



PR2A2: Collection of Relevant Resources

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Consortium

The consortium governing the project is adequately representing a wide range of expertise, as 4 Higher Education Institutions and 1 university library (NTNU, Scuola Superiore Sant'Anna, Sofia University ST Kliment Ohridski, University of Tartu) join hands with a web education specialist (Web2Learn) and an NGO of 16 cultural associations: OSYGY. This mix of knowledge, skills, experiences and networks guarantees a layered approach toward a diverse range of stakeholders.

	Name	Short Name	Country
1	Norwegian University of Sciences and Technology	NTNU	Norway
2	Scuola Superiore di Studi Universitari e di Perfezionamento Sant'Anna, Pisa	SA	Italy
3	Web2Learn	W2L	Greece
4	Sofia University St Kliment Ohridski	SU	Bulgaria
5	University of Tartu	UT	Estonia
6	Federation of Women Association "Kores of Cyclades"	OSYGY	Greece

Revision History

Version	Date	Revised by	Reason
VO.1	20/04/2022	Stephania Oikonomou	Added W2L resources
VO.2	26/04/2022	Katerina Zourou	Edited W2L resources
VO.3	02/05/2022	Chiara Evangelista	Added SA resources
VO.4	15/06/2022	Alexandra Angeletaki	Added NTNU resources

Statement of originality:

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Disclaimer:



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List of Abbreviations

The following table presents the acronyms used in the deliverable in alphabetical order.

Abbreviations	Description
PR	Project Result
CHO	Cultural Heritage Organisation
HEI	Higher Education Institution



Executive Summary

Project Result 2 of the eCHOing Project is an open-access 6-module online course on higher-education open innovation for the benefit of cultural organisations. After creating the design framework for the courses (design principles, quality assurance, content creation guidelines, etc), PR2's second Activity is the collection of a minimum of 60 relevant resources, 10 per partner. They would be collected, then put in the website, and used in the creation of the courses.

Relevant Resources

1 Web2Learn

- 1.1. The Creatives Unite platform collects initiatives from Europe and worldwide in response to the Ukrainian crisis: [European Creative Hubs Network](#)
- 1.2. “The Blue Shield network, often referred to as the cultural equivalent of the Red Cross, was formed in response to the changes in international law and today works globally to protect cultural heritage in emergency situations. We are a non-governmental, non-profit, international organisation committed to the protection of heritage across the world. This includes museums, monuments, archaeological sites, archives, libraries and audio-visual material, and significant natural areas, as well as intangible heritage. We have national committees operating across the world, with more under construction. The national committees are coordinated by an international committee – the Blue Shield International Board”: [Blue Shield International](#)
- 1.3. UNESCO press release: [UNESCO’s statement on the recent developments in Ukraine](#)
- 1.4. ICOM recalls the role of culture and museums in building lasting peace: [Ukraine](#)
- 1.5. “Coexistence: how Lviv cultural institutions work during the war” – mapping of the CHOs in Ukrainian territory, stories of survival related to CHOs role in the crisis: <https://isc.lviv.ua/en/blog/>
- 1.6. Backup Ukraine lets anyone become an archivist. You can scan buildings and monuments as full 3D models using just your phone. And store them in an open, secure online archive – where no bombs can reach. [Backup Ukraine - Polycam + UNESCO](#)
- 1.7. “Volunteer initiative digitizing and backing up Ukrainian culture”: [Saving Ukrainian Cultural Heritage Online](#)
- 1.8. EUSpace4Ukraine initiative webinar: [Save the date: EUSpace4Ukraine humanitarian help webinar on 12 April](#)
- 1.9. Hackathon that, “encouraged the development of applications to help people in Ukraine affected by the war”: [“Hackathon4Ukraine”: a coding challenge to support Ukraine](#)
- 1.10. “...a community group of volunteer researchers and students from academic institutions in Europe and around the world.” : [Science for Ukraine](#)

2 Scuola Superiore di Studi Universitari e di Perfezionamento Sant'Anna, Pisa

- 2.1. The MUBIL project has been working with the creation of a hybrid exhibition space where the content of the historical archives of the NTNU University library, made up of books and manuscripts of fragile nature, have become accessible to a wider public:
<https://percroace.wordpress.com/>
- 2.2. Artistic Craftsmanship in Luccchia: <https://percroace.wordpress.com/>
- 2.3. This experimentation dealing with the Town Walls of Grosseto has built on a knowledge base previously formed in past educational projects and integrated with a VR-based technological approach: <https://percroace.wordpress.com/muravagando>
- 2.4. The exhibition is conceived as a cultural journey aimed at communicating the heritage of the ancient Leonardo's manuscript "Codex of Flight", using immersive multimedia and VR technologies in a museum tour
<https://percroace.wordpress.com/leonardos-codex-of-flight>
- 2.5. On the occasion of the beginning of the restoration works for the Simone Martini's Polittico, hosted at San Matteo Museum in Pisa, a multimedia installation has been realized with the purpose of temporarily substituting the artwork and of providing information about it and its restoration.
<https://percroace.wordpress.com/polittico-di-simone-martini>
- 2.6. "Piranesi: la fabbrica dell'utopia" The exhibition demanded the application of digital image processing, geometric transformations and sound effects tools to provide an enhanced visual experience and engage museum visitors in audio immersive experiences. <https://percroace.wordpress.com/piranesi-la-fabbrica-dellutopia>
- 2.7. The GAMC Multimedia Archive
<https://percroace.wordpress.com/the-gamc-multimedia-archive>
- 2.8. Anatomy of Leonardo da Vinci Machines:
<http://camillatanca.com/anatomy-of-leonardo-da-vinci-machines>
- 2.9. Vite Sospese is a multimedia exhibition held in 2018 articulated into four rooms presenting fragments of the lives of Italian Jews scholars, scientists, teachers, and students "suspended" because of the racial laws and banned in 1938 from schools and universities: <http://camillatanca.com/vite-sospese/>
- 2.10. Invisible Assets, Places and Mastery of Artisan Tradition", aims at recovering and preserving an "invisible cultural heritage".
<https://percroace.wordpress.com/amica>

3 University of TARTU

- 3.1. Fuller Craft Museum: [What is Craft? Fuller Craft Museum Overview Film](#)
- 3.2. American Craft Council: [What is Craft?](#)
- 3.3. Studio craft [What is studio craft? Compare a 1941 perspective to a modern one. | TPT Originals](#)
- 3.4. Arts & Crafts Explained | William Morris's Legacy: W.A.S. Benson's Teapot | Curator's Corner [Arts & Crafts Explained | William Morris's Legacy: W.A.S. Benson's Teapot | Curator's Corner](#)
- 3.5. For an example of craft education in Sweden, watch: [Made in Sweden | Pioneer PBS](#)
- 3.6. See the Ottawa Valley Spinners and Weavers Guild for an example of a large, active craft guild focused on textile crafts: [Ottawa Valley Weavers' and Spinners' Guild](#)
- 3.7. The Marshfield School of Weaving is an independent educational institution in Vermont. It does not confer credits or degrees. Learners use 19th-century weaving equipment to learn historical techniques for production weaving. [Marshfield School of Weaving](#)
- 3.8. For an example of a major apprenticeship program, see [Apprenticeships: Programs: Traditional Arts Indiana](#)
- 3.9. Totten, Kelley Dianne. 2017. "Making Craft Performing an Idea of Craft at U.S. Folk Schools." Ph.D., United States -- Indiana: Indiana University: <http://www.proquest.com/pqdtglobal/docview/>.
- 3.10. See the Kihnu Cultural Space website at [Home - KIHNU KULTUURIRUUM](#)
- 3.11. Read more about Intangible Cultural Heritage and UNESCO [UNESCO Intangible Cultural Heritage](#)
- 3.12. For more about the Tõstamaa Handicraft Center, see [Tõstamaa Craft Centre | In English](#)
- 3.13. Watch this video about roosimine inlay knitting [Kinnaste roosimine](#)
- 3.14. Saara Publishing House: [Saara Kirjastus](#)
- 3.15. Saara knitting school: [Kudumiskool – Saara Kirjastus](#)
- 3.16. See the online exhibit of Mulgi gloves here: [Kindanäitus – Raudvara](#)
- 3.17. Knitting in the times of COVID: [Communal Knitting In the Time of Covid-19 | Interweave](#)
- 3.18. Intro to Craftivism: [An Intro to Craftivism with Betsy Greer](#)
- 3.19. What is Yarn Bombing: [Yarn Bombing: The Art of Urban Knitting](#)
- 3.20. Magda Sayeg's Ted Talk: [Magda Sayeg: How yarn bombing grew into a worldwide movement | TED Talk](#)
- 3.21. Making camo nets for Ukraine in Ukraine: [Sewing camouflage in Kyiv: Women volunteers craft cover for Ukraine's military](#)
- 3.22. Making camo nets for Ukraine in Estonia: [Gallery: Volunteers make camouflage netting for Ukraine | News | ERR](#)
- 3.23. Making camo nets for Ukraine in UK: [Rowlands Gill Ukrainians make camouflage nets for army - BBC News](#)
- 3.24. What is a Zine? [What's a zine? - Salford Zine Library Salford Zine Library](#)
- 3.25. [Embodied Knowledge and the Process of Creative Empowerment Through the Art and Craft of Zine-Making](#)

- 3.26. Online zine: <https://heyzine.com/flip-book/>
- 3.27. One-page-zine how-to: <https://youtu.be/e9aPn8P11oo>
- 3.28. List of Zine Distributors (great place to find zine examples): [Online Zine Distros - Zine Library - Research Guides at Douglas College Library](#)
- 3.29. Piepmeier, Alison. 2008. "Why Zines Matter: Materiality and the Creation of Embodied Community." *American Periodicals* 18, no. 2: 213-238. [Why Zines Matter: Materiality and the Creation of Embodied Community](#)
- 3.30. Paranduskelder - NGO, Tartu, Estonia Makerspace/repair center, Co-founder, Jiří Krejčí's Youtube videos [3 Ways In Which Is the Maker Movement Changing the World](#)

4 Norwegian University of Sciences and Technology

- 4.1. [What is Information Literacy?](#)
- 4.2. [Crash Course Media Literacy Preview](#)
- 4.3. [Introduction to Crash Course Navigating Digital Information #1](#)
- 4.4. [Demystifying Interdisciplinary Working](#)
- 4.5. [What is a Critical Reflection? Introducing the “What, So What, Now What” Model](#)
- 4.6. [Rolfe - Reflective writing - LibGuides at University of Hull](#)
- 4.7. [How do you run a hackathon in a museum? New technologies and business in the National Museum in Warsaw | by Ewa Drygalska](#)
- 4.8. [Hackathons](#)
- 4.9. [Museum Hackathon: digging into museum data sets. | UCL UCLDH Blog](#)
- 4.10. [Course: Introduction to Design Thinking & Maker Culture](#)
- 4.11. [Course: Storytelling for Digital Narratives & Blended Spaces](#)
- 4.12. [Teaching With Europeana](#)
- 4.13. [How museums are using immersive digital experiences \(pre- and post-pandemic\)](#)
- 4.14. [Thelma Golden: How art gives shape to cultural change | TED Talk](#)
- 4.15. [A real history of Aboriginal Australians, the first agriculturalists | Bruce Pascoe | TEDxSydney](#)
- 4.16. [Refugees as guides](#)

5 Sofia University St Kliment Ohridski

- 5.1. Mahey, M. et al. (2019) Open a GLAM Lab. Available on: <https://glamlabs.pubpub.org/>
- 5.2. Business model canvas. Online resource: <https://www.strategyzer.com/canvas/business-model-canvas>
- 5.3. Cogapp digital strategy canvas. <https://www.cogapp.com/r-d/digital-strategy>
- 5.4. EC (2021). Recommendation on a common European data space for cultural heritage. <https://digital-strategy.ec.europa.eu/en/news/commission-proposes-common-european-data-space-cultural-heritage>
- 5.5. Digital transformation in the data space (event of Europeana from November 2022): [Digital Transformation in the Data Space: Measurement and Assessment](#)
- 5.6. Europeana 2022: Culture & Tourism: from a project case study toward data spaces synergies, session at Europeana conference, September 2022: [Europeana 2022: Culture & Tourism: from a project case study toward data spaces synergies](#)
- 5.7. Stack, J. (2013) Tate Digital Strategy 2013–15: Digital as a Dimension of Everything. Available on: <https://www.tate.org.uk/research/tate-papers/19/tate-digital-strategy-2013-15-digital-as-a-dimension-of-everything>
- 5.8. Science Museum Group (2020). Inspiring futures. Strategic priorities 2017–2030: reissued 2020. Available on: <https://www.sciencemuseumgroup.org.uk/wp-content/uploads/2020/05/SMG-Inspiring-Futures-May-2020.pdf>
- 5.9. Selection of case studies from the use of the digital collections of the British Library: <https://www.bl.uk/case-studies?subject=digital%20scholarship>
- 5.10. DARIAH ERIC website (The Digital Research Infrastructure for the Arts and Humanities (DARIAH)): <https://www.dariah.eu/>
- 5.11. Acoustics in cultural heritage (video from Europeana): [EuropeanaTech presents: Acoustics in cultural heritage](#)
- 5.12. Future Museum (2021) Case Cards: Which digital strategies make sense in a museum and how can they enhance analogue formats? https://www.future-museum.com/wp-content/uploads/2021/06/Case-Cards_Which-digital-strategies-make-sense-in-a-museum-and-how-can-they-enhance-analogue-formats.pdf
- 5.13. Ngrams, Applesauce and Billions of Words: Matthew Gray (TED talk): [Ngrams, Applesauce and Billions of Words: Matthew Gray at TEDxBeaconStreet](#)
- 5.14. 50 things you can do. Collections as data. Available on <https://collectionsasdata.github.io/fiftythings/>
- 5.15. Training on IIIF (tutorial, 2018). <https://training.iiif.io/iiif-5-day-workshop/>
- 5.16. Van den Heuvel, H., Calamai, S., Corti, L. (2017). Retrieving Text from Spoken Data. Version 1.0.0. DARIAH Teach. [Video]. <https://teach.dariah.eu/mod/page/view.php?id=687>

6 OSYGY

- 6.1. [SYNTHESIS REPORT ACTIVITIES IN THE DOMAIN OF WOMEN AND INTANGIBLE HERITAGE: International editorial meeting and future activities in the](#)
- 6.2. [Gender Equality: What Does Cultural Heritage Got To Do With It? pdf.](#)
- 6.3. [The role of women in the preservation of intangible cultural heritage - Institut du Genre en Géopolitique](#)
- 6.4. [Celebrating Women in Heritage | World Monuments Fund](#)
- 6.5. [Open Resources - Women Legacy Project](#)
- 6.6. [Making Feminist Heritage Work: Gender and Heritage | SpringerLink](#)
- 6.7. [Gendered Representation](#)
- 6.8. [The Role of Women In Preserving Cultural Heritage - A Review Article.pdf](#)
- 6.9. [REPORT ON HERITAGE INTERPRETATION AND GENDER PERSPECTIVE](#)
- 6.10. [Battle of the sexes as French activists feminise European heritage](#)
- 6.11. [Mainstreaming Gender in the Protection of Cultural Heritage](#)
- 6.12. [The Role of Women's Creativity in the Development of Intangible Cultural Heritage with Creative Tourism Approach \(Case Study: Uraman region\)](#)
- 6.13. [REPORT ON HERITAGE INTERPRETATION AND GENDER PERSPECTIVE](#)
- 6.14. [International Journal of Intangible Heritage: The Status of Women Weavers as Heritage Bearers in Peru - International Council of Museums](#)
- 6.15. [Women's empowerment through the promotion of cultural entrepreneurship in Cambodia | Sustainable Development Goals Fund](#)
- 6.16. [Role of women in conserving social and cultural heritage](#)