

6 Critical implementation risks and mitigation actions

• Foreseen Risks

Risk Number	Description of Risk	Work Packages Concerned	Proposed risk-mitigation measures
1	IPR unclearities	WP1	Setting up an appropriate IPR plan
2	Lack of effectiveness of the overall coordination and management structure	WP7	Written rules and procedures in the Consortium Agreement before the start of the project and they will be collected in an input document applicable to all work packages. Consortium meetings will be organised every 6 months, and whenever needed upon partner request; they will be aimed at discussing about research advancements and possible problems that may come to light during the development of the project activities. This guarantees that every issue can be properly assessed and timely addressed. Meetings will be held both via Skype-conference and face-to-face (at least yearly).
3	Organizational structures or key personnel may change at one or more of the centres	WP3,WP2,WP5,WP4,WP7,WP6,WP1	The structure of TRACES is based on a previously well established network between most of the consortium members, WP 1 and the CCPs. This network is based on commitment, shared interests and trust. This strong SC and consortium will work together under the lead of an advanced networker to collectively find solutions to solve any problems or crises. The periodical Consortium meetings will contribute to keep partners timely updated about changes and prevent the problems that may ensue.
4	Disparity of research interests	WP3,WP2,WP5,WP4,WP7,WP6,WP1	TRACES brings together a broad variety of research interests around our common research question of how to find creative methods to transmit contentious cultural heritage. From that perspective the function of the “transversal collector” (WP4) is crucial. There is also a possible tension embedded in the TRACES approach as we develop collaborations between artists

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			and from the field of ethnography, social sciences, humanities; this tension is a part of our research interest.
5	Non-involvement of citizens	WP4,WP1	All the CCPs and the research projects of WP 4 work closely with local communities and the direct participation of the citizens. The innovative approach of the CCPs is based on participatory citizen involvement. WP1 is mainly responsible for ensuring the participatory approach within the CCPs.
6	Stakeholders are not involved sufficiently	WP3	One of the main objectives of TRACES is the involvement of stakeholders. That's why a whole WP is dedicated to education and the involvement of stakeholders (WP3). In collaboration with this WP all the local CCPs will organise workshops for their specific stakeholder (from the field of cultural and educational politicians to the teachers, churches, NGOs, museums and touristic agencies). The aim of these workshops is the inclusion of the stakeholder in the development of the new innovative CCP approach, the new method to transmit contentious cultural heritage and to develop reflexive Europeanisation. The concept of accompanying research used by ZHdK leading WP3 has the advantage that results of the research are fed back into the process in a circular way. As the way the CCPs approach stakeholders and conceive their publics is one of the research questions, problems to achieve this will not only be detected at an early stage by the research, but also this analysis will be brought back to the CCPs for the development of solutions. Additionally a wide range of communication tools will be implemented: these will guarantee an effective dissemination of the project, targeted to different audiences including stakeholders.
7	Differences and conflicts within the CCPs	WP7,WP1	This risk is part of the research interest – the conflicts will be analysed to provide good ideas of how to solve them. We have actively selected partners for this production mode who we believe

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			are capable of managing this innovative way of production. The lead and the task manager for the CCPs have rich experiences of similar projects in the artistic field and are foreseen to act as mediators.

• **Unforeseen Risks**

Risk Number	Description of Risk	Work Packages Concerned	Proposed risk-mitigation measures
U 1	Not enough master students for the accompanying research of the collaborative co-productions can be recruited.	WP2	Hire external part-time ethnographers.
U 2	Split of a planned performance in two parts due to unforeseen problems.	WP4	The participatory Opera SISIFA was more complicated to realise than expected. Due to artistic considerations concerning the script, the actual opera had to be postponed. Instead, an overture was prepared to 'scan' the landscape and test how the audiovisual repertoire of the theatre ensembles would interact with it. The video SISIFA-PREDLUDE documents this '3-D Sketchbook'.

• **States of the Play for Risk Mitigation**

Risk Number	Period	Did you apply risk mitigation measures?	Did your risk materialise?	Comments
2	1	true	false	
U 1	1	true	true	
1	1	true	false	
7	1	true	false	

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6	1	true	false	
3	1	true	true	We had a few newcomers to the project and a change of the WP-Leader of WP3, but the new WP-Leader Nora Landkammer was very much involved right from the beginning of the project. So the risk only materialized in a very soft way. In addition to the already proposed measures, a common online project platform (Basecamp) has been implemented, where all important documents and discussions can be looked up. This gives a chance to everybody to always be updated and communicate easily and to newcomers to catch up and be informed about the ongoing issues.
U 2	1	true	true	
5	1	true	false	
4	1	true	false	