



**PROGRAMME CULTURE 2007-2013**

**Strand 1.3.5 Cooperation projects with Third Countries**

**FINAL TECHNICAL IMPLEMENTATION REPORT**

**Grant Agreement n° 2012-3836/001-001**

<b>PROJECT TITLE</b>	<b>Mandela27</b>
<b>ELIGIBILITY PERIOD</b>	<b>1<sup>st</sup> November2012 - 31<sup>st</sup> October 2014</b>
<b>COORDINATOR</b>	<b>Coventry University</b>
<b>CO-ORGANISERS</b>	<b>1. Elderberry AB 2. TCS Digital World 3. 4.</b>
<b>ASSOCIATE PARTNERS IN THIRD COUNTRIES</b>	<b>1. North West University: Vaal Triangle Campus 2. Robben Island Museum</b>

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## 1. OVERVIEW - MAIN PROJECT RESULTS

(between 5 and 10 pages)

1.1 What were the **initial project objectives** and how have they been achieved?

### Introduction

The primary objective of the Mandela27 project is to increase awareness of the cultural events that took place in Europe and South Africa during the 27 years that Nelson Mandela was incarcerated in South Africa as a political prisoner, and to examine how these events have influenced democratic change in both regions. The iconic story of Nelson Mandela is one that is known by most people in both South Africa and Europe, and his journey from political prisoner to first black president of South Africa is the inspiration and context for a project that shines a light on the less internationally renowned cultural events that were taking place at this time. The project involved cooperative activities between European and South African partners who have collaborated in both devising and delivering the project. Each partner brought a specific expertise to the consortium and the collaboration included intercultural and professional skills exchange.

### The consortium

A consortium of organisations from Europe and South Africa collaborated in order to realise the Mandela27 project. This involved the creation of a project strategy and agreement in order to achieve the various deliverables. Financial agreements were entered into with the lead partner distributing grant payments from the European Commission. Partner meetings in each partner country were held, including a kick off meeting in the UK. Timetables for delivery were created and agreed in order to dovetail the development and dissemination of deliverables between project partners.

As project coordinator, Coventry University's Serious Games Institute had the responsibility for the overall delivery and administration of the project (Activity 1). Specific objectives included implementing the management structure for the project, and coordinating the project between South African and European partners. In addition, they are responsible for the development of the interactive cultural platform (Activity 4) and supporting North West University in the development of the Serious Game depicting life in Robben Island prison. Coventry University have been involved in all of the Activities, and have specifically supported dissemination activity in the UK.

Coventry University's legal team drew up the initial project agreement form, which was amended by the partners during the kick off meeting in the UK and later signed by all partners. Within this a timetable for the claims process over the two years of delivery

was developed to facilitate all the partners in managing their budgets against their delivery schedules. In addition, representatives from Coventry University's Business Development Support Team attended the kick off meeting to discuss the financial arrangements with the partners, specifically the first partner payment, the subsequent claims process, and the managing of the budget in relation to the grant from the European Commission. (This was followed up by arranging a detailed meeting with the finance officer from Robben Island Museum who have not worked in EC funded projects before.)

At the kick-off meeting the role of the coordinator, co-organisers and third country partners were delineated according to the definitions from the Commission. The partners then went on to examine their individual and collaborative roles and responsibilities in the delivery of the project, each Activity was gone through in detail over the two-day meeting. This helped to support a cohesive vision for the project and the upcoming Activities.

To facilitate the project's progress, the consortium agreed a schedule of monthly online / telephone meetings at which updates against progress could be shared and specific problem solving and planning could take place. A timetable was created for these by Coventry University who went on to arrange and chair each meeting. Alongside this, dates were agreed during the kick off meeting for the subsequent partner meetings in South Africa, Sweden and Belgium, with a view to coincide the final meeting with the final dissemination event for the project in Brussels.

### **The exhibition**

One of the central objectives of the Mandela27 EU Culture project was to develop a physical exhibition that would act as a centrepiece for the other deliverables, and provide a vehicle for bringing the digital outputs to wider audience by displaying them in museums, galleries, schools and other 'physical' settings.

The exhibition designed by Elderberry AB was based on the dimensions of Nelson Mandela's cell in Robben Island prison, meaning that it was both a poignant reminder of the journey Mandela and South Africa had taken, and could be economically constructed and displayed in a variety of settings. The project team took the decision to construct the cell out of standard, affordable materials and to share the designs and educational materials online at the project website, allowing anyone to recreate the exhibition for themselves. Having considered the financial and logistical requirements for this, the team also created a set of suggestions for groups wishing to share the exhibition materials in other ways, whilst keeping within the scope and themes of the project. Alternative examples of how the exhibition can be displayed have also therefore been provided, and different examples have been created throughout the duration of the project.

The purpose of the exhibition is to educate on the history of apartheid and the role of culture in promoting democratic change. This has been achieved by the design of a series of nine illustrative posters that are displayed on the outside of the cell, providing a wider context for the cell recreation, the digital cultural platform, and the serious game. The texts which told the story of South Africa from slavery to reconciliation after apartheid, also included references to similar moves towards democracy in Europe, were written and the visual material curated by Elderberry in consultation with Robben Island Museum. The poster layout designs by TCS Digital World and illustrations by North West University, supplemented by images from the Mayibuye archive in Cape Town and open access images from Wikipedia sourced during the research by Coventry University for the cultural platform -

a truly collaborative effort. Each partner has printed 20 sets of the posters for distribution in their country, whilst the originals are available as PDFs as part of the online resource.

In addition to the posters additional visual material for the exhibition has been provided by the researchers working at Robben Island Museum who located a series of resources including photographic and video material from the Mayibuye archive that offer a unique and often fragile documentary record of South African history and culture, particularly with regard to the apartheid period, the freedom struggle and political imprisonment in South Africa.

The exhibition was launched in Coventry at the Herbert Museum & Art Gallery on 10<sup>th</sup> April 2014, and has been displayed at locations in each of the partner countries including, museums, galleries, schools, government buildings and (to our delight) in the townships of South Africa. This included an exhibition at City Hall in Brussels for the 'International Day for the Elimination of Racial Discrimination' (pictured).



Due to high levels of interest it has now also been displayed in Denmark and two locations in Italy. In total over 150,000 people have seen the exhibition during the funded period of the project, and more exhibitions are taking place in the future.

**The website**

he project website has been created to provide an online focal point for all of the project activities and deliverables, and to be the primary point of dissemination beyond the physical exhibition itself. The website offers access to:

- i. All of the digital outputs from the project including
  - a. Digital documents pertaining to the creation of the physical exhibition
  - b. Downloads of the Serious Game
  - c. Access to the Cultural platform
  - d. Access to the 360 experience
  - e. Video interviews with an ex political prisoner and prison warden from Robben Island prison
- ii. Project news and blogs
- iii. Project dissemination activity
- iv. Project background information and contacts

The initial project website was created by TCS Digital World at the start of the project, with the branding and layout discussed and approved by the project partners at the kick off meeting. This provided an online focal point for the project and offered details on the project team and ethos, as well as glimpses of the outputs to follow such as the Serious Game and Cultural Timeline. Blogs and updates were posted on here by team members to allow followers to keep up to date with project activities and progress. In addition, Facebook and Twitter feeds were set up, and these have gained traction over the course of the project. TCS have managed these along with Coventry University, putting out regular updates to all of the project's social media followers. The website has been supplemented by the use of social media and Facebook and Twitter accounts were created on which regular updates of project activities were posted.

As the project gained momentum, TCS Digital World launched a revamped website, which whilst keeping to the project brand, presented the project in the light of all the new content which was coming on line – the exhibition, the cultural timeline, the serious game and the 3d panoramas. This re-launch coincided with the start of the first exhibition activity in Brussels in January 2014.

The website has been regularly updated with new content in line with the progress of the project activities, and the various deliverables becoming available. In addition the project team has received several invitations for further dissemination via the project website.

### **The eCulture Platform**

Coventry University led the development of an eCulture platform that was hosted online as part of the project website. Taking the form of an interactive timeline and map, the platform illustrates 100 cultural events across Europe and South Africa that took place during the time of Mandela's incarceration and that helped form cultural identities within those countries. Visitors to the platform are able to juxtapose different events both geographically and in time, promoting new discussion and understanding of the role culture can play in influencing democratic society.

The platform exposes how stories such as Mandela's are echoed across Europe, and likewise European culture is mirrored in South Africa by its own unique mixture of cultural events. On both continents culture has been used as a means to convey the feelings of

the people whether it be through an individual such as Mandela or through large groups as seen in the Estonian singing revolution. The Cultural platform has been designed to illustrate these events and the people behind them, taking advantage of modern interactive web technologies and the availability of content through web platforms such as YouTube. Featuring c: 100 cultural events and people, this interactive timeline allows visitors to explore and learn about events and draw their own commonalities and themes.

To inform the development of the Timeline, a cultural survey containing questions designed to gather cultural information was created by Elderberry AB and delivered online to a select list of respondents from each EU Member State. NWU conducted their own research regarding events in South Africa, and the results from both of these activities were compiled into a spreadsheet by Coventry University (CU). Working from this, CU then undertook a research process that pulled together online content for each event to be assembled within the timeline.

In the meantime, CU also undertook a procurement process to subcontract the technical development of the timeline. Having selected a supplier, the functionality of the timeline was created according to the technical brief, enabling the CU researchers to input a variety of multimedia data. This included being able to arrange data chronologically and geographically and to include video and audio material from online sites such as YouTube to provide a highly illustrative experience. CU collaborated with TCS in the branding of the timeline so that it matched with other aspects of the website.

In addition, CU collaborated with RIM to create 360 panoramic imagery of Robben Island prison in a format that could be presented on the website, so that any visitor to the site is able to take a virtual tour of some of the key locations in the Prison, including Mandela's cell itself. This has been further enriched by RIM creating new original interviews with both a warden and an ex political prisoner from the prison talking about their experiences. These have been embedded alongside the panoramas in order to give audiences a real sense of what occurred during the apartheid period.

Following a positive reception for the Cultural Timeline, CU have collaborated with TCS to use the existing online framework to create a new crowd sourcing area, in which contributors are able to add their own events to a new timeline. This has been designed with the projects legacy in mind, and also to capture the ideas and opinions of people who have visited the exhibition or used the online resources as a way for them to reciprocate and continue the dialogue that the project has started.

### **The Serious Game**

A Serious Games has been created in the form of an interactive graphic novel that depicts prison life on Robben Island and brings this story to a new audience of digital consumers, in particular young people born after the years of apartheid and unfamiliar with this story.

Led by North West University working closely with cultural archivists at Robben Island Museum and advised by technical experts at Coventry University's Serious Games Institute, the game was iteratively developed, starting with paper prototypes and storyboards. Artwork was developed in tandem with the posters in order to ensure stylistic parity across the branding of the project. Stories were based on accounts related by ex political prisoners to the researchers from NWU, and inspired by the cultural visit to the Robben Island Museum. It was notable during this period of development that several of the younger members of the



development team who had not lived through the later apartheid years were unaware of the harshness of conditions in the prison. In this sense, cultural and political exchange between the generations was brought about directly through the project participants. The Serious Games brings together educational and historical information in a new and engaging format. It was developed using the Unity3D games platform, allowing the developers to code in interactive elements, and provide an engaging experience for the players. The game can be downloaded onto PC and Mac platforms and has also been ported to mobile devices.

The Serious Game tells the story of a fictional political prisoner coming to Robben Island for the first time. It tells of the unrest caused by the apartheid regime leading to the prisoner's arrest and their subsequent journey across the water in the dark hold of the prison boat. Once on the island, the game depicts what prison life was like and the conditions that were experienced. This has been deliberately fictionalised in order to show how prison life changed over the years, and the stories are based on the accounts gathered during the research phase of development.

The Serious Game can be played online directly from the project website, or can be downloaded as a standalone to be played offline. The game has also been shown alongside the physical exhibition as part of the dissemination activity.

### **The Learning Resources**

A series of teacher resources that build on the material presented across the project have been created in which the themes of the exhibition - apartheid, culture, colonialism, democracy, protest - are all expanded upon. The written teacher notes and learner exercises help the teacher link a visit to the exhibition with the use of the serious game, cultural timeline and virtual tour in the classroom. These are provided as downloadable digital documents from the project website, and contain links to further contextual material (texts, images, videos) that will allow teachers to broaden the discussion and illustrate this with multimedia.

Led by Elderberry AB, the creation of the learning resources has involved working closely with Robben Island Museum and the other project partners to develop the learning themes of the project. These have been implemented within the exhibition material and then expanded upon to create a set of learning materials that can be used by teachers and cultural workers with audiences across the partner countries to use with adults and young people. Ideally, the learning material will be used alongside the exhibition posters and other digital outputs in order to provide a holistic experience for the learner, providing multiple routes into the information, and different opportunities for learning. All of the learning material is freely provided through the project website as digital documents in multiple languages alongside the other project outputs.

### **Dissemination activities**

Dissemination has taken place throughout the project lifecycle, with an initial diary of events created by the partners at the project kick off meeting and updated as the project has developed and picked up increasing momentum. The project website has been used since its inception as a dissemination tool, supplemented by social media updates on Facebook and Twitter.

The official press launch for the project took place in Cape Town in March 2013. Coordinated by the Robben Island Museum media team, members of the project teams were interviewed by both TV and International Newspaper media about the project aims and the planned outcomes. A live broadcast went out on SABC, and this was followed up with over 70 articles across

European and African press in both print and digital publications. This media attention was followed up by interviews with the BBC and the LA Times, The Guardian, amongst others.

Each partner has also presented the project individually at multiple events including conference, cultural events and educational events.

### **Evaluation activities**

Evaluation overall aims were to check internal work processes and progress in order to increase understanding of user needs, to determine whether processes were working correctly within the project partnership, to judge the effectiveness of the project, to check whether products developed are effective and assess project impact. The WP was also used to facilitate a cycle of continuous improvement throughout the project and act as a 'critical friend' to the coordinator and the partners. The following deliverables and outcomes of the project were required.

The objectives of WP.8 Evaluation were

- 8.1 Develop Evaluation Framework consulting with partners and project manager to ensure viability, commitment and forward planning. Development of Evaluation questionnaires
- 8.2 Undertaking Interim Evaluation 1 and presenting findings to partners
- 8.3 Providing on-going evaluation updates to project manager on quarterly basis for the quarterly project management report. Collecting and collating Monitoring Data. Evaluation of each of the work packages
- 8.4 Conducting 'stakeholder' interviews/gathering target group and partner evaluation studies.
- 8.5 Gathering and analysis of electronic evaluation/Analysis of all information gathered
- 8.6 Producing final evaluation report and presenting findings to partners published on website

### **Methodology**

In response to the objectives of the WP the following methodology was used.

- 8.1 A Check list of deliverables, deadlines and outcomes was prepared by the coordinator and Elderberry AB in order to get an overview of the project. Each quarter the overview was used in order to see if the project was on target. The check list

was used in combination with the quarterly evaluation reports left by each partner. After each quarterly report the WP leader had a meeting with the Project coordinator to check the results of the individual entries by each partner against the Check list. see **Annexe 1**

8.2 8.1 was used in combination with 8.3 in order to complete the interim Evaluation 1.

8.3 A self-assessment quarterly monitoring system was set up by Elderberry AB. Each partner was required to fill in a quarterly evaluation report which was then analysed by the coordinator and Elderberry AB and cross-referenced to 1.1 check list – see **Annexe 2**. An on-line questionnaire was sent out after each project meeting to check on the quality of the meeting and its results – see **Annexe 3**.

8.4 Conducting ‘stakeholder’ interviews/gathering target group and partner evaluation studies we set up. An External Evaluator from Middlesex University was used to evaluate the products at the exhibition staged at the Herbert Museum and Gallery in Coventry. Teachers from several EU countries attending an in service training course Digital Extra UK Evaluation April 2014, held by Elderberry AB were asked to leave feedback on the products and their use in schools and colleges. See **Annexe 4**

8.5 A final on-line Evaluation questionnaire was set up by Middlesex University and the results analysed by the Elderberry Ab and the coordinator see **Annexe 5**

8.6 A final evaluation report was written by Elderberry AB. The final evaluation is based upon the results of ongoing evaluation activity quarterly reports and the final on-line questionnaire and takes into consideration the products and results of the project and suggestions provided by the partners,

## Results

This project has fostered a deep cooperation between EU and SA based on cultural exchange. The amount of exchanges of cultural workers was met. The amount visitors to the exhibition was exceeded by ten-fold leading to a raised awareness of the Nelson Mandela story in EU and SA. Original cultural and heritage items such as photographs and film were circulated through the display and the eCulture platform. A firm cooperation was enlarged between the SGI at both Middlesex University and NWU Vaal Campus, which encourages growth in cultural games through mobility of experts in cultural display, graphic and games design.

It can therefore be said that the Evaluation procedure led to the successful completion of the objectives and outputs:

1. Promotion of cultural exchange in EU and SA

2. A display based on Nelson Mandela's cell
3. Circulation of cultural events (100)
4. Collaboration between EU and SA in development of the project and transfer of experience in cultural productions
5. Skills development through the development of a serious cultural game and a digital platform
6. A crowd sourced space for people old and young to record their stories and hopes for the future

### Outputs

1. Display based upon Mandela's cell
2. Interactive map of 100 cultural events across EU and SA
3. Serious Game to engage young people in discussions about the project
4. Crowd Sourcing area - community inclusion
5. Lecture series on the Mandela prison years and culture
6. Increased knowledge in EU about sensitive/political culture displays/exhibition
7. Development of skills and outputs in graphic novels/games design/cultural games /displays in SA and EU
8. 30 cultural exchanges during the project
9. Integrated marketing communication campaign

The results of the external on-line evaluation held after the completion of the project show:

### Initial Stages

The partners were very positive and agreed that there was a realistic risk analysis of the project, that the need for the project was accurate and that the objectives were met. The partnership agrees that there was sufficient expertise in the project

### Communications

Communications met with no negative responses. A few problems occurred, although problems were never excessive, the coordinator seems to have kept everything on time and in place. Missed delivery deadline were mentioned and technical problems with for example; Skype caused by logistical problems in communicating between South Africa and Europe.

### Products

Any delays do not seem to have caused any reduction in quality of the final project. Partners agreed that the quality of the products were above that required.

### Budget

The partners found the budget allocation and their own input of 50% very challenging  
All partners used more than their own 50% in reality to complete the project.

### Conclusion

Both the quality and quantity of the results of the project coupled with the results of the External Evaluation survey show that the project has been completed successfully. They show that a professionally set up monitoring and self-evaluation system has proven to be a good model for ensuring the smooth running of a project. The large number of visitors to the exhibition was a very pleasant bonus to the team. In addition, extra EU countries requested the exhibition and the resources, evidencing the wide-reaching success of this project. It can also be said that the project has been carried out with an enormous enthusiasm and good will by all partners leading to a long-lasting result and friendships.

*1.2 Please provide an **overview of the project results.***

1. The Mandela27 website – the main portal for the project, providing access to all of the project deliverables. It is available at [www.mandela27.com](http://www.mandela27.com)



2. The Mandela27 Exhibition that toured across EU member states, South Africa, and has also been made available internationally via the website.

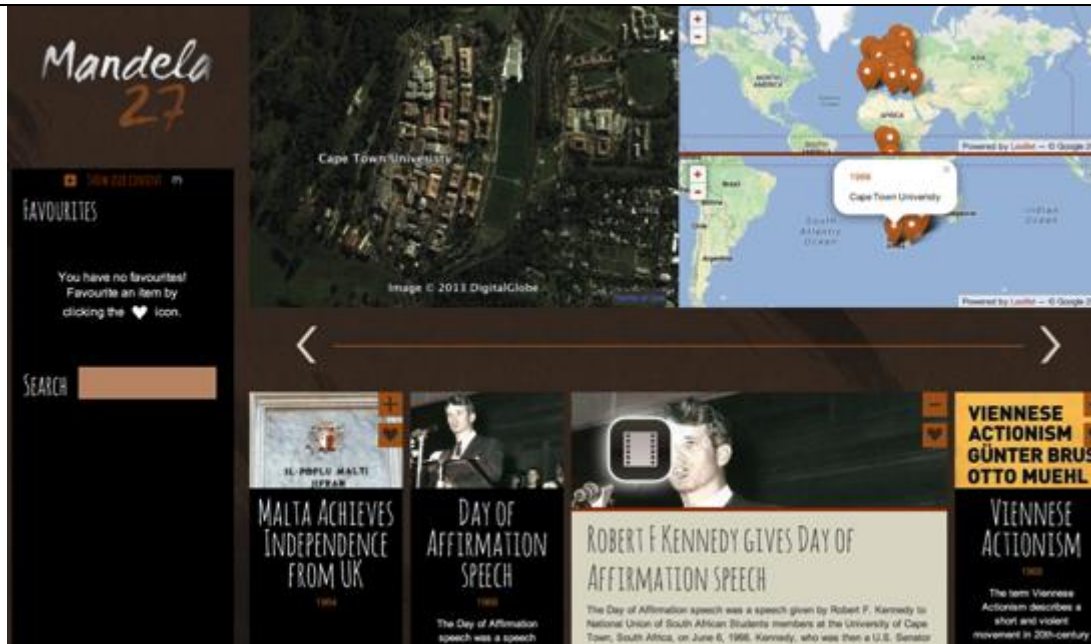


3. The Mandela27 Serious Game , depicting the experiences of prisoners in Robben Island prison, based on primary research undertaken as part of the Mandela27 project and the collaboration between the researchers, cultural experts and game developers.



4. The Mandela27 Cultural timeline, depicting and juxtaposing 100 cultural events that took place in EU Member States and South Africa that led to or influenced democratic change. These have been illustrated with open access content from the web in order to provide contextual and multimedia information.






5. The Mandela27 360 experience that provides immersive photo documentation of Robben Island Prison and exclusive interviews with ex political prisoners and prison wardens about these locations in the prison.



**Mandela27 Project Flyer**





MANDELA27 EXAMINES HOW CULTURE BROUGHT ABOUT CHANGE IN EUROPE AND SOUTH AFRICA THROUGH THE LENS OF NELSON MANDELA'S STRUGGLE AGAINST APARTHEID AND HIS TIME SPENT IN ROBBER ISLAND PRISON.

VISIT [WWW.MANDELA27.EU](http://WWW.MANDELA27.EU) FOR MORE INFORMATION ABOUT THE DIGITAL AND PHYSICAL CULTURAL LEARNING TOOLS.

CULTURAL TIMELINE

SERIOUS GAME

360 EXPERIENCE

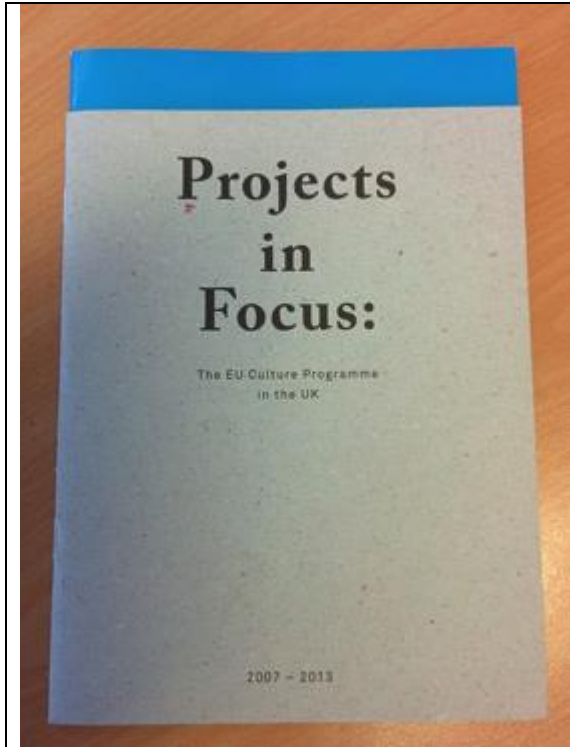
DIY EXHIBITION

With the support of the Culture Programme of the European Union

Culture

**Mandela27 publications**

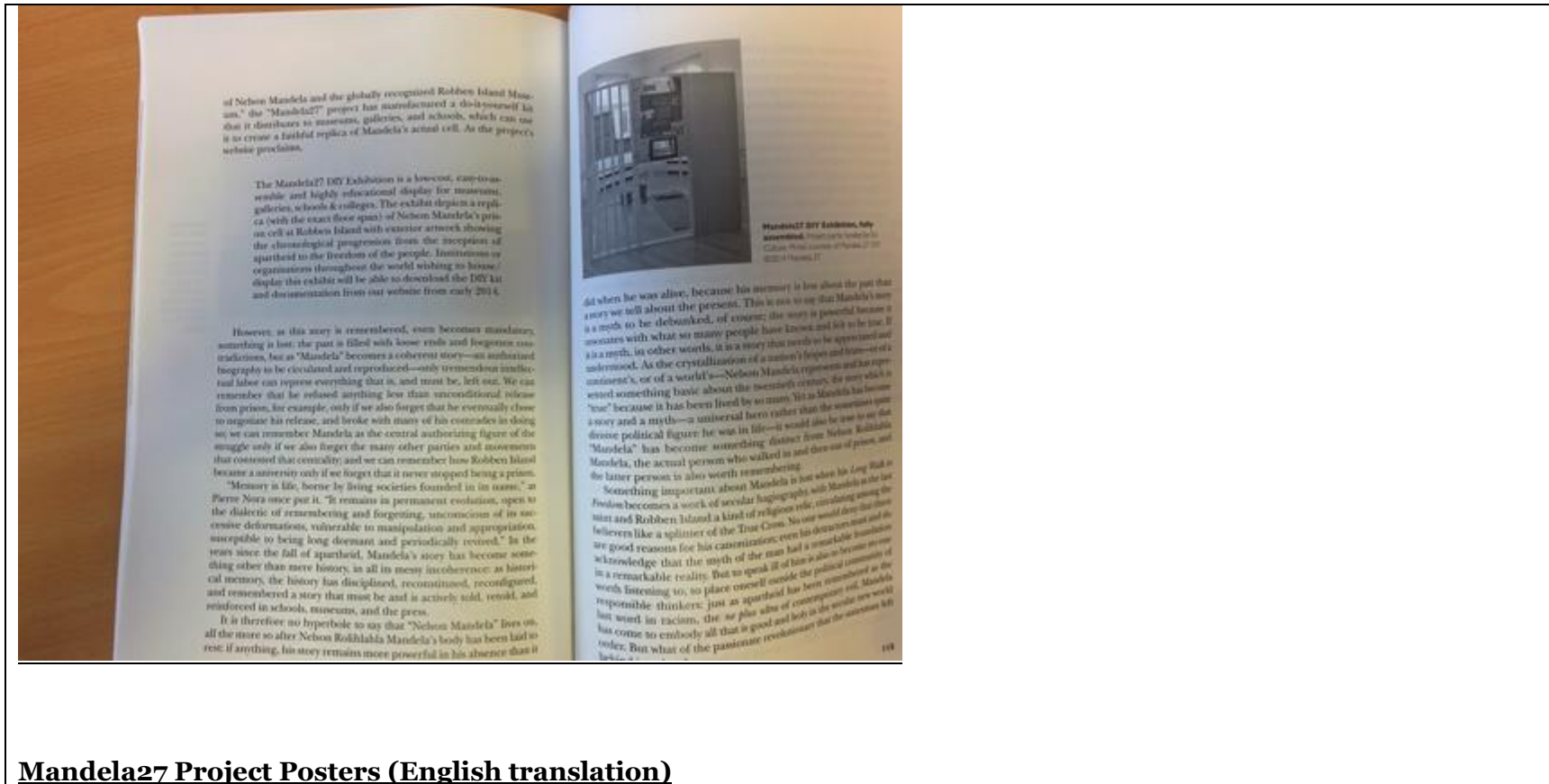
**Projects in Focus – The EU Culture programme in the UK**





**Transition – The magazine of Africa and Diaspora – Indiana University Press**







# Mandela 27

HOW CULTURE HELPED TO  
SHAPE SOUTH AFRICAN &  
EUROPEAN DEMOCRACY



This exhibition traces a short but formative period in the history of modern South Africa (S.A.). Little is known in the European Union (E.U.) about cultural events in S.A. and vice versa; however most people in both regions are aware of Nelson Mandela's story and his experience in Robben Island prison – which is the key link in promoting intercultural dialogue.



The display is based on the dimensions of Mandela's cell and tells the story of apartheid from its inception, to the founding of democracy and the installation of Nelson Mandela as president. Cultural stories, shown on a digital map of South Africa and the E.U., depict the cultural and artistic work that occurred during this period. A serious game showing the life of the political prisoners on Robben Island brings this exhibition to young people in a medium that they are familiar with.



The project is a collaboration between the following partners:  
Robben Island Museum (S.A.), North West University Vaal Campus (S.A.),  
Coventry University SGI (U.K.), TCS Digital World (Belgium) &  
Elderberry AB (Sweden) and is funded by the E.U. Culture Fund.





1.3 Please provide details of **problems** encountered during the implementation of the project and the solutions that have been found.

*Please write here*

### **Finance**

Less experienced partners were challenged by the financial arrangements for the project and in particular understanding the 50% intervention rate and contribution. CU worked with these partners to resolve this. TCS underwent a legal name change of their company during the period and CU also supported this change with the Commission for project administration. NWU required clarity about their role within the crowd sourcing aspect of the project. This was resolved by referring back to the original project application form, and discussion amongst the partners about how to realise this. All partners were aware that exchange rates had changed since the project finances had changed, and that travel costs were already looking to be higher than originally anticipated. CU submitted a request to the Project officer at the Commission to reduce the number of mobilities required, and this was approved.

### **Mobilities**

Following the SA Project meeting, CU contacted the Commission about a reduction in mobilities due to the higher cost of travel, and this was approved on the basis that project outputs will not be affected.

NWU have elected to work with artists from a neighbouring University and have had to implement new project management strategies to support this. They have also had to arrange and manage focus groups with ex political prisoners from Robben Island, which has taken more time than anticipated, but was very valuable when achieved.

Elderberry have found it challenging to develop the exhibition and learning materials across two continents with only internet based communication. The next meeting in Stockholm will be used to specifically hold face to face discussion on this for clarification and agreement of content.

TCS have found it challenging to feed social media outlets using the projects current outputs which are nearly all still in development. Therefore news stories have largely had to rely on project activities such as meetings. Also they have found it challenging deriving specific Belgian cultural material for the Timeline.

### **Survey Responses**

Travel budgets remained a concern for partners, CU I advised the partners about managing these for the completion of the project. Obtaining greater response rates from cultural surveys has been challenging particularly in SA, and this has been exacerbated by difficulties with the survey software used in SA. Therefore, SA partners have been contributing their own lists of events to add to the cultural timeline which will be developed further in the future using crowd sourcing directly to the project website. Communication between continents has also remained tricky when partners are trying to collaborate on very precise activities such as the wording of

texts, and has highlighted certain cultural differences in approaches within the project team. This has been more easily rectified through the face to face project team meeting, and subsequently managed using the regular online project meetings. As there is not another Team meeting until the end of the project every care has been taken by the project team and led by CU to agree next steps at the Stockholm meeting.

### **Cross Hemisphere communication**

Travel budgets remain challenging for all partners looking to send additional staff overseas and CU continued to look into alternative means of funding this. NWU have experienced challenges in working with students over holiday and exam periods, and have addressed this by producing clear sets of deliverables and timescales in response. Elderberry found it difficult to obtain materials from SA in time for the exhibition, and then ensuring that the correct copyright was available before going to print, which in turn delayed the layout and print activities at TCS. With support from CU this has been achieved, but it was felt that this disruption should have been avoided given the preplanning and agreements that had already taken place. TCS required additional content for the website, and achieved this through direct requests to all project partners.

Overall, in time of intense production decisions needed to be made by individual WP leaders when there was no longer time for discussion. This was a lesson learned by the team.

### **Exhibition programming**

It has been challenging to insert the exhibition into the current curatorial schedule of many galleries and museums, as they typically work to a two year advanced booking. This has been impossible to meet within the two year cycle of the project, as the deliverables had only been conceived and not designed at the conception stage. Also the project could not be guaranteed until the funds had been secured. Therefore we have developed an agile 'pop up' ethos to the exhibition, which allows anyone to download the exhibition materials and to present them in the manner suitable for the space and budget they have available. By designing a 'light weight' exhibition we have also been able to secure exhibition space at several galleries in each partner country.

*1.4 Also identify any **deviation in the outcomes from the initial plan** as well as the reasons for the change.*

*Please write here*

Reduction in total project mobilities due to unforeseen rise in travel costs agreed by the funders

## 2. PROJECT ACTIVITIES IMPLEMENTED

### 2.1 WORK PROGRAMME

*Please list all activities carried out within the framework of your project. You must follow the same order as in work programme annexed to the grant agreement.*

	Activity (brief description)	From	To	Country and location	Name of the coordinator / co-organiser / partner in the third country or in the eligible country responsible and involved	Number of participants / visitors / audience	Foreseen in the initial work-programme?	Subcontracted?	Name of subcontractor
1	1.1 SLA's /contracts/data policy/language/ IPR document produced	01/11/2012	01/11/2012	UK	CU		YES	NO	
2	1.2 Project administrative systems and project policies developed including quality and conflict resolutions policies	01/11/2012	01/02/2013	UK	CU		YES	NO	
3	1.3 Project finance systems developed, electronic claim forms developed with management checklists and timetables produced	01/11/2012	01/11/2012	UK	CU		YES	NO	
4	1.4 Project communication strategies devised, communicated and agreed with partners	01/11/2012	01/11/2012	UK	CU / TCS / ALL		YES	NO	
5	1.5 Timetables and schedules produced for all partner meetings throughout the duration of the project.	01/11/2012	31/10/2014	UK / ALL	CU / ALL		YES	NO	

6	1.6 Project Management Website populated with all relevant information about: management of the project, project handbook	01/11/2012	31/10/2014	UK	CU / TCS		YES	NO	
7	1.7 Co-ordination of 1st partner meeting/ launch event in UK Regular meetings with work package leaders to offer support.	01/11/2012	31/10/2014	UK / ALL	CU /ALL	10	YES	NO	
8	1.8 Production of quarterly management reports including financial status and circulation to all partners for feedback.	01/11/2012	31/10/2014	UK	CU		YES	NO	
9	2.1 Gathering, editing cultural “Stories” and ongoing research to underpin content	01/11/2012	01/01/2014	SA, UK, SW, BE	RIM / EB		YES	NO	
10	2.2 Developing generic content for the on-line exhibitions	01/11/2012	01/01/2014	ALL	RIM / EB		YES	NO	
11	2.3 Coordination of a construction plan for the display of content - FINAL DISPLAY CONSTRUCTION	01/01/2013	01/04/2014	ALL	RIM / EB		YES	NO	
12	2.4 Planning with WP7 Display locations = minimum 3 per county	01/01/2013	01/01/2014	ALL	RIM / EB / TCS / ALL		YES	NO	
13	2.5 Providing content to WP 4,5,6 and 7 and reviewing the products	01/03/2013	01/01/2014	ALL	RIM / EB / ALL		YES	NO	
14	2.6 Preparing content for mainstreaming beyond the project finish date, producing a business plan for sustaining material	01/01/2014	01/08/2014	ALL	RIM / EB / ALL		YES	NO	
15	2.7 Formatting and linking the production teacher notes in PDF format to match the content	01/01/2013	01/06/2013	ALL	EB / RIM		YES	NO	
16	3.1 Provide user, stakeholder analysis	01/11/2012	01/01/2013	BE	TCS		YES	NO	
17	3.2 Build webapp	01/11/2012	01/01/2013	BE	TCS		YES	NO	
18	3.3 Integrate links to eCulture platform, plan, map and game	01/06/2013	01/11/2013	BE	TCS / CU / NWU		YES	NO	
19	3.4 Integrate facilities for dissemination (WP7) Twitter, Youtube, facebook	01/11/2012	01/01/2013	BE	TCS / NWU		YES	NO	
20	3.5 Work with NWU and other	01/02/2013	01/10/2014	ALL	TCS / NWU /		YES	NO	

	partners to provide crowd sourcing area				CU				
21	4.1 Produce eCulture Platform development schedule for Plan and interactive Map	01/12/2012	01/01/2013	ALL	CU / NWU / TCS / ALL		YES	YES	SGIL
22	4.2 Graphics designed and approved	01/01/2013	01/01/2013	UK / SA	CU / NWU / TCS		YES	YES	SGIL
23	4.3 Interface technology developed	01/01/2013	01/10/2013	UK / SA	CU / NWU / TCS		YES	YES	SGIL
24	4.4 Sourced content by RIM and EB integrated into the prototype	01/01/2013	01/10/2013	UK / SA	CU / ALL		YES	YES	SGIL
25	4.5 Prototype developed and user tested	01/10/2013	01/12/2013	UK / SA	CU / ALL		YES	YES	SGIL
26	4.6 FINAL eCULTURE PLATFORM build and integration into the web site	01/12/2013	01/12/2013	ALL	CU / ALL		YES	YES	SGIL
27	5.1 Produce Game development schedule	01/11/2012	01/02/2013	SA	NWU / CU		YES	NO	
28	5.2 Host focus groups for concept approval and produce storyboards	01/01/2013	01/03/2013	SA	NWU / CU / ALL		YES	NO	
29	5.3 Implement content selected by EB and RIM	01/01/2013	01/07/2013	SA	NWU / CU / ALL		YES	NO	
30	5.4 Create technical framework for game	01/01/2013	01/10/2013	SA	NWU / CU / ALL		YES	NO	
31	5.5 Produce artwork for game including sound	01/01/2013	01/10/2013	SA	NWU / CU / ALL		YES	NO	
32	5.6 Produce prototype for focus group and partner testing	01/08/2013	01/11/2013	SA	NWU / CU / ALL		YES	NO	
33	5.7 Produce FINAL GAME build of game to be integrated into eCulture Platform	01/11/2013	01/04/2014	SA	NWU / CU / ALL		YES	NO	
34	6.1 Produce needs Analysis	01/11/2012	01/01/2013	SE / SA	EB / RIM / ALL		YES	NO	
35	6.2 Storyboarding and selection of appropriate pedagogical framework	01/11/2012	01/03/2013	SE / SA	EB / RIM / ALL		YES	NO	
36	6.3 Assessment of existing resources. Identifying potential case study examples	01/01/2013	01/05/2013	SE / SA	EB / RIM / ALL		YES	NO	
37	6.4 Testing and evaluation of the course by users	01/09/2013	01/12/2013	SE / SA	EB / RIM / ALL		YES	NO	

38	6.5 FINAL learning notes and lecture series, Publish	01/09/2013	01/01/2014	SE	EB / RIM / ALL		YES	NO	
39	7.1 Agree and implement the project's detailed and comprehensive dissemination and exploitation plan at the first kick-off meeting	01/11/2012	01/01/2013	UK	TCS /ALL		YES	NO	
40	7.2 Flyers produced. Dissemination reports M12 and M23/fL	01/11/2012	30/10/2014	BE / ALL	TCS /ALL		YES	NO	
41	7.3 LAUNCH & ROLL OUT MANDELA27- Physical Display and eCulture Platform	01/05/2014	30/10/2014	BE / ALL	TCS /ALL		YES	NO	
42	7.4 Populate the website: schedule of dissemination events and activities, promotion of events through networks	01/11/2012	30/10/2014	BE / ALL	TCS /ALL		YES	NO	
43	7.5 Project should be introduced /disseminated by the partners at (minimum 1) international conference per partner	01/11/2012	30/10/2014	BE / ALL	TCS /ALL		YES	NO	
44	7.6 Organise key stakeholder events in line with the partner meetings in the host country	01/01/2013	30/10/2014	ALL	TCS /ALL		YES	NO	
45	7.7 Write press releases x 30 – released at key milestones of the project, Write newsletter x 6	01/04/2014	01/10/2014	ALL	TCS /ALL		YES	NO	
46	7.8 Contribute to Social Media communication- all the partners will use social media to promote and profile the project.	01/01/2013	30/10/2014	ALL	TCS /ALL		YES	NO	
47	7.9 Organise and manage final dissemination event in Brussels . Increase mainstream exploitation	01/03/2014	30/09/2014	BE	TCS /ALL		YES	NO	
48	8.1 Develop Evaluation Framework consulting with partners and project managers	01/11/2012	01/02/2013	ALL	EB / ALL		YES	NO	
49	8.3 Providing on-going evaluation updates to PMs on a quarterly basis for the quarterly project management reports	01/02/2013	30/10/2014	SE	EB / ALL		YES	NO	

50	8.6 Producing final evaluation report and presenting findings to partners published on website	01/08/2014	15/10/2014	SE	EB / ALL		YES	NO	
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## 2.2 WORK PROGRAMME: description of activities

*Please give details for each of the activities carried out within the framework of your project.*

*In case of **subcontracting**, please explain if the activities were fully or partially subcontracted; give the name of the subcontractor and give details on the tender procedure chosen (if any).*

*In case of deviation or amendment, please explain clearly which project activity was not implemented in line with the initial project, which activity foreseen in the description of the project has been amended and - which activity was not foreseen in the description of the project and was added at a later stage. Specify whether, in case of an amendment, you notified and received the approval from the EACEA or not.*

*Please write here*

- 1.1 - 1.5 completed Q1 by CU in advance of the Project Kick Off meeting and with the support of documents having attended the Culture Projects Kick Off meeting in Brussels.*
- 1.6 Completed Q4 by TCS using Google Drive with an interim solution (DropBox) created Q1 - Q3*
- 1.7 Completed Q1 by CU, with all partners attending the Kick Off meeting in Coventry*
- 1.8 Completed by All Partners during the project and collated by CU*
- 2.1 Completed by All partners Q1 - Q4 and supplemented by crowd sourcing Q5 - Q8 and integrated into exhibition and digital timeline*
- 2.2 Completed by EB & RIM Q1 - Q4 with support from Mayibuye Archive in Cape Town and integrated into exhibition*
- 2.3 Completed by EB Q4 and disseminated on website*
- 2.4 Completed by All partners*
- 2.5 Completed Q4 by RIM with ongoing review based on feedback*
- 2.6*
- 2.7 01/06/2013 was an unrealistic completion date for this given other schedules - possibly a typo?*
- 3.1 Completed Q1 by TCS*
- 3.2 Completed Q2 by TCS and revamped Q4 by TCS based on evolution of design*

*3.3 Completed Q4 by TCS with arrival of new digital materials*

*3.4 Completed Q1 by TCS*

*3.5 Completed Q8 by TCS*

*All technical aspects of WP4 were subcontracted by CU to Serious Games International (SGIL). A tendering process was undertaken to ensure value for money, and three reputable digital development studios were invited to submit quotations. SGIL created a technical framework for the timeline, and worked with TCS to style it according to the project guidelines. Content was then added to the timeline by CU.*

*4.1 Completed Q1 by CU with SGIL (subcontracted) according to existing development schedule*

*4.2 Completed Q2 by CU and TCS and SGIL (subcontracted) according to style guidelines*

*4.3 Completed Q2 by CU with SGIL (subcontracted) with internal user testing and feedback*

*4.4 Completed Q4 by CU with content sourced by All Partners and technical support from SGIL*

*4.5 Completed Q4 All Partners with SGIL (subcontracted) iteratively testing and amending the timeline*

*4.6 Completed Q4 CU and SGIL with TCS to ensure stylistic and technical integration*

*5.1 Completed Q1 by NWU with support from CU*

*5.2 Completed Q2 by NWU with RIM*

*5.3 Completed Q3 by NWU*

*5.4 Completed Q2 by NWU with support from CU*

*5.5 Completed Q4 by NWU with support from Rim & TCS*

*5.6 Completed Q4 by NWU supported by All Partners*

*5.7 Completed Q6 by NWU with support from CU*

*6.1 Completed Q1 by EB*

*6.2 Completed Q2 by EB with RIM and support from All Partners*

*6.3 Completed Q3 by EB with All Partners*

*6.4 Completed Q5 by EB*

*6.5 Completed Q7 by EB*

*7.1 Completed Q1 by TCS with All Partners*

*7.2 Completed Q7 by TCS*

*7.3 Completed Q5-Q8 by TCS*

*7.4 Completed Q1-Q8 by All partners*

*7.5 Completed Q1-Q8 by All partners*

*7.6 Completed Q1 – Q8 by All partners*

*7.7 Completed Q1- Q8 by TCS*

*7.8 Completed Q1 – Q8 by TCS*

*7.9 Completed Q8 by All partners*



8.1 Completed Q1 by EB with All Partners  
 8.3 Completed Q8 by EB  
 8.6 Completed Q8 by EB and CU

### 3. LIST OF PRODUCTS

Please provide a complete list of products realised in connection with the project activities (i.e. catalogue, leaflet, programme, brochure, banner, poster, invitation, T-shirt, Cd-rom, DVD, data base, website) **(please enclose samples or copies of the product)**

PRODUCT	QUANTITY	PURPOSE/USE (indicate to which action the product is linked)
Mandela27 Exhibition	1	Dissemination of the cultural content created by the Mandela27 project for cultural and educational venues
Mandela27 Cell	8	The Mandela27 cell is the focal point of the exhibition and is designed and created to be lightweight and easy to install in a range of different venues. It was produced at least once by each partner country, with different versions appearing in the DIY spirit of the project.
Mandela27 Serious Game	1	Education / cultural engagement in the story of Robben Island Prison
Mandela27 Cultural Timeline	1	Dissemination of 100 cultural events in Europe and South Africa that influenced democratic change. An educational and cultural product curated to link to the wealth of multimedia information available on the internet.
Mandela27 Learning notes	1	A series of educational notes that accompany the exhibition allowing teachers to develop the ideas promoted in the project as part of an educational program.
Mandela27 360 Experience	1	An Interactive 360 introduction to Robben Island Prison, with unique video interviews with ex political prisoner and

		prison warden.
Mandela27 Website	1	The go to place for all the cultural material available through the project, plus the latest news on project activities, contacts, and links to our facebook and twitter streams.
Mandela27 Flyers	5000	Paper based publicity for the project and exhibitions
Mandela27 Poster Sets	150	30 sets of exhibition posters printed per partner (x5) 10 posters per set.

*Add rows if necessary*

**4. EVALUATION OF PROJECT ACTIVITIES**  
**(between 2 and 5 pages)**

*Based on the information presented above, please provide an evaluation of the development, progress and achievements of the project.*

**4.1 Objectives and priorities:** *How have the objectives been implemented? Please specify how your project related to the objectives of the Programme, the relevance to the European Year and to the field selected in your application.*

*All project activities were carried out in accordance with the Grant Agreement, project objectives were met and exceeded. The Mandela27 project has involved the transnational of cultural experts from Europe and South Africa in the creation and dissemination of the project outputs. This has involved creative and cultural professional collaborating in both the thematic and technical development of the outputs in order to produce a wholly original product that crosses the cultural boundaries between and within the partner countries. A high emphasis has been placed on highlighting the power of culture in bringing about democratic change, and this has included examples of this process from each Member State as well as South Africa. The exhibition has been toured trans nationally and has been delivered in EU countries outside of those directly participating in the project, and has been downloaded internationally including USA and Asia. Mandela27 has involved close cultural collaboration between EU and South African partners in order to work with material that is both culturally sensitive and intrinsic to the discussion presented within the project.*

**4.2 Who has benefited from the project?** Please specify what the target groups were and how many people from each target group benefited directly and indirectly from the results of each activity.

*Please write here*

*The Mandela27 project has 2 key target groups.*

*The first is the audience for the exhibition and digital cultural materials. This group includes: those interested in the post ww2 cultural evolution of Europe and the role that culture played in bringing about democracy in the EU; those interested in recent history of South Africa and the struggle against apartheid, and the role that culture played in bringing about this change and the first black president of South Africa; those interested in the exchange of culture between South Africa and the EU, and the commonalities in cultural protest used to expedite change. For many of the young people in both countries, despite being so close to democratic change and its effects, more education is needed into the events that took place and the reasons behind them. Mandela27 starts to address this need using engaging multimedia and audio visual material that the audience can explore and interact with.*

*The second key target group for the project is cultural workers, and in this respect the project has brought together a range of cultural workers from different professional and cultural backgrounds, and provided a platform for them to collaborate in the creation of the Mandela27 materials. This has included experts from cultural heritage, education, technology, marketing, museums and the arts, allop whom have contributed towards enriching the both the cultural material and the presentation mechanisms created during the project. This has included the employment of young South Africans in the development of the Serious Game about apartheid and the history of Robben Island prison, therefore engaging this new generation in the research and representation of their history. It has also involved the input of researchers from across the EU in order to help identify the key moments of European history linked to the themes of the project.*

**4.3 How did the project contribute to the *enhancement of cultural cooperation in Europe*?**

*Please write here*

*The project has involved each partner Member State conducting first hand research on the themes of the*

*project and sharing these with the partners. Working with difficult and sensitive material that touches on cultural identity has enabled a deeper level of discussion amongst the partners and the cultural researchers and venues that have engaged with the project. This in itself has enhanced the cooperation within the project as it begins to question what it means to be a citizen of Europe and by extension the world, and how we will work with that which might be considered 'different'. For example, school workshops around the exhibition included the activity of segregating students by the colour of their eyes or by their gender, leading into this wider discussion around perceptions of difference, which are extremely relevant in Europe in 2014. The success of the project means that it has been disseminated in Member States beyond the original scope of the project, including Italy and Denmark, and that it has been showcased at various cultural cooperation events. For example in 2015 the project is being displayed as part of a cross cultural event between Sweden and South Africa and will be exhibited at the **Swedish Foreign Office** and a **binational EU commission meeting in Stockholm** in mid-October organised by the Arts Council.*

#### 4.4 What will be the **impact** of the project **on a long-term basis**?

*Please write here*

*All of the materials created by the Mandela27 project will be kept online until at least 2017, allowing cultural researchers and educators to download them all free of charge and exhibit them across their venues. We anticipate greater awareness of the cultural material amongst the target audience, and in particular younger learners who enjoy engaging with digital media.*

*The project has introduced all of the partners to new ways of working collaboratively, interdisciplinary and internationally, and has developed skills and ways of working that will allow them to engage in more cross cultural activities in the future.*

*The project has demonstrated a new way to present culturally sensitive research using multimedia in order to target younger generations, and make this material more accessible and it is anticipated this will lead to future work in this area including collaborations between the existing consortium members.*

*Elderberry Ab have incorporated the exhibition material into their popular training courses for EU teachers, ensuring that the educational material will live for many years. A new training course based upon the "road to democracy in Europe and the world theme developed during the project is under construction.*

*The exhibition cell itself has generated a large interest and plans are underway to display the material and spread its message in several locations. For example the exhibition will be exhibited and use as a central*

*discussion on Outreach in Museums at a conference in London April 2015 [www.outreach-europe.eu](http://www.outreach-europe.eu)*

**4.5 How were the project activities communicated/disseminated?** (Please attach a copy of press releases, banners, posters or other type of communication material used.)

*Please write here*

*The main dissemination portal for the project was the project website, from which all of the materials produced during the project can be downloaded free of charge. The main dissemination object was the project exhibition which brought together physical and digital media in one space, that allowed visitors to galleries, museums, schools and other cultural venues to access all of the material and to experience it within the context of Nelson Mandela's cell, and to reflect of the large scope of the material in contrast with the small, plain, confined space.*

*In reality dissemination of the project proved relatively easy. With the sad death of Nelson Mandela during the first year of the project, many media organizations sought information directly*

**4.6 Have you already made use (or do you intend to do so) of the European Commission's electronic platform (EVE: <http://www.ec.europa.eu/eve>) for the dissemination and exploitation of project results?**

*Please write here*

*The platform is no longer available*

**4.7 Please describe how you promoted and ensured the **visibility** of your project?**

*Please write here*

*The project has been promoted through:*

*Marketing media – flyers, posters, facebook, twitter, website, email*

*Networks – working with cultural & educational networks in South Africa and Europe*

*Conferences – the project has been presented at a number of conferences and speaking engagements by all of the partners.*

*Press- the conference has received a high level of coverage in the international print and web media.*

*The project was featured in the publication “Projects In Focus” as an example of best practice in the EU Culture programme from the UK.*

*The project was featured at the launch of Creative Europe in London (British Library)*

4.8 What was the role (i.e. tasks) of the **associate partners** (if any) involved in the project?

*Please write here*

*North West University led the production of the Serious Game, working closely with Robben Island Museum to develop the content and with Coventry University to develop the technical framework.*

*Robben Island Museum have led on the creation of content for the exhibition, and in particular the South African context for the material, providing essential research and images from their archives. They also hosted the launch of the project in South Africa and the South African press event.*

4.9 How does the project demonstrate a concrete dimension of **international cooperation**?

*Please write here*

*Every partner has been essential to the success of the Mandela27 project. This has involved close international cooperation throughout the project lifecycle in order to bring together the cultural materials and their successful presentation. The issues discussed within the project such as apartheid and colonialism are part of a shared history between Europe and South Africa, and each partner was engaged in discussing these as part of the project’s development, giving all involved opportunity for reflection on their own cultural past. This type of cooperation is uniquely international and personal at the same time.*

## 5. QUANTITATIVE INFORMATION

Please fill in the following table (the totals indicated below should correspond to the figures reported in the work programme and in the final financial report)

Number of <b>activities</b> implemented:	
Artist residencies:	
Ballets:	
Communication / dissemination activities:	
Concerts:	
Conferences:	8
Exhibitions/installations:	35
Festivals:	
Guided tours:	
Master-classes:	
Opera:	
Partner's meeting:	4
Performances:	
Publications:	42
Radio broadcasting:	3
Recordings:	
Researches:	
Tours:	
Trainings:	
Translations:	6
Visits / exchanges:	55
Web streaming:	
Workshops / seminars / lectures:	8
Other (please specify):	
International Press Launch	1
TV Broadcasting - SABC	1

<b>Total:</b>	
Number of <b>cultural workers</b> involved:	
Artists:	3
Actors:	
Archaeologists:	
Architects:	
Choreographers:	
Composers:	
Dancers:	
Designers:	
Directors (including stage directors):	
Experts / speakers:	
Journalists:	
Media workers:	10
Multi-media workers:	
Musicians:	
Painters:	
Photographers:	3
Poets:	
Scientific staff:	
Social workers:	
Technical staff:	8
Trainers / educators:	8
Translators :	
Volunteers:	
Writers:	
Other (please specify): Game Designers	8
Game Programmers	4
Curators	35
Heritage Researcher	4
<b>Total:</b>	



Does your organisation have an <b>Internet website</b> ? If yes, please specify the number of visits of the Internet website:	
If an <b>Internet website</b> has been specifically created for the project, number of visits of the Internet website:	6709 unique
Number of people <b>benefiting indirectly</b> from the project (Internet website not included)	200,000
Number of tickets sold and/or number of entries (if applicable):	
Ballets:	
Concerts:	
Conferences:	
Exhibitions/installations:	159,000
Festivals:	
Guided tours:	
Opera:	
Performances:	
Publications:	
Radio broadcasting:	3000
CD/DVDs:	
Web streaming:	
Workshops / seminars / lectures:	400
Other (please specify):	
<b>Total:</b>	

## 6. BUDGET

*Please describe how the budget was managed and the difficulties encountered, if any. Please give information on your experience with finding additional funding for this project (include information if you had problems in your efforts to secure this additional funding).*

*Please write here*

*The budget has been successfully managed according to the original proposal. There were concerns raised during the project regarding the travel budget, particularly with the 3<sup>rd</sup> country, as travel costs rose significantly during the period between proposal and delivery. These concerns were raised with our EU officer and a reduction in mobilities was approved, although the full number of mobilities was in fact eventually achieved. The (relatively) low intervention rate and its subsequent reduction between application and grant was challenging for all partners, with each providing significant contributions to the project.*

6.1 Did you or one of the co-organisers obtain **other European Union funding** for this project?

NO

If yes please specify the Grant Agreement number and the Programme/Action:

6.2 Are you the beneficiary of an **operating grant** financed from the Community budget?

NO

If yes please specify the year, the Programme/Action and the Grant Agreement number:

**6.3 Please list the *projects funded by the EU in which you are currently participating either as co-organiser or as coordinator***

Grant Agreement number	EU programme	Your role: coordinator / co-organiser	Name of the person in charge of the project
644385	H2020	Co-organiser	Alex Woolner
621037	FP7	Lead	Sarah Whatley
543716	Tempus	Lead	Jacqueline Cawston

**6.4 Staff: administration and coordination**

Please list below the staff that worked for the project and that is included in the list of invoices:

Last name, first name	Function (project manager, administrator, expert, consultant, administrative assistance, countable assistance, secretaries)	Internal or recruited (if recruited mention the type of contract)	Name of the organisation (co-ordinator / co-organisers)	Budget chapter in which costs were inputted
Cawston Jacqueline	Project Director	Internal	Coventry University	Staff Costs
Woolner Alex	Technical Lead	Internal	Coventry University	Staff Costs
Patel Darshna	Administrator	Internal	Coventry	Staff Costs

			University	

## 7. EVALUATION OF COOPERATION AMONG PARTICIPATING ORGANISATIONS

(between 0,5 and 2 pages)

*Please provide a qualitative evaluation of the overall cooperation between the coordinator and the co-organisers of the project. Provide details of any changes to the partnership that have taken place (withdrawals/replacements) and the impact on the work plan if any. (Remember that any change to the partnership is subject to a formal amendment and has to be approved by the Agency.)*

*Report on any particular difficulty the project encountered related to the management of the partnership.*

*Please write here*

An online survey qualitative external evaluation set up by Middlesex University contained the following questions designed to show the level of overall cooperation in the project.

The results of the external led project evaluation held after the completion of the project show:

### Initial Stages

The partners were very positive and agreed that there was a realistic risk analysis of the project, that the need for the project was accurate and that the objectives were met. The partnership agrees that there was sufficient expertise in the project

### Communications

Communications met with no negative responses. A few problems occurred, although problems were never excessive, the coordinator seems to have kept everything on time and in place Missed delivery

deadline were mentioned and technical problems with for example skype caused by logistical problems in communicating between South Africa and Europe.

#### Products

Any delays do not seem to have caused any reduction in quality of the final project. Partners agreed that the quality of the products were above that required.

#### Budget

The partners were not on the whole satisfied with the budget allocation and their own input of 50%. Most partners used more than their own 50% in reality to complete the project.

#### Conclusion

Both the quality and quantity of the results of the project coupled with the results of the External Evaluation survey show that the project has been completed successfully. They show that the project has been carried out with an enormous professionalism, enthusiasm and good will by all partners leading to long lasting result and friendships.