enabling Art Nouveau for Europeana</b>	Workshop	2013-09

D4.1 - Partage Plus dissemination plan

No	SN	CC	Event Details	Event type	Date
22	MNAC	ES	<b>Partage Plus: Selected drawings, furniture, and artworks digitised for the project</b>	Exhibition	2013-10
			<b>Tour of Museum Store</b> for Congress Coupdefouet.	Tour	2013-06
			<b>Tour of Museum Store</b> for Amics del MNAC (MNAC's Friends)	Tour	2013-06
			<b>Tour of Museum Store</b> for Ruta Europea del Modernisme (ANER)	Tour	2013-06
23	GC	SE	<b>Art Nouveau and Partage Plus Project</b>	Exhibition	2013-03
24	RörM	SE	<b>The Longing for a New Life - Art Nouveau</b>	Exhibition	2013-05
			[Selection of Art Nouveau objects]	Exhibition	2013-05
25	SCVA	UK	<b>Art Nouveau Buildings in East Anglia</b>	Lecture	2013-04
			<b>First Moderns</b>	Lecture	2013-05

## Appendix 2: Articles in publications

Partners will aim to have articles published in the following:

No	SN	CC	Publication
1	CT	UK	<ul style="list-style-type: none"> <li>• <i>The Art Newspaper</i></li> <li>• <i>Collections Link Newsletter</i></li> <li>• <i>Collections Link website</i></li> </ul>
2	MAK	AT	<ul style="list-style-type: none"> <li>• <i>Kunsthistoriker aktuell</i></li> <li>• <i>MAK Blog</i></li> <li>• <i>MAKZINE, Kunstgeschichte aktuell</i></li> </ul>
3	DmG	BE	<ul style="list-style-type: none"> <li>• <i>Cahier 5</i></li> <li>• <i>Museum-in-zicht</i></li> <li>• <i>Erfgoed-in-zicht</i></li> </ul>
4	KIK	BE	<ul style="list-style-type: none"> <li>• <i>Brussels Erfgoed</i></li> <li>• <i>Bruxelles Patrimoines</i></li> <li>• <i>Les Nouvelles du Patrimoine</i></li> </ul>
5	KMKG	BE	<ul style="list-style-type: none"> <li>• <i>Science Connection</i></li> </ul>
6	MUO	HR	<ul style="list-style-type: none"> <li>• <i>Croatian Museum Association Journal</i></li> </ul>
7	UPM	CZ	<ul style="list-style-type: none"> <li>• <i>Muzeum</i></li> </ul>
8	NBA	FI	<ul style="list-style-type: none"> <li>• <i>Hvitträsk Museum</i></li> <li>• <i>Kirkkonummi, Hvitträsk</i></li> </ul>
9	UNIMAR	DE	<ul style="list-style-type: none"> <li>• <i>AKMB news</i></li> </ul>
12	IMM	HU	<ul style="list-style-type: none"> <li>• <i>Ars Decorativa</i></li> <li>• <i>Műértő, Új Művészet</i></li> <li>• <i>Szecessziós Magazin</i></li> </ul>
13	ICCU	IT	<ul style="list-style-type: none"> <li>• <i>ArteDossier</i></li> <li>• <i>Belle arti 131</i></li> <li>• <i>Digitalia</i></li> <li>• <i>Il giornale dell'arte</i></li> </ul>
14	DM	NL	<ul style="list-style-type: none"> <li>• <i>Drents Museum Magazine</i></li> </ul>
15	KK	NO	<ul style="list-style-type: none"> <li>• <i>Villa Otium, A Diplomatic Home</i></li> </ul>
16	MNW	PL	<ul style="list-style-type: none"> <li>• <i>National Museum in Warsaw Yearbook</i></li> </ul>
17	WWMF	PL	<ul style="list-style-type: none"> <li>• <i>Museum Educators Forum, Poland</i></li> </ul>
19	MCA	PT	<ul style="list-style-type: none"> <li>• <i>Coup de Foet Magazine</i></li> </ul>
21	UIRS	SI	<ul style="list-style-type: none"> <li>• <i>Varstvo spomenikov, Slovenia</i></li> <li>• <i>Urbani izziv, Slovenia</i></li> </ul>
22	MNAC	ES	<ul style="list-style-type: none"> <li>• <i>Simposium Art Nouveau</i></li> </ul>
23	GC	SE	<ul style="list-style-type: none"> <li>• <i>Röhsska museets årsbok</i></li> </ul>
24	RörM	SE	<ul style="list-style-type: none"> <li>• <i>NLT - Nya Lidköpings Tidningen</i></li> <li>• <i>TV4 (national television station)</i></li> <li>• <i>Ping (sector trade union magazine)</i></li> <li>• <i>Zenit</i></li> <li>• <i>SVT [Sveriges Television]</i></li> <li>• <i>SR [Sveriges Radio]</i></li> <li>• <i>GP [Göteborgsposten]</i></li> </ul>
25	SCVA	UK	<ul style="list-style-type: none"> <li>• <i>Museums Journal</i></li> </ul>



### Appendix 3: Engagement with Cultural Heritage Institutions

Partners will actively engage with the following cultural heritage institutions:

No	SN	CC	Institution
1	CT	UK	<ul style="list-style-type: none"> <li>• Belfast Museums</li> <li>• Brighton Museums</li> <li>• Geffrye Museum, London</li> <li>• Glasgow School of Art</li> <li>• London Transport Museum</li> <li>• Manchester Metropolitan University Special Collections</li> <li>• Museum of Freemasonry, London</li> <li>• Norwich Castle Museum</li> <li>• Shropshire Museums</li> <li>• Victoria &amp; Albert Museum, London</li> <li>• Williamson Art Gallery &amp; Museum, Birkenhead</li> <li>• World Museum Liverpool</li> </ul>
2	MAK	AT	<ul style="list-style-type: none"> <li>• Belvedere, Vienna</li> <li>• Gustav Klimt-Zentrum, Attersee</li> <li>• Leopold-Museum, Vienna</li> </ul>
3	DmG	BE	<ul style="list-style-type: none"> <li>• Musée de la Céramique, Andenne</li> <li>• Museum Torhouts Aardewerk, Torhout</li> <li>• Museum voor Schone Kunsten Gent (MSK), Ghent</li> <li>• Stadsarchief Gent, Ghent</li> <li>• Zilvermuseum Provincie Antwerpen, Antwerp</li> </ul>
4	KIK	BE	<ul style="list-style-type: none"> <li>• Brussels Capital Region government: Directie Monumenten en Landschappen van het Ministerie van het Brussels Hoofdstedelijk Gewest / Direction des Monuments et des Sites du Ministère de la Région de Bruxelles-Capitale</li> <li>• Flemish Government: Agentschap Onroerend Erfgoed</li> <li>• Horta Museum</li> <li>• Walloon Government : Direction générale opérationnelle - Aménagement du territoire, Logement, Patrimoine et Energie : Département du Patrimoine</li> <li>• Walloon Government: Institut du Patrimoine Wallon</li> </ul>
5	KMKG	BE	<ul style="list-style-type: none"> <li>• Africamuseum, Brussels</li> <li>• Bibliotheca Wittockiana, Brussels</li> <li>• Museum Sterckshof, Antwerpen</li> <li>• Royal Belgian Institute of Natural Sciences, Brussels</li> <li>• Royal Museums of Fine Arts of Belgium, Brussels</li> </ul>
6	MUO	HR	<ul style="list-style-type: none"> <li>• Ante and Wiltrud Topic Mimara Art Collection - Mimara Museum</li> <li>• Art Collection of the City of Pula</li> <li>• Bjelovar Town Museum</li> <li>• Branislav Dešković Art Gallery</li> <li>• Cabinet Of Architecture And Urbanism / Art Archive of the Croatian Academy of Sciences and Arts</li> <li>• Collection of Prints of the National and University Library</li> <li>• Croatian Academy of Sciences and Arts Glyptotheque</li> <li>• Croatian History Museum</li> <li>• Croatian Museum of Architecture of the Croatian Academy of Sciences and Arts</li> <li>• Croatian School Museum</li> <li>• Croatian State Archives</li> <li>• Croatian Tourism Museum</li> <li>• Department of Prints and Drawings of the Croatian Academy of Sciences and Arts</li> <li>• Dubrovnik Museum of Modern Art</li> </ul>

		<ul style="list-style-type: none"> <li>• Dubrovnik Museums</li> <li>• Ethnographic Museum in Zagreb</li> <li>• Gallery of Fine Arts</li> <li>• Historical and Maritime Museum of Istria</li> <li>• HT Museum - Croatian Post and Telecommunication Museum</li> <li>• Ivan Meštrović Memorial Gallery</li> <li>• Ivan Meštrović Museums</li> <li>• Jozo Kljaković Memorial Collection</li> <li>• Jura Gašparac Collection</li> <li>• Karlovac Town Museum</li> <li>• Kaštela Town Museum</li> <li>• Koprivnica Town Museum</li> <li>• Krizevci Town Museum</li> <li>• Lošinj Museum</li> <li>• Maritime and History Collection of the Institute of Historical Sciences of the Croatian Academy of Sciences and Arts</li> <li>• Maritime and History Museum of the Croatian Littoral in Rijeka</li> <li>• Marton Museum</li> <li>• Miroslav Kraljević Gallery</li> <li>• Modern Gallery</li> <li>• Moslavina Museum</li> <li>• Museum of Brodsko Posavlje</li> <li>• Museum of Contemporary Art</li> <li>• Museum of Lika in Gospić</li> <li>• Museum of Modern and Contemporary Art</li> <li>• Museum of Slavonia</li> <li>• Museum of the Međimurje Region in Čakovec</li> <li>• National And University Library</li> <li>• Nova Gradiška Town Museum</li> <li>• Novi Vinodolski Museum and Gallery</li> <li>• Osijek Gallery of Fine Arts</li> <li>• Ozalj Local History Museum</li> <li>• Pakrac Town Museum</li> <li>• Požega Town Museum</li> <li>• Rijeka City Museum</li> <li>• Samobor Museum</li> <li>• Šibenik Town Museum</li> <li>• Sisak Town Museum</li> <li>• Slavonski Brod Fine Arts Gallery</li> <li>• Split City Museum</li> <li>• Stari grad / Old Town Gallery</li> <li>• State Archive in Rijeka</li> <li>• State Archive in Zagreb</li> <li>• Strossmayer Gallery of Old Masters of the Croatian Academy of Sciences and Arts</li> <li>• Technical Museum</li> <li>• Theatre Collection of the Croatian Academy of Sciences and Arts</li> <li>• University Library Rijeka</li> <li>• University Library Split</li> <li>• Varaždin City Museum</li> <li>• Vinkovci Town Museum</li> <li>• Virovitica Municipal Museum</li> <li>• Virovitica Municipal Museum</li> <li>• Vukovar Town Museum</li> <li>• Zadar Regional Museum</li> <li>• Zagreb City Libraries</li> <li>• Zagreb City Museum</li> </ul>
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			<ul style="list-style-type: none"> <li>• Zagreb City Museum - Collection of the sculptor Robert Frangeš-Mihanović</li> </ul>
7	UPM	CZ	<ul style="list-style-type: none"> <li>• Moravská galerie v Brně</li> <li>• Národní muzeum</li> <li>• Památník národního písemnictví</li> <li>• Slovenské centrum dezinu</li> </ul>
8	NBA	FI	<ul style="list-style-type: none"> <li>• Design Museum, Finland</li> <li>• Helsinki City Museum</li> <li>• National Museum of Finland</li> </ul>
9	UNIMAR	DE	<ul style="list-style-type: none"> <li>• Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Handschriftenabteilung</li> <li>• Kunstsammlungen Veste Coburg, Kupferstichkabinett</li> <li>• Gleimhaus, Halberstadt</li> <li>• Universitätsbibliothek Leipzig, Portraitstichsammlung</li> <li>• Staatliche Graphische Sammlung, München</li> <li>• LWL-Landesmuseum für Kunst und Kulturgeschichte Münster, Portraitarchiv Diepenbroick</li> <li>• Germanisches Nationalmuseum, Nürnberg (GNM)</li> <li>• Österreichische Nationalbibliothek, Wien (ÖNB)</li> <li>• Herzog August Bibliothek, Wolfenbüttel (HAB)</li> <li>• Deutsche Fotothek , Dresden,</li> <li>• Photothek des Kunsthistorischen Instituts , Florence</li> <li>• Rheinisches Bildarchiv , Cologne</li> <li>• Bildarchiv Foto Marburg , Marburg</li> <li>• Bildarchiv des Herder-Instituts , Marburg</li> <li>• Photothek des Zentralinstituts für Kunstgeschichte , Munich</li> </ul>
12	IMM	HU	<ul style="list-style-type: none"> <li>• Budapest City Archives</li> <li>• Zsolnay Museum, Pécs</li> </ul>
13	ICCU	IT	<ul style="list-style-type: none"> <li>• Archivi Arti Applicate Italiane del XX secolo</li> <li>• Biblioteca nazionale centrale di Roma</li> <li>• Galleria nazionale d'arte moderna e contemporanea</li> <li>• Museo Hendrik Christian Andersen</li> <li>• Wolfson Collection</li> </ul>
14	DM	NL	<ul style="list-style-type: none"> <li>• Amsterdam Museum, Amsterdam</li> <li>• Drents Archief, Assen/ Provincial archives, Assen</li> <li>• Fries Museum, Leeuwarden</li> <li>• Keramiekmuseum Princessehof, Leeuwarden</li> <li>• Museum Boijmans van Beuningen, Rotterdam</li> <li>• Platvorm Drentse Musea/ Platform Museums of province Drenthe</li> <li>• Rijksmuseum, Amsterdam</li> </ul>
15	KK	NO	<ul style="list-style-type: none"> <li>• Aalesunds Museum</li> <li>• Directorate of Cultural Heritage in Norway, Oslo</li> <li>• Museum of Decorative arts in Trondheim</li> <li>• National Museum of Art, Architecture and Design, Oslo</li> <li>• West Norway Museum of Decorative Art , Bergen</li> </ul>
16	MNW	PL	<ul style="list-style-type: none"> <li>• Art Historians Association</li> <li>• NIMOZ (National Institute of Museology and Collections Protection)</li> <li>• NINA (National Audiovisual Institute)</li> </ul>
17	WWMF	PL	<ul style="list-style-type: none"> <li>• Muzeum Historyczne Miasta Krakowa</li> <li>• Muzeum im. J. Kasprowicza na Harendzie, Zakopane</li> <li>• Muzeum Literatry im. A Mickiewicza, Warszawa</li> <li>• Muzeum Mazowieckie, Plock</li> <li>• Muzeum Narodowe, Gdansk</li> <li>• Muzeum Narodowe, Kielce</li> </ul>

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			<ul style="list-style-type: none"> <li>• Muzeum Narodowe, Krakow</li> <li>• Muzeum Narodowe, Poznan</li> <li>• Muzeum Narodowe, Szczecin</li> <li>• Muzeum Narodowe, Warszawa</li> <li>• Muzeum Narodowe, Wroclaw</li> <li>• Muzeum Okręgowe im. L. Wyczolkowskiego, Bydgoszcz</li> <li>• Muzeum Okręgowe, Torun</li> <li>• Muzeum Pałac, Wilanow, Warszawa</li> <li>• Muzeum Pomorza Srodkowego, Slupsk</li> </ul>
19	MCA	PT	<ul style="list-style-type: none"> <li>• Museu de Cerâmica de Sacavém</li> </ul>
21	UIRS	SI	<ul style="list-style-type: none"> <li>• Ministry of Education, Science, Culture and Sport, The Cultural Heritage Directorate</li> <li>• National Museum of Slovenia</li> <li>• City Museum of Ljubljana</li> <li>• National Gallery of Slovenia</li> </ul>
22	MNAC	ES	<ul style="list-style-type: none"> <li>• Casa-Museu Gaudí – Parc Güell , Barcelona</li> <li>• La Pedrera, Barcelona</li> <li>• Museu Cau Ferrat, Sitges</li> </ul>
23	GC	SE	<ul style="list-style-type: none"> <li>• Göteborgs Konstmuseum, Göteborg,</li> <li>• Livrustkammaren, Stockholm</li> <li>• Magasin 3, Stockholm</li> <li>• National Museum, Stockholm</li> <li>• Nordiska akvarellmuseet, Skärhamn</li> <li>• Sjöfartsmuseet Akvariet, Göteborg</li> <li>• Swedish National Heritage board, Stockholm</li> </ul>
24	RörM	SE	<ul style="list-style-type: none"> <li>• Hallands Konstmuseum</li> <li>• Rekvisita Lidköping,</li> <li>• Stiftelsen Läckö slott</li> <li>• Västarvet</li> </ul>
25	SCVA	UK	<ul style="list-style-type: none"> <li>• Glasgow School of Art</li> <li>• Victoria &amp; Albert Museum, London</li> </ul>

## Appendix 4: Engagement with specialist communities

Partners will actively engage with the following communities:

No	SN	CC	Community
1	CT	UK	<ul style="list-style-type: none"> <li>Archibald Knox Society</li> <li>ICOM UK</li> <li>National Association of Decorative &amp; Fine Arts Societies (NADFAS)</li> <li>Victorian Society</li> </ul>
2	MAK	AT	<ul style="list-style-type: none"> <li>ICOM Austria</li> <li>Josef-Hoffmann-Stiftung,</li> <li>Museumsbund Österreich,</li> <li>Verband österreichischer Kunsthistorikerinnen und Kunsthistoriker,</li> <li>Verein Gedenkstätte Gustav Klimt,</li> <li>VÖB (Vereinigung österreichischer Bibliothekarinnen und Bibliothekare)</li> </ul>
3	DmG	BE	<ul style="list-style-type: none"> <li>Interbellum vzw</li> </ul>
4	KIK	BE	<ul style="list-style-type: none"> <li>Réseau Art Nouveau Network</li> </ul>
5	KMKG	BE	<ul style="list-style-type: none"> <li>Art Nouveau Network, Brussels</li> <li>Europeana overleg Vlaanderen, Brussels</li> </ul>
6	MUO	HR	<ul style="list-style-type: none"> <li>Društvo povjesničara umjetnosti Hrvatske (Croatian Society of Art Historians)</li> <li>Hrvatsko muzejsko društvo (Croatian Museum Association).</li> </ul>
7	UPM	CZ	<ul style="list-style-type: none"> <li>Společnost přátel Uměleckoprůmyslového musea v Praze Památník národního písemnictví</li> <li>Střední uměleckoprůmyslová škola a Vyšší odborná škola restaurátorská v Turnově Vysoká škola chemicko-technologická CIEE - (Council on International Educational Exchange)</li> </ul>
8	NBA	FI	<ul style="list-style-type: none"> <li>Agricola (Finnish history portal)</li> </ul>
9	UNIMAR	DE	<ul style="list-style-type: none"> <li>ICOM / CIDOC</li> <li>Stiftung Sprudelhof / Bad Nauheim</li> <li>Kulturamt Landeshauptstadt Düsseldorf, Digitales Kunst- und Kulturarchiv Düsseldorf</li> <li>RANN - Réseau Art Nouveau</li> </ul>
12	IMM	HU	<ul style="list-style-type: none"> <li>House of Hungarian Art Nouveau</li> <li>Reseau Art Nouveau Network, Hungary</li> <li>Secretariat of The Hungarian World Heritage Commission (topic: architecture of Ödön Lechner)</li> </ul>
13	ICCU	IT	<ul style="list-style-type: none"> <li>Associazione Amici dell'arte moderna</li> <li>Associazione nazionale difesa edifici liberty <a href="http://www.libertyandel.it/">http://www.libertyandel.it/</a></li> <li>Fondo Ambiente italiano</li> <li>Italia Liberty</li> </ul>
14	DM	NL	<ul style="list-style-type: none"> <li>House of Hungarian Art Nouveau</li> <li>Drents Museum Members</li> <li>Noordelijk Informatie Netwerk (NiN)/ Northern Information Network</li> <li>Sectie Informatieverzorging Musea in Nederland (SIMIN), The Netherlands Museums Association</li> <li>Vereniging Vrienden Nieuwe Kunst 1900 (VVNK 1900)/ Foundation of Friends of Art 1900</li> </ul>
15	KK	NO	<ul style="list-style-type: none"> <li>Aalesund Art Club</li> <li>National Association of Norwegian Architects</li> <li>Society for the Preservation of Norwegian Ancient Monuments</li> </ul>
16	MNW	PL	<ul style="list-style-type: none"> <li>Malopolski Instytut Kultury</li> </ul>

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			<ul style="list-style-type: none"> <li>• Ministerstwo Kultury i Dziedzictwa Narodowego</li> <li>• Urząd Miasta Krakowa</li> <li>• Wojewodzki Urząd Ochrony Zabytkow, Krakow</li> <li>• Zarząd Wojewodztwa Malopolskiego</li> </ul>
17	WWMF	PL	<ul style="list-style-type: none"> <li>• Business Centre Club Polish Confederation of Private Employers Lewiatan (PKPP Lewiatan)</li> <li>• Stowarzyszenie Historyków Sztuki (Art Historians Society)</li> <li>• Stowarzyszenie Klub Przyjaciół Muzeum Narodowego w Warszawie (Club of the Friends of the National Museum in Warsaw Society)</li> </ul>
19	MCA	PT	<ul style="list-style-type: none"> <li>• Amigos do Museu Nacional do Azulejo (Friends of the Tiles Museum)</li> </ul>
21	UIRS	SI	<ul style="list-style-type: none"> <li>• Geocoding / Mapping Art Nouveau Collections Group</li> <li>• Art Nouveau Network</li> </ul>
22	MNAC	ES	<ul style="list-style-type: none"> <li>• Réseau Art Nouveau Network</li> <li>• Ruta Europea del Modernisme (ANER)</li> </ul>
23	GC	SE	<ul style="list-style-type: none"> <li>• Conference on the University Library (Göteborg) university staff &amp; museum staff</li> </ul>
24	RörM	SE	<ul style="list-style-type: none"> <li>• Borås Konsthall</li> <li>• Skövde Konsthall</li> </ul>
25	SCVA	UK	<ul style="list-style-type: none"> <li>• SCVA Friends</li> </ul>

## Appendix 5: Engagement with researchers and academics

Partners will actively engage with the following researchers and academics:

No	SN	CC	Targets
1	CT	UK	<ul style="list-style-type: none"> <li>• Katie Faulkner, Courtauld Institute of Art</li> <li>• Prof Michael Hatt, University of Warwick</li> <li>• Prof Jason Edwards, University of York</li> <li>• Dr Claire Jones, University of York</li> <li>• Ben Read, Research Fellow at University of Leeds</li> <li>• Dr Sue Malvern, University of Reading</li> </ul>
2	MAK	AT	<p>Staff and students at:</p> <ul style="list-style-type: none"> <li>• Institute for Art History (University of Vienna)</li> <li>• University of Applied Arts Vienna</li> </ul> <p>Staff in:</p> <ul style="list-style-type: none"> <li>• Auction houses</li> </ul>
3	DmG	BE	<ul style="list-style-type: none"> <li>• Raf Steel (Ghent)</li> <li>• Marc Lambrechts (Antwerp)</li> <li>• Werner Adriaenssens (Brussels)</li> <li>• Ko Goubert (Leuven)</li> <li>• Wim Nys (Antwerp)</li> </ul> <p>Staff and students at:</p> <ul style="list-style-type: none"> <li>• UG (University of Ghent)</li> <li>• KULeuven (Catholic University of Leuven)</li> <li>• VUB (University of Brussels)</li> </ul>
4	KIK	BE	<p>Staff and students at:</p> <ul style="list-style-type: none"> <li>• Centre de la Paix-Dieu – Institut du Patrimoine Wallon</li> <li>• Université catholique de Louvain-la-Neuve, département d'archéologie et histoire de l'art</li> <li>• Université Libre de Bruxelles: Département Histoire, Arts et archéologie (HAA)</li> <li>• Vrije Universiteit Brussel: Vakgroep Kunstwetenschappen en Archeologie</li> </ul>
5	KMKG	BE	<p>Staff and students at:</p> <ul style="list-style-type: none"> <li>• KUL (Leuven University)</li> <li>• l'Université catholique de Louvain à Louvain-La-Neuve</li> <li>• ULB (University Libre De Bruxelles)</li> <li>• VUB (Vrije Universiteit Brussel) Université de Namur</li> </ul>
6	MUO	HR	<ul style="list-style-type: none"> <li>• Mikica Maštrović, University Library</li> <li>• Prof Goran Zlodi, University of Zagreb</li> <li>• Višnja Zgaga, Museum Documentation Center</li> <li>• Prof Zvonko Maković, University of Zagreb</li> </ul>
7	UPM	CZ	<p>Staff and students at:</p> <ul style="list-style-type: none"> <li>• Gotland University</li> <li>• Univerzita Karlova v Praze</li> <li>• Ústav dějin umění</li> </ul>
8	NBA	FI	<ul style="list-style-type: none"> <li>• Leena Svinhufvud, University of Helsinki</li> </ul> <p>Staff and students at:</p> <ul style="list-style-type: none"> <li>• University of Helsinki, Museum Studies</li> </ul>
9	UNIMAR	DE	<ul style="list-style-type: none"> <li>• Prof Dr Jochen Sander, Goethe-Universität Frankfurt, Kunstgeschichtliches Institut Frankfurt</li> <li>• Prof Dr Klaus Niehr, Universität Osnabrück, Kunsthistorisches Institut, Universität Osnabrück</li> </ul>
12	IMM	HU	<ul style="list-style-type: none"> <li>• Katalin Keserü, Eötvös Loránd University, Budapest</li> </ul>

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			Staff at: <ul style="list-style-type: none"> <li>• Art History Research Institute of the Hungarian Academy of Sciences, Budapest</li> </ul>
13	ICCU	IT	<ul style="list-style-type: none"> <li>• Jolanda Nigro Covre, Sapienza Università di Roma</li> </ul>
14	DM	NL	Staff and students at: <ul style="list-style-type: none"> <li>• University of Groningen</li> </ul>
15	KK	NO	<ul style="list-style-type: none"> <li>• Widar Halén</li> <li>• Trond Indah</li> <li>• Jan Lauritz Opstad</li> </ul> Staff at: <ul style="list-style-type: none"> <li>• Volda University College</li> </ul>
16	MNW	PL	Staff and students at: <ul style="list-style-type: none"> <li>• Uniwersytet Jagiellonski, Krakow</li> <li>• Instytut Sztuki Polskiej Akademii Nauk</li> </ul>
17	WWMF	PL	Staff and students at: <ul style="list-style-type: none"> <li>• Art Historical research institutes (Art Institute of Polish Academy of Sciences)</li> <li>• Institute of Art History of the University of Warsaw</li> <li>• Institute of Art History of the Jagiellonian University in Cracow and others)</li> </ul>
19	MCA	PT	<ul style="list-style-type: none"> <li>• Prof Irene Vaquinhas, University of Coimbra</li> <li>• Prof Alice Semedo, University of Porto</li> </ul>
21	UIRS	SI	Staff at: <ul style="list-style-type: none"> <li>• Institute for the Protection of Cultural Heritage of Slovenia</li> </ul>
22	MNAC	ES	<ul style="list-style-type: none"> <li>• Mireia Freixa, Universitat de Barcelona (UB)</li> <li>• Jaume Sanmartí, Catedra Gaudí</li> <li>• Mònica Cruz, Catedra Gaudí</li> <li>• Francesc Fontbona, Biblioteca de Catalunya</li> <li>• Teresa Sala, UB</li> <li>• Pilar Vélez, HUB</li> <li>• Juanjo Lahuerta, UPC</li> <li>• Manuel Giralt-Miracle</li> <li>• Josep de C. La Plana, Museu de Montserrat</li> </ul>
23	GC	SE	Student at: <ul style="list-style-type: none"> <li>• Högskolan för Design och konsthantverk (Göteborg)</li> </ul>
24	RörM	SE	<ul style="list-style-type: none"> <li>• Bengt Nyström</li> <li>• Petter Eklund</li> </ul> Staff and students at: <ul style="list-style-type: none"> <li>• Valand (Gothenburg University, Fine Art);</li> <li>• HDK ((Gothenburg University, Applied Arts);</li> <li>• Chalmers Tekniska Högskola;</li> <li>• Formakademin.</li> </ul>
25	SCVA	UK	<ul style="list-style-type: none"> <li>• Prof Paul Greenhalgh, University of East Anglia</li> </ul>



## Appendix 6: Partners' links to Partage Plus website

Partners have the following pages which link to the Partage Plus website:

No	SN	CC	URL
1	CT	UK	<a href="http://www.collectionslink.org.uk/programmes/european-projects/1125-partage-plus">http://www.collectionslink.org.uk/programmes/european-projects/1125-partage-plus</a>
2	MAK	AT	<a href="http://mak.at/sammlung/forschung/forschung_artikel?article_id=1342703973156">http://mak.at/sammlung/forschung/forschung_artikel?article_id=1342703973156</a>
3	DmG	BE	<a href="http://www.designmuseumgent.be/NL/partage-plus.php">http://www.designmuseumgent.be/NL/partage-plus.php</a>
4	KIK	BE	<a href="http://www.kikirpa.be/FR/256/468/Partage+Plus+.htm">http://www.kikirpa.be/FR/256/468/Partage+Plus+.htm</a> [FR] <a href="http://www.kikirpa.be/NL/256/467/Partage+Plus+.htm">http://www.kikirpa.be/NL/256/467/Partage+Plus+.htm</a> [NL] <a href="http://www.kikirpa.be/EN/256/468/Partage%20Plus%20.htm">http://www.kikirpa.be/EN/256/468/Partage%20Plus%20.htm</a> [EN]
5	KMKG	BE	<a href="http://www.kmkg-mrah.be/fr/partage-plus">http://www.kmkg-mrah.be/fr/partage-plus</a> [FR] <a href="http://www.kmkg-mrah.be/nl/partage-plus">http://www.kmkg-mrah.be/nl/partage-plus</a> [NL]
6	MUO	HR	<a href="http://www.muohr.hr/hr/aktualno/projekti/partage-plus,103.html">http://www.muohr.hr/hr/aktualno/projekti/partage-plus,103.html</a>
7	UPM	CZ	<a href="http://www.upm.cz/index.php?language=cz&amp;page=104&amp;year=2012&amp;id=483">http://www.upm.cz/index.php?language=cz&amp;page=104&amp;year=2012&amp;id=483</a>
8	NBA	FI	<a href="http://www.nba.fi/en/information_services/the_historical_collections/partage_plus_project">http://www.nba.fi/en/information_services/the_historical_collections/partage_plus_project</a>
9	UNIMAR	DE	<a href="http://www.fotomare.de/welcome?set_language=en">http://www.fotomare.de/welcome?set_language=en</a>
10	SO	DE	<a href="http://www.steinbichler.com/partage-plus.html">http://www.steinbichler.com/partage-plus.html</a>
11	NTUA	GR	<a href="http://www.image.ece.ntua.gr/php/rd_details.php?proj=81">http://www.image.ece.ntua.gr/php/rd_details.php?proj=81</a>
12	IMM	HU	<a href="http://www.imm.hu/hu/contents/168,Partage+Plus">http://www.imm.hu/hu/contents/168,Partage+Plus</a>
13	ICCU	IT	<a href="http://www.iccu.sbn.it/opencms/opencms/it/main/attivita/internaz/pagina_0003.html">http://www.iccu.sbn.it/opencms/opencms/it/main/attivita/internaz/pagina_0003.html</a>
14	DM	NL	<a href="http://www.drentsmuseum.nl/collectie/drents-museum-europees.html">http://www.drentsmuseum.nl/collectie/drents-museum-europees.html</a>
15	KK	NO	<a href="http://www.jugendstilsenteret.no/#cid=3&amp;mid=1">http://www.jugendstilsenteret.no/#cid=3&amp;mid=1</a>
16	MNW	PL	<a href="http://www.mnw.art.pl/index.php/pl/partnerzy/partage_plus">http://www.mnw.art.pl/index.php/pl/partnerzy/partage_plus</a>
17	WWMF	PL	<a href="http://www.wojciechweiss.pl/partage-plus">http://www.wojciechweiss.pl/partage-plus</a>
19	MCA	PT	<a href="http://www.cm-aveiro.pt/www/templates/GenericDetail.aspx?id_object=38717&amp;TM=2360S3029&amp;id_class=3029">http://www.cm-aveiro.pt/www/templates/GenericDetail.aspx?id_object=38717&amp;TM=2360S3029&amp;id_class=3029</a>
21	UIRS	SI	<a href="http://fz.web.siolk.com/partageplus">http://fz.web.siolk.com/partageplus</a>
22	MNAC	ES	<a href="http://www.mnac.cat/actualitat/pre_noticies.jsp?lan=003&amp;actualPage=5">http://www.mnac.cat/actualitat/pre_noticies.jsp?lan=003&amp;actualPage=5</a> <a href="http://www.mnac.cat/actualitat/pre_noticies.jsp?lan=003&amp;actualPage=2">http://www.mnac.cat/actualitat/pre_noticies.jsp?lan=003&amp;actualPage=2</a>
23	GC	SE	<a href="http://rohsska.se/1123">http://rohsska.se/1123</a>
24	RörM	SE	<a href="http://rorstrand-museum.se/en/europeana-partage-plus">http://rorstrand-museum.se/en/europeana-partage-plus</a>
25	SCVA	UK	<a href="http://www.scva.ac.uk/projects/partage-plus">http://www.scva.ac.uk/projects/partage-plus</a>

**Annex: Dissemination activity reporting forms**  
**Internal and External Event Reporting Form**



**Partner Name:**  
**Date Form Submitted:**

Event Date	Was event organised internally or externally?	Location	Title and description of event - (include session name and URL if applicable)	Event Type – Workshop, presentation, conference, exhibition etc	Number of Attendees

**Self Assessment of Event** – (optional)

Provide the following information:

- Resources you used (such as PowerPoint, handouts, pictures etc),
- Who attended the event (e.g. students, general public, cultural heritage professionals)
- Representation of Partage Plus (e.g. PP logo, Europeana Commission logo).

## Publications Reporting Form

Partner Name:

Date Form Submitted:



Date of Publication	Country of Publication	Publication Title	Summary of content – (link to publication if applicable)	Publisher	Author (s)

**Self Assessment of Publication** (optional) – include information about:

- How the publication related to the Partage Plus project.