Digital presentation and preservation of intangible cultural heritage

O3 - Guide and recommendations for implementation of a system for digitization, presentation, and preservation in intangible cultural heritage

EU-Track (Italy)

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INTRODUCTION

This outcome, “Guide and recommendations for implementation of a system for digitisation, presentation, and preservation in intangible cultural heritage”, aims to describe all the activities realised and the outputs reached during the piloting phase.

This is the result of different tasks completed by the project team, particularly by the Educational and Methodological Team (EMT), who, together with the partner leader of IO3, EU-Track, plan and organised the internal timeline of the IO development and results to be achieved.

First of all, based on the methodologies, contents and the learning environment of the piloting training produced in the IO2, the selection of VET and C-VET users to be involved in four partner countries (Bulgaria, Italy, Latvia and Greece), were carried out.

Afterwards, the target groups selected attended the 30-hours piloting course “Digitalization, presentation and preservation of intangible cultural heritage” delivered through the DigiCult Virtual Learning Environment.

The qualitative and quantitative data were collected in the four partner countries to present the best practices achieved with the DigiCult Framework application during the piloting realisation. The feedback and comments from VET and C-VET users were gathered to draw up a list of recommendations for future transferability and implementation.

Therefore, the outcome is divided into three parts. The first is an analysis of the results achieved and provides a comparison of the expected and the achieved results into all piloting activities finalised with the training and the DigiCult framework application.

The second part is focused on the presentations and the descriptions of the best practices implemented during the piloting phase with the DigiCult framework use in each partner country.

The third part underlines the strengths and weaknesses of the target groups involved and a collection of recommendations related to the future implementation.

Moreover, to allow the replication and the transfer of the experience in other contexts was translated into Bulgarian, Italian, Latvian and Greek.

1. TARGET GROUP DESCRIPTION

The target group involved in the piloting phase was constituted of 154 (including n. 26 Italian, n.36 Bulgarian, n.63 Greek and n.32 Latvian) people enrolled on the training. However, only 152 people have completed the training and filled the two questionnaires, pre-piloting and post-piloting. The sample was constituted of which 85,06% female and 14,94% male. As shown in the following Figure, 57,89% of respondents work in a museum, 15,79% for cultural associations, while 1,97% provided no answer.

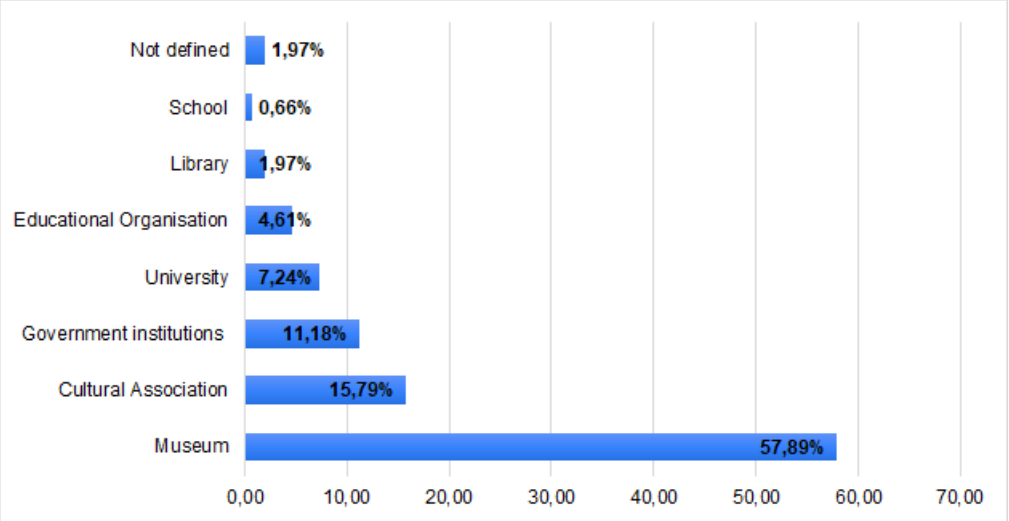


Figure 1 – Organisations/Institutions in which the target group works (Annex 5 – Content Analysis)

The people involved work in these museums and cultural associations as employee/collaborators for 72,35%, as consultant/expert for 21,14% and the 20,33% responsible/manager against a minority as researcher (0,82%), teacher (1,63%), artist (1,63%), students (2,44%) and voluntary civil service (3,25%) while a small group (1,63%) of them have provided no answer (Figure 2).

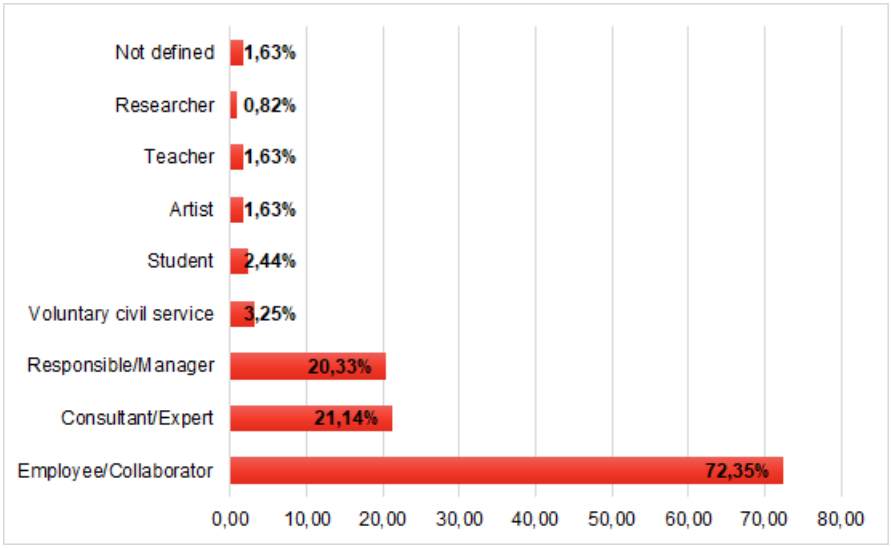


Figure 2 – Role inside the organisations/institutions (Annex 5 – Content Analysis)

The target group involved is young in working in the cultural heritage field (*). Actually, most of them (34,99) work from 0-5 years in their organisation. Only, few people have broad experience (more than 5 years) in the cultural heritage field (Figure 3).

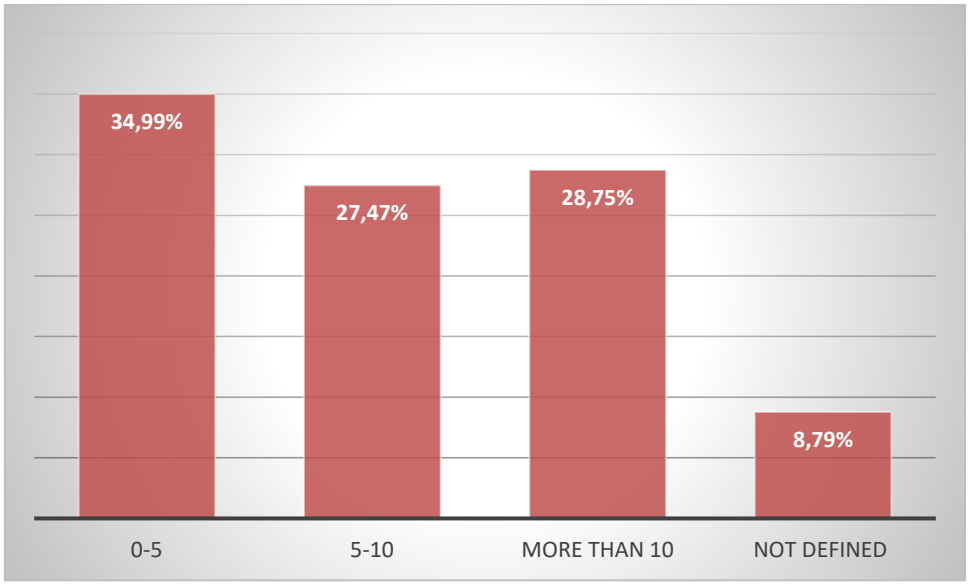


Figure 3 – Numbers of years working in the cultural heritage field

(*) Data source from Bulgarian, Italian and Latvian surveys – No no response from the Greek survey was received. The total of sample units is 91.

2. THE SELECTION PROCESS AND THE PILOTING MANAGEMENT

The selection process in a training course “Digitization, Presentation and Conservation of Intangible Cultural Heritage” was based on the following criteria:

1. Participants in the training are employees from cultural organisations involved in the preservation and digitisation of the intangible culture or educators from organisations providing training in the field of presentation, preservation, and dissemination of ICH.
2. Participants are interested in cooperation opportunities with other cultural and educational organisations. They are willing to promote digital technologies, interoperable formats, common tools, and sector standards for the digital safeguarding of ICH from a long-term and global perspective.
3. Participants want to supplement and improve their digital skills, digitisation and practical knowledge about the digital presentation, storage, and promotion standards related to ICH.

The main target of DigiCult training programme included all culture professionals working with intangible heritage. It is not limited to museologists, but librarians, archivists, record managers, web editors of culture websites, and documentalists and owners/managers of intangible cultural assets were involved with some hesitations.

An important target audience is also students trained or currently studying in the presentation, preservation and dissemination of intangible cultural heritage.

Secondary beneficiaries are also professional networks, line ministries and employers' unions and associations.

However, the most significant target group are museologists from the state, local history and private museums, also from “memory rooms” (often one or group of people who collect historical artefacts certain region and most of them are not accredited) and “collectors room” (one person who collects various things from a particular region, most of them are not accredited).

To reach the target group to be involved in the DigiCult piloting training, several networking channels have been exploited:

- Via e-mails involved all the museums and cultural organisations which have already participated in the survey for the IO1 realisation;
- Personal and Professional contacts of the partners' networks;
- Posting in the Social Networks and thematic groups.

A specific package was created, including a project brochure, piloting course presentation and a dissemination card (Figure 4).



Figure 4 – Dissemination card including in the package for recruiting the DigiCult Training participants

The starting date for the application forms (*Annex 1- Application Form*) collection was in Spring 2021 to create a list with all the people interested in the DigiCult piloting training and the DigiCult Data Model experimentation.

Afterwards, the some partners organised several virtual meetings (Figure 5,6) to introduce and describe the project objectives, the training curriculum, the e-learning objects and the main steps for the training, such as deadlines, questionnaires to be compiled and finalisation of the project work (*Annex 2 - DigiCult Piloting Course Presentation for DIGICULT class*).



Figure 5 – Some moments during the virtual meetings organised to launch the DigiCult Training in Italy



Figure 6 – One moment during the virtual meeting organised for the DigiCult Training in Bulgaria

After completing the pilot course, other online meetings (Figure 8) were held to explain how to proceed with the project work realisation. With the project works, the users tested the DigiCult Data Model (Excel File or through the software set by Bulgarian partners) to digitalise and preserve cultural heritage objects.

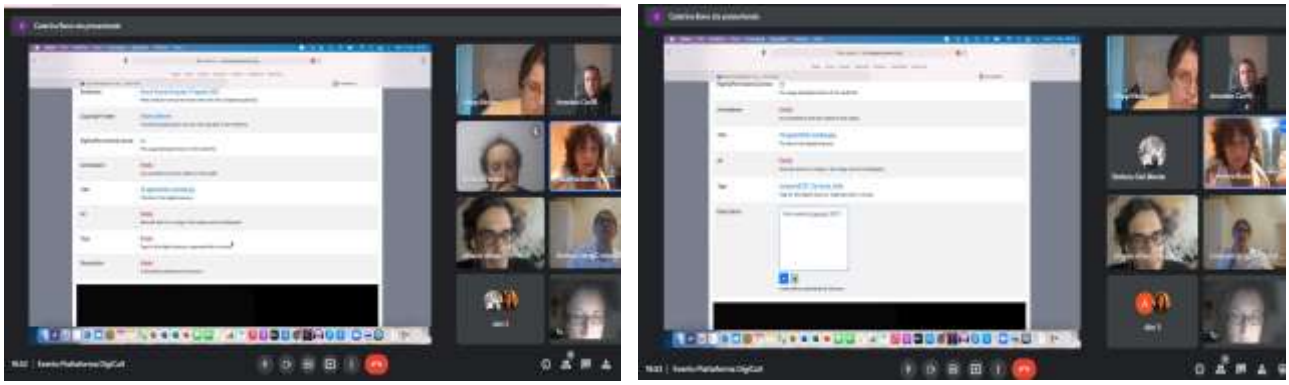


Figure 8 – Some moments during the virtual meetings organised to launch the DigiCult Project Work, including how to use the software.

At the end of the DigiCult piloting, the users received an attendance certificate to recognise the training path followed (*Annex 3 – DigiCult Certificate)*.

In addition, pre-piloting and post-piloting questionnaires were administered to all the participants before and after the training to collect feedback and comments. The results achieved are discussed in the following paragraphs.

3. ANALYSIS OF THE PRE-PILOTING QUESTIONNAIRE

The pre-piloting questionnaire (Annex 4- Pre-piloting Questionnaire) aimed to gather opinions from the participants involved regarding the relevance and the importance of specific knowledge and skills to carry out their professional activities, in particular regarding:

(1) the intangible cultural heritage, in terms of forms, routes and techniques; (2) digitation of text document; (3) digitisation of photographs and images; (4) digitising and editing audio recordings; (5) scanning and editing of video recordings; (6) data storage and management; (7) copyright and data protection.

Most of the users agree that all the topics mentioned are relevant, as shown in Figure 9. However, two subjects, “copyright and data protection”, “digitisation of photographs and images” and “data storage and management” are considered extremely important among the others, respectively with 45,97%, 38,26% and 37,55%.

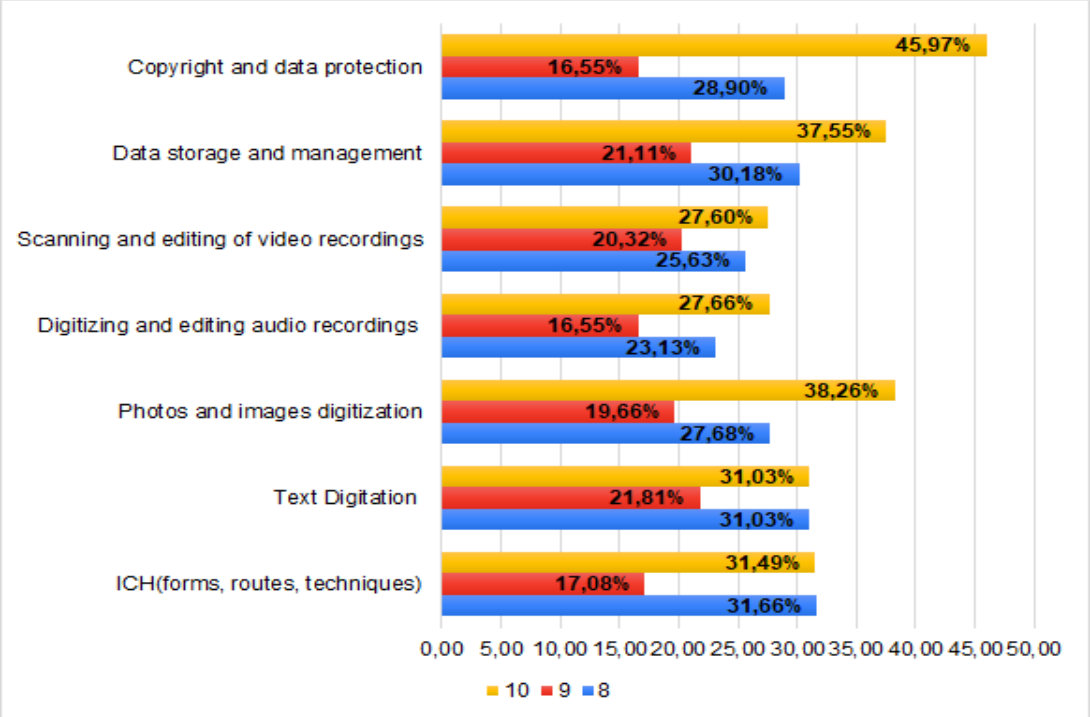


Figure 9 – Data summarises the users' differences in the importance of some topics for the digitation and preservation of ICH objects.

Considered less important but slightly are subjects like the digitization of text (31,03%), video (25,63%), audio (23,13%).

The second part of the pre-piloting questionnaire aimed to reveal the level of knowledge and skills achieved in each domain specified above through a user’s self-evaluation.

The proposed scale for this self-evaluation goes from 1 as “very low” to 10 “excellent” for the following topics:

(1) Legislation on the digitisation of intangible cultural heritage - national and international frameworks; (2) Scanning of text documents; (3) Scanning of photographs and images; (4) Creation, playback and recording of audio information; (5) Creation, production and recording of video information; (6) Organization of data storage and collection management for libraries; (7) Knowledge and use of copyright and data protection.

Based on the answers collected, Figure 10 shows that the users lack knowledge mainly regarding “Creation, production and recording of video information” (26,98%), “Organization of data storage and collection management for libraries” (23,03%) and “Legislation on the digitisation of intangible cultural heritage - national and international frameworks” (18,42%).

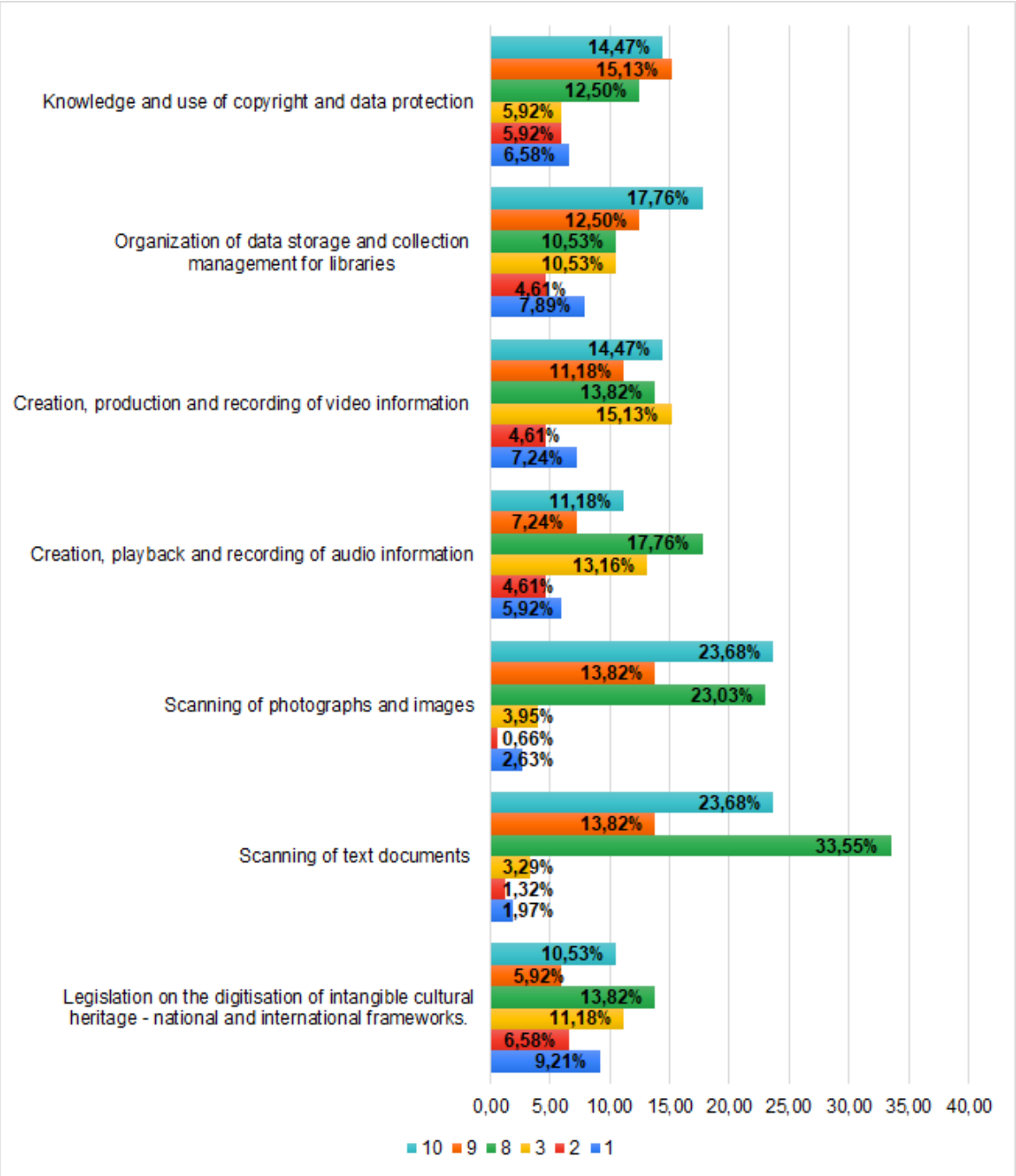


Figure 10 – Data summarising the respondents' low to high levels of knowledge in the topics suggested.

On the contrary, the results show that they are more familiar with “Scanning of text documents” (71,05%) and 60,53% with “Scanning of photographs and images”.

In addition, except for these users who have selected one of the two extreme positions of the scale, most respondents placed themselves in the middle position to underline that they have some average of the topics mentioned but not in-depth knowledge.

4. ANALYSIS OF THE POST-PILOTING QUESTIONNAIRE

After completing the training, the users compiled a post-test questionnaire to help the Consortium collect their feedback and comments on the experience gained (Annex 6 - Post-piloting Questionnaire).

Most respondents (95,14%) underline their very positive benefits from the experiences and knowledge acquired during the learning process (Figure 11) against 2,08% who were not so satisfied by placing their choices on lower scale values (3 and 4).

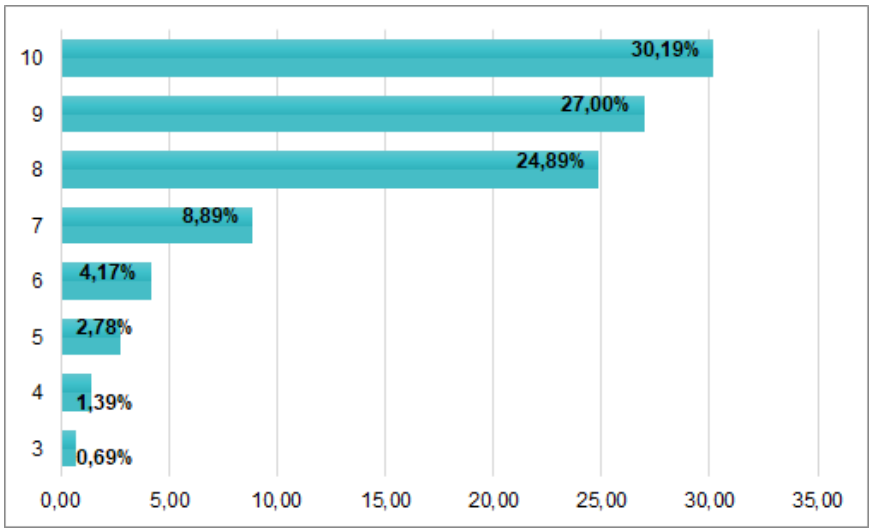


Figure 11 – Level of users' satisfaction with the benefits gained during the DigiCult training.

On the other hand, the organisations/institutions they currently work in, gained a lot (96,52%) from the experience and knowledge acquired during the training process. Only 0,69% provided a negative score (4), as shown in the following Figure.

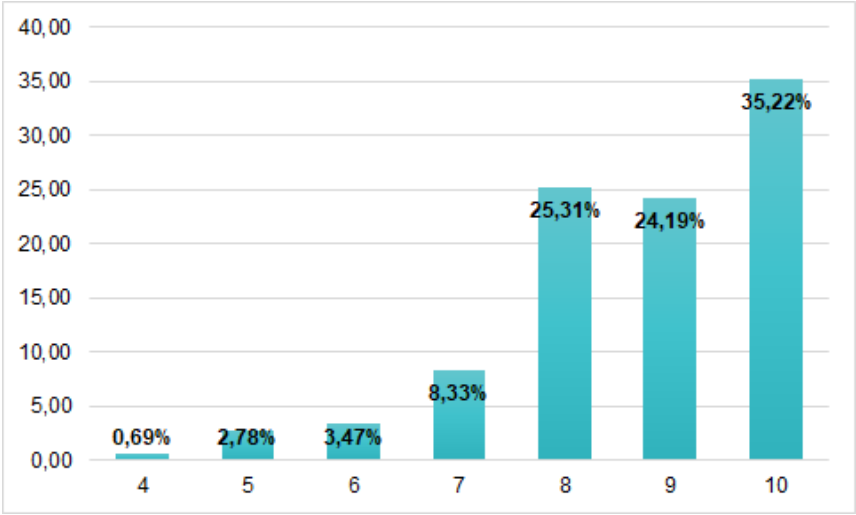


Figure 12 – Level of organisations/institutions' satisfaction with the benefits gained during the DigiCult training.

In the second section of the post-piloting questionnaires, the users have specified the level of knowledge and new skills they have acquired thanks to the participation in the DigiCult training.

As Figure 13 shows, there is a clear improvement compared to the initial data collection through the pre-piloting questionnaire compiled before starting the e-course. Actually, the three topics ("Creation, production and recording of video information"; "Organization of data storage and collection management for libraries" and "Legislation on the digitisation of intangible cultural heritage - national and international frameworks") indicated as the areas with the main lack of skills have achieved a marked improvement respectively with 94,84%, 97,47% and 96,91%.

However, the respondents have shown a general improvement in all the areas studied during the DigiCult training.

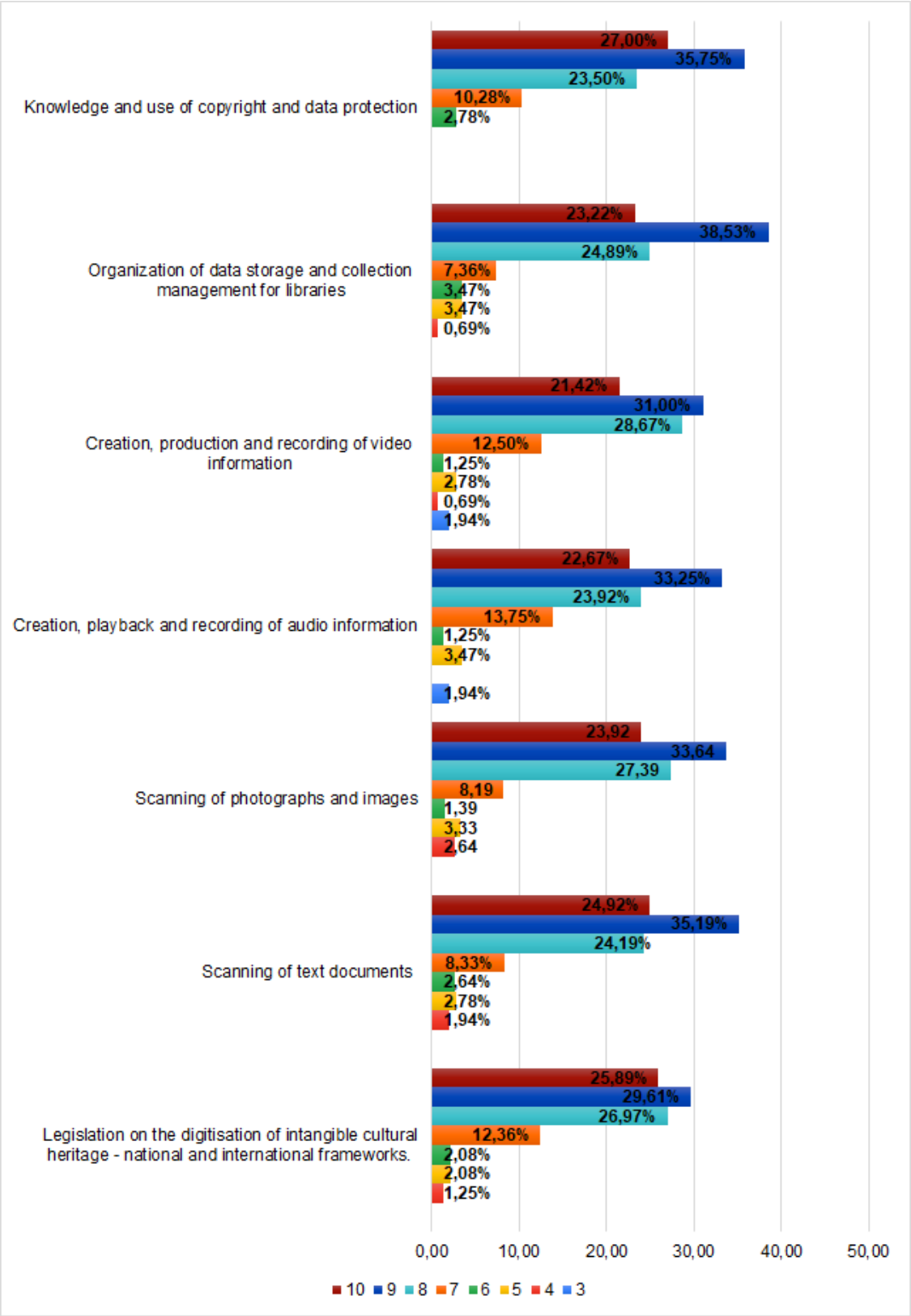


Figure 13 – Data summarising of knowledge and skills acquired by respondents after the training in the topics studied.

The negative data collected are very low: an average of about 1,8% in all the learnt subjects except for the topic "Knowledge and use of copyright and data protection" which

has no negative remark. By comparing these values with the initial ones, the data show that, probably, there are some users in the target group involved, a little bit more experienced than the others in each area indicated. Therefore, their improvement was reduced with respect to their initial training needs.

5. DESCRIPTION OF THE BEST PRACTICES COLLECTED

In the DigiCult Framework, after successfully finishing the e-course “Digitization, Presentation and Conservation of Intangible Cultural Heritage” training, several ICH assets have been digitised using the proposed model and tool in each partner country: Bulgaria, Italy, Latvia and Greece.

5.1 Bulgaria

5.1.1 Nestinarstvo



Title	**Nestinarstvo**
Description	Nestinarstvo (a dedicated fire-dance) is among the oldest and most mysterious rites practised even today by the population of Strandja Mountain in its authentic form. In the ancient village of Bulgari, every year, on the 3rd of June, a celebration is dedicated to St. St. Constantine and Helena, also known as nestinarski igri (nestinar games). In the early morning, the priest blesses the offering dishes –boiled mutton inside the stolnina (a small building for the preservation of the icons, usually found next to or inside the house of the chief of the fire-dancers) dedicated to St. Constantine and Helena.
Date	The first modern testimony of the "nestinarstvo", which appeared in 1866 in the Bulgarian-language newspaper "Gayda" (bagpipes), published then in the capital of the Ottoman Empire, Istanbul, is by the writer Petko Slaveykov.
Copyright	Copyright © - Regional historical museums Burgas
Type of ICH object	Ritual
Type of files	jpeg
Number of images	20
Place	https://www.burgasmuseums.bg/en/encdetail/nestinarstvo-60
Realised	2008
Author	Tsonya Drazheva

5.1.2 Christmas holidays-Koledyvane



Title	**Christmas holidays-Koledyvane**
Description	During the day, while food is being prepared, the young carollers (koledari) start their tour. They are boys aged 12-13, who carry bags and go around the homes of their relatives and neighbours with wishes for health and fertility. For this holiday, the men should select a special log that will keep on the fire throughout the night. It is called "budnik" (English:Yule log) or "koladnik".
Date	2010
Copyright	Copyright © - Regional historical museums Burgas
Type of ICH object	Custom
Type of files	jpeg
Number of images	27
Place	https://www.burgasmuseums.bg/en/encdetail/christmas-holidays-69
Realised	2010
Author	Colin Stewart

5.1.3 Enyovden – Enyo's day



Title	**Enyovden – Enyo's day**
Description	Enyovden is a folk festival, which is being celebrated on the 24th of June – the day of the solstice, also considered as the Christian holiday of St. John the Baptist. On the basis of the celebration is implicated a pagan cult towards the sun and thundering.
Date	2011
Copyright	Copyright © - Regional historical museums Burgas
Type of ICH object	Custom
Type of files	jpeg
Number of images	17
Place	https://www.burgasmuseums.bg/en/encdetail/enyova-bulya-57
Realised	2011
Author	Regional historical museums Burgas

5.1.4 Easter



Title	**Easter**
Description	Easter is a major Christian holiday. According to people's believes, the Easter holidays take a central place in the spring celebration calendar. This event coincides with the revival of nature, the tree blossom and the beautiful spring flowers growth, the celebration of life and the sun, which the red Easter egg symbolises.
Date	2010
Copyright	Copyright © - Regional historical museums Burgas
Type of ICH object	Custom
Type of files	jpeg
Number of images	57
Place	https://www.burgasmuseums.bg/en/encdetail/easter-65
Realised	2010
Author	Regional historical museums Burgas

5.2 Italy

5.2.1 Devozione dei Quindici Sabati (Devotion of the Fifteen Saturdays)



Title	Quindici Sabati del SS. Rosario
Description	The tradition of the Fifteen Saturdays of the Pompeii's Rosary Published in 1937 in Vicenza by the Casa Editoriale Favero, it shows the way of reciting this prayer in many churches of the Dominican Order
Date	01/01/1927
Copyright	Copyright © - Casa Editoriale Favero
Type of ICH object	Book
Type of files	jpeg
Number of images	61
Place	https://drive.google.com/file/d/1v880erNJZMqpmAAA6Ny_YN74y4LedC5D/view?usp=sharing http://ml.burgasmuseums.bg/~/en/logindomain
Realized	09/08/2021
Author	Cecilia Vari

5.2.2 I Colori del Parco della Rimembranza (The Colors of the Remembrance Park)



Title	I Colori del Parco della Rimembranza
Description	A post-abstract painting, 10 meters long and structured in rectangular segments with chromatic variations, inspired by the colors present in the Parco della Rimembranza, one of the places where the Ecosuoni event was held, and by music as a concept. Obviously, in addition to musical colours and the art of organising sounds over time and space, the theories of Wassily Kandinsky (1866-1944) were thought of. Another source of inspiration is the chromatic shades present in the Swedish artist Carl Larsson (1853-1919).
Date	2014
Copyright	Emanuel Hamn Pompili
Type of ICH object	Painting
Type of files	jpeg
Number of images	1
Place	http://ml.burgasmuseums.bg/~/en/logindomain
Realized	04/10/2021
Author	Emanuel Hamn Pompili

5.2.3 Todo-Cambia (Everything changes)



Title	Todo-Cambia
Description	Photo of the event - Ecosuoni 2021 - Todo Change Performance
Date	13/08/2021
Copyright	Arianna Barone
Type of ICH object	Photos
Type of files	jpeg
Number of images	1
Place	http://ml.burgasmuseums.bg/~/en/logindomain
Realized	17/09/2021
Author	Arianna Barone

5.3 Latvia

5.3.1 Experimental ethnography: wood bending



Title	Experimental ethnography: wood bending
Description	Wood bending is a woodworking technique where wood is exposed to steam to make it pliable. This method was popular in all peasant houses in all regions of Latvia at 18-20th century. Photo from video file wood bending 2021.31.08 in Latvia ethnography Open-air museum
Date	31/08/2021
Copyright	Una Bērente
Type of ICH object	video
Type of files	MP4
Number of images	None
Place	http://ml.burgasmuseums.bg/~/en/logindomain
Realized	15/10/2021
Author	Una Bērente

5.3.2 Experimental ethnography: katica example



Title	Experimental ethnography: katica example
Description	The ancient fishing tool used in Latvia territory rivers and lakes to catch fish. 13 august it was built In Juglas lake to see how it works.
Date	13/08/2021
Copyright	Karlis Fogelis
Type of ICH object	Video
Type of files	MP4
Number of images	None
Place	http://ml.burgasmuseums.bg/~/en/logindomain
Realized	15/10/2021
Author	Karlis Fogelis

5.3.3 Tāmnieku dialect

Title	Tāmnieku dialect
Description	There are 5 historical regions in Latvia. Each region is also characterised by a dialect of the language, which has largely disappeared due to the migration of people and the influence of the literary language.
Date	30/08/2021
Copyright	Līga Rimševica
Type of ICH object	Audio
Type of files	MP3
Number of images	None
Place	http://ml.burgasmuseums.bg/~/en/logindomain
Realized	15/10/2021
Author	Velta Skurstene

5.4 Greece

5.4.1 Memory Day – Liberation of Larissa



Title	Memory Day – Liberation of Larissa
Description	On the 23rd of October in 1944 Mimis Tasos Boukouvalas accompanied by the cavalry was the first person from the national resistance who entered the liberated from the Nazis city of Larissa. Although uncommon for the time, photographers and newspapers were there to capture the moment showing the satisfied head of Thessaly's cavalry being honored by the people who threw flowers towards him until he arrived at the central square. The festivities of this day made the front page of the next day's newspaper and they established the 23rd of October as a memorial day for the town of Larissa which is vividly celebrated annually.
Date	23/10/1944
Copyright	Unknown
Type of ICH object	Image
Type of files	jpeg
Number of images	1
Place	http://ml.burgasmuseums.bg/~/en/logindomain
Realized	4/10/2021
Author	Anna Iakovidou

5.4.2 Bouloukia



Title	Bouloukia
Description	On the Saturday before Carnival Day, in Larissa, the custom of "Bouloukia" is revived. Bands in disguise accompanied by musicians with bagpipes, drums, clarinet, guitars, and violins, start from different parts of the city, stirring the people with their songs, jokes, and ribaldry, spreading fun and joy, incorporating older folk customs of the area. The groups make stops in sidewalks and squares, while in the Tachydromiou Sq they present dances and representational customs (the abduction of the bride, maypole, camel, etc.), and end up in the Central Square where a large traditional carnival party is set up.
Date	Saturday before Carnival Day
Copyright	Municipality of Larissa – Mayorship of Culture
Type of ICH object	Image
Type of files	Jpeg
Number of images	15
Place	http://ml.burgasmuseums.bg/~/en/logindomain
Realized	6/10/2021
Author	Maria Nikolaidou

6. FEEDBACK AND SUGGESTIONS FROM THE TARGET GROUPS

Regarding the DigiCult piloting course, the data collected with the post-piloting questionnaire show that most participants (95,58%) underline the quality of the contents and training materials provided during the training. However, only 3,47% of the people have taken a neutral position, and only one participant marked a negative value, as shown in the following Figure:

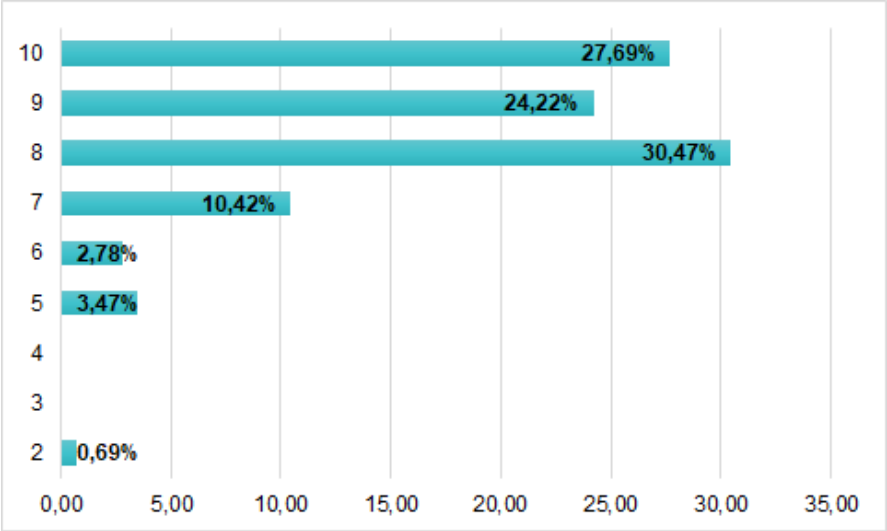


Figure 14 – Data achieved after piloting course completion on the quality of the contents and training materials.

Culture professionals who had a chance to get acquainted with the training contents and VLE reported it as really valuable materials on digitisation processes and technologies, data management, copyright. The subject matters of the learning materials are evaluated as commendable, systematically providing knowledge on all the most important issues.

Another element measured regarding the training designed was the complexity of the learning materials provided. As shown in Figure 15, the respondents found the training materials highly complex against a percentage of 8,47% who didn't reveal such complexity. This was due to the fact that there were specific references in the theoretical part, e.g. regarding the definitions of heritage and the legislation regarding its protection.

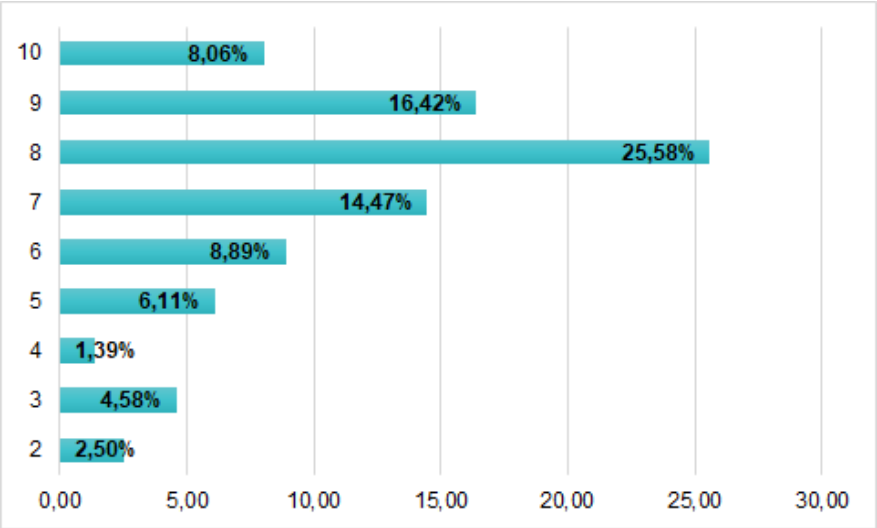


Figure 15 – Data achieved after piloting course completion on the complexity of training course.

The presentations are designed to be visually appealing, the text is successfully structured and can be well mastered. However, sometimes the information in the slides is too detailed and cannot be read during the video narration. Therefore, it is very good that there is an opportunity to review the presentation materials and supplementary text materials again.

It is very convenient to be able to mark which topics have already been mastered. However, some minor technical issues were reported, as the delays (pauses) in some video files or accessibility issues which were resolved pretty quickly.
Adding illustrative videos, such as video tutorials on scanning text documents, taking photos, and processing video and audio files would have been helpful in gaining more practical insight into some topics.

Another suggestion was related to the possibility to organize face-to-face training activities to favour the participants' learning and share process of knowledge and experiences. Unfortunately, the COVID 19 restrictions affected this option. However, according to the participants' feedback, this should be taken into deep consideration for the further editions of the training process.

In summary, the feedback from the participants was quite positive, regarding both the opportunity for them to participate in the training and the theme and content of the program. The most positive evaluation was about the high level of content and materials in the platform.

The strength points underlined of the DigiCult piloting training and the framework designed were as follows:

- It provides step-by-step digital transferring instructions of ICH objects;
- It offers definitions for heritage-related terminologies and a significant number of technological terminologies useful to deal with the professional job in this sector.
- The digitisation guide is user-friendly. However, a certain familiarity with basic audio/visual equipment and media software is a prerequisite.
- The whole training program was asynchronous and everyone had the opportunity to make their own schedule.

In addition, the project team developed software (Figure 16) to catalogue and preserve intangible cultural heritage objects based on the DigiCult Framework Data Model designed. It collects some of the objects digitised by the participants during the piloting phase.



Figure 16 – DigiCult software access for the preservation and cataloguing the cultural heritage objects.

In fact, during the project work implementation, some voluntary users tested the software and some improvements and issues highlighted have been already finalised. However, the testing phase and the use will go on even after the project (Figure 17) and, on the basis of the feedback and comments collected, it will be further adjusted and improved.

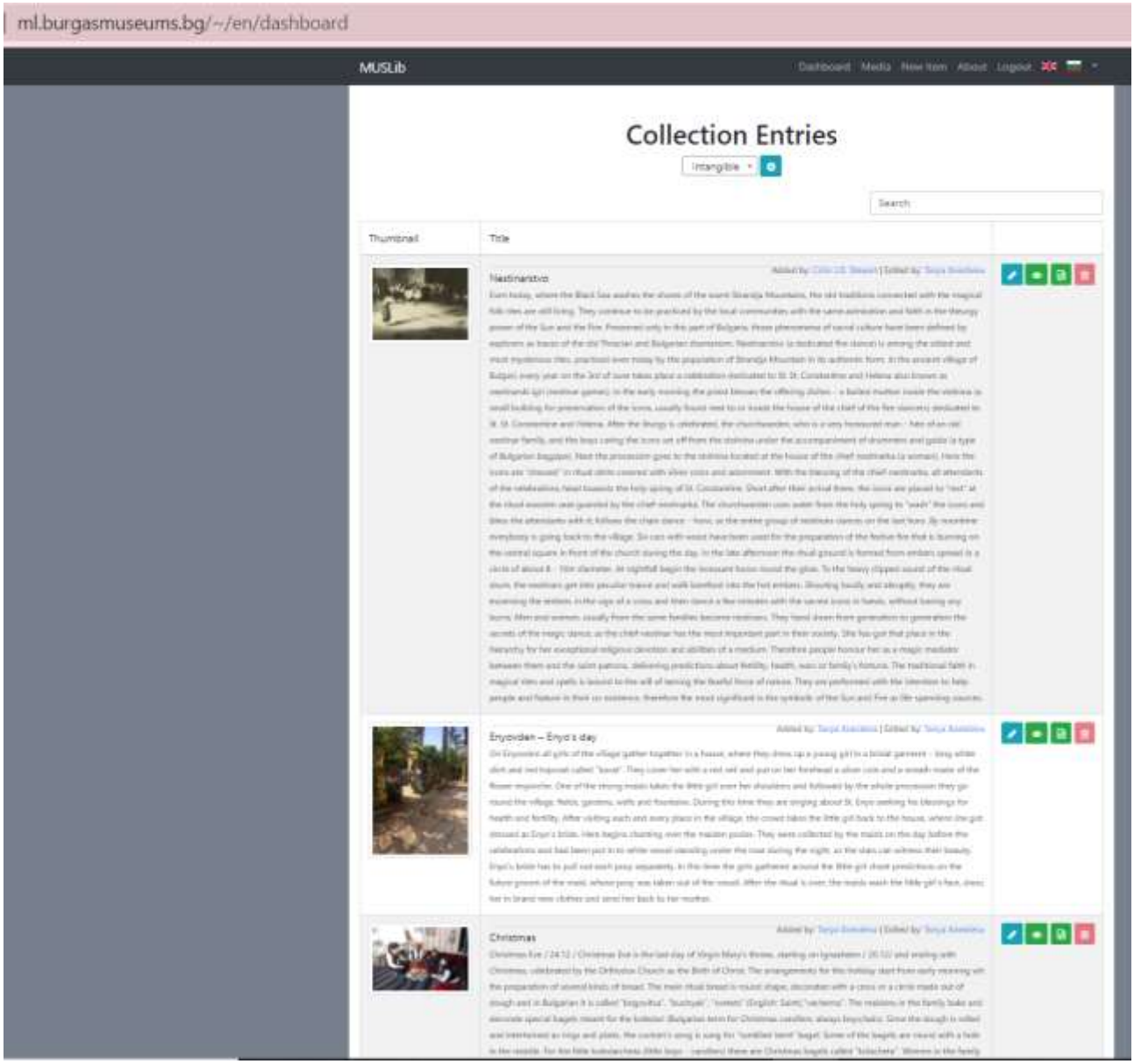


Figure 17 – The cataloguing of the cultural heritage objects inside the DigiCult software.

7. POSSIBLE FUTURE INITIATIVE STARTING FROM DIGICULT PROJECT ACTIVITIES

As underlined by the users, the current education trends in digitisation should be reviewed, and few training courses are proposed on this topic.

In this context, Digicult training platform makes a field preparing for practical work, teaching and research in digitalisation of intangible cultural heritage, its definition and fundamental concepts, legislation regarding ICH digitisation, scanning process and post-processing, archives administration, records management, museums or any other physical or virtual collection or archive-based activity as well as beyond the standard documentary institutions.

Based on the survey administered, 55,11% foresee a possible future practical implementation in the organisations/institutions where they work of what was learned during the course against 19,45%.

However, a consistent number of the respondents (25,69%) remains neutral in their positions. This last issue is probably due to their role engaged in their organisation, given that most of them are employees/collaborators and then they don't have decision-making power.

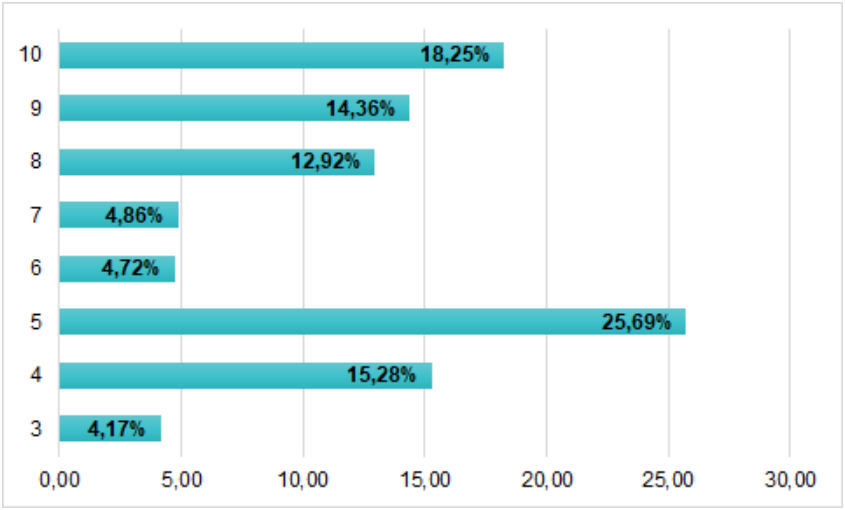


Figure 18 - The possible future implementation of what was learned during the DigiCult training.

In addition, a further implementation should be considered considering the main European priorities set by the Europeana Strategy 2020-2025 and the strategic plan related to empowering the digital transformation of the European culture sector

(https://pro.europeana.eu/page/strategy-2020-2025-summary). This vision is based on the image of the cultural heritage sector powered by digital and a Europe powered by culture, giving it a resilient, growing economy, increased employment, improved well-being and a sense of European identity.

CONCLUSIONS AND FINAL RECOMMENDATIONS

The positive impact on the target groups and the organisation participating in the DigiCult activities has been widely shown.

The DigiCult experience provides the essential and necessary tools for surveying, audio-visual documentation in the field, data processing, and forms of intangible cultural heritage documentation.

In addition to the provision of these technical tools, it offers in-depth information tools that create the possibility of making the reference community grow as a competent community capable of planning on the protection and enhancement of intangible cultural heritage.

Actually, it makes possible a correct and informed approach to the key issues of the protection and enhancement of intangible assets for users with very different levels of initial competence.

However, one of the important recommendations provided by the experts involved is to reinforce the connection with the requests and practices of researchers and information professionals in the context of demo-ethno- anthropological documentation who can help improve the good practices implemented to achieve the best results.

ANNEX 1 – APPLICATION FORM



DigiCult –
Digital Presentation and
Preservation of Intangible
Cultural Heritage
Project No:



Organization Name: _____

Address: _____

Attn: _____

I, the undersigned, hereby_____, Country_____, email_____

REQUIRES

- To participate in the course **"Digitization, presentation, and preservation of intangible cultural heritage"** realised in the framework of the Erasmus+ DigiCult Project Ref. 2019-1-BG01-KA202-062231.

DECLARES

- To be aware that the priority will be given to the participants who will have the following requirements:

1. Full-time employers for at least one year;
2. Have job obligations directly connected with ICH;
3. Have at least basic job-related digital competencies and skills.

- To be aware that data processing is essential for the participation in the training course;
- To be aware that the data provided will be processed in compliance with the EU Regulation 2016/679 "General Data Protection Regulation" and with the current national laws concerning personal data protection. The interested party may exercise the rights referred to in art. 13 GDPR 679/16.

Place and date_____ Signature_____

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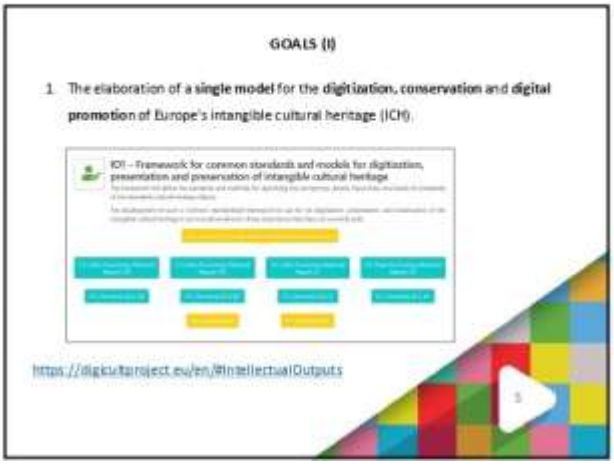
ANNEX 2 – DIGICULT PILOTING COURSE PRESENTATION FOR DIGICULT CLASS













TRAINING ACTIVITIES

1. Intangible Cultural Heritage
2. Digitization of Text Documents
3. Digitization of Photographs and Images
4. Digitizing and Editing of Audio Recordings
5. Digitizing and Editing of Video Recordings
6. Data storage and management
7. Copyright and Data protection





https://digicultproject.eu/moodle/

EDUCATIONAL CONTENT

Multimedia lesson



All materials are available in English, Bulgarian, Italian, Greek and Latvian.



Materials







Powerpoint presentation

FINAL CERTIFICATE

At the end of the training, students will receive a **certificate of participation.**

- The compilation of a questionnaire - before the training activities.
- Participation in training activities.
- The compilation of a questionnaire - after the training activity.



Around **35 hours** (5h for each module).

Complete freedom in using the course, as it is online, but the training activity must be completed **by June 2021**.

PROJECT WORK



https://digicultproject.eu/images/results/ICH-Data-Model.pdf

Duration: **01/07/2021 – 30/08/2021**

ANNEX 3 – DIGICULT CERTIFICATE

Partner organisation's LOGO

DIGICULT

This is to certify that

_____

is awarded this
certificate in recognition of

successful attendance to the course from April 01st, 2021 to June 30th 2021
for a total of 35 hours

Digitization, Presentation and Conservation of Intangible Cultural Heritage

organized in the framework of the project
DigiCult – Digital Presentation and Preservation of Intangible Cultural Heritage
co-funded by Erasmus Plus Programme of the European Union
Project Number 2019-1-BG01-KA202-062231

_____
Partner Organisation

_____
Partner Organisation

Co-funded by the Erasmus+ Programme of the European Union

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ANNEX 4- PRE-PILOTING QUESTIONNAIRE

Before having you actually try out the DigiCult training program ‘’Digital presentation and preservation of Intangible Cultural Heritage’’, we would like to understand the interests you place and current knowledge you have on this type of product.

1. Gender *

   - ◯ F
   - ◯ M

2. Organisation/Institution

_____

3. Role in organisation/institution

_____

4. What is your position?

   - ◯ Employee
   - ◯ Consultant
   - ◯ Other

5. How many years you work in the field of Intangible Cultural Heritage?

_____

6. How important are the following knowledge and skills for you personally while doing your professional activities?

   Knowledge/Skill - Domain: 1 = Extremely unimportant, 10 = Extremely Important

a) Intangible Cultural Heritage – forms, pathways and techniques. *

Extremely unimportant	1	2	3	4	5	6	7	8	9	10	Extremely Important

b) Text documents digitisation. *

Extremely unimportant	1	2	3	4	5	6	7	8	9	10	Extremely Important

c) Photographs and images digitisation. *

Extremely unimportant	1	2	3	4	5	6	7	8	9	10	Extremely Important

d) Digitising and editing Audio Recordings. *

Extremely unimportant	1	2	3	4	5	6	7	8	9	10	Extremely Important

e) Digitising and Editing Video Recordings. *

Extremely unimportant	1	2	3	4	5	6	7	8	9	10	Extremely Important

f) Data Storage and Management. *

Extremely unimportant	1	2	3	4	5	6	7	8	9	10	Extremely Important

g) Copyright and Data Protection. *

Extremely unimportant	1	2	3	4	5	6	7	8	9	10	Extremely Important

7. Please, specify the level of knowledge, considering 1 = Very Low, 10= Excellent

a) Legislation regarding ICH digitisation -National and international frameworks.*

	1	2	3	4	5	6	7	8	9	10	
Very low	○	○	○	○	○	○	○	○	○	○	Excellent

b) Performing text document scanning.*

	1	2	3	4	5	6	7	8	9	10	
Very low	○	○	○	○	○	○	○	○	○	○	Excellent

c) Performing Photograph and image scanning.*

	1	2	3	4	5	6	7	8	9	10	
Very low	○	○	○	○	○	○	○	○	○	○	Excellent

d) Creating, reproducing, and recording audio information.*

	1	2	3	4	5	6	7	8	9	10	
Very low	○	○	○	○	○	○	○	○	○	○	Excellent

e) Creating, reproducing, and recording Video information.*

	1	2	3	4	5	6	7	8	9	10	
Very low	○	○	○	○	○	○	○	○	○	○	Excellent

f) Organising data storage and management of library collections. *

	1	2	3	4	5	6	7	8	9	10	
Very low	○	○	○	○	○	○	○	○	○	○	Excellent

g) Knowledge and use of Copyright and Data Protection issues. *

	1	2	3	4	5	6	7	8	9	10	
Very low	◯	◯	◯	◯	◯	◯	◯	◯	◯	◯	Excellent

Thank you for ypur collaboration!

ANNEX 5 – CONTENT ANALYSIS

Q2 Organisation/Institution

Category	Contents
School	Istituto Comprensivo "Maria Montessori" di Terracina
Museum	Comune di Cernobbio - Museo Villa Bernasconi la casa che parla Bulgarian Museums Ģ. Eliasa Jelgavas Vēstures un mākslas muzejs Valmieras muzejs Muzejs "Ebreji Latvijā" Kalncempju pagasta Viktora Ķirpa Ates muzejs Jūrmalas Brīvdabas muzejs Latgales Kultūrvēstures muzejsImanta Ziedoņa muzejs
Government institutions	Comune di Cernobbio Banca d'Italia Greek Ministry Greek Municipalities Bulgarian government oinstitutions responsible for implementation of cultural policy in teh country.
Library	Libera Biblioteca PG Terzi APS LKA Latvijas kultūras koledžas bibliotēka Rīgas Centrālā bibliotēka
Cultural Associations	EHP Scuola popolare di musica di Testaccio Il Bel Sapere Associazione Amici Diversi Associazione culturale “Sabaudia Culturando” Greek Cultural Management Bulgarian Culture Institution

Q3 Role inside the organisations/institutions

Category	Contents
Teacher	Teacher in the past also Librarian Teacher of music education
Responsible/Manager	Founding partner and active partner Founder and Holder Head of Tourist, Cultural and Sports Promotion Area President Museum Heritage Resources Manager
Artist	Artist

Consultant/Expert	Expert External Consultant
Employee/Collaborator	Assistant to the Tourist Infopoint Employee Partner Collaborator
Voluntary civil service	Voluntary Universal Civil Service Voluntary civil service University Universal Civil Service Volunteer
Student	Student
Researcher	Researcher

ANNEX 6 - POST- PILOTING QUESTIONNAIRE

This questionnaire is to collect your feedback about your experiences in the piloting phase and to analyse this from user experience.

Main challenges and benefits from the course

1 = Very low, 10= Excellent

1. The extent to which YOU have got a benefit from gained experiences or knowledge in the training process.*

	1	2	3	4	5	6	7	8	9	10	
Very low	◯	◯	◯	◯	◯	◯	◯	◯	◯	◯	Excellent

2. The extent to which your ORGANISATION benefits from gained experiences or knowledge in the training process. *

	1	2	3	4	5	6	7	8	9	10	
Very low	◯	◯	◯	◯	◯	◯	◯	◯	◯	◯	Excellent

3. Difficulty level of training content and structure. *

	1	2	3	4	5	6	7	8	9	10	
Very low	◯	◯	◯	◯	◯	◯	◯	◯	◯	◯	Excellent

4. Level of possible future implementation of this training course un your practice. *

	1	2	3	4	5	6	7	8	9	10	
Very low	◯	◯	◯	◯	◯	◯	◯	◯	◯	◯	Excellent

The extent to which you have gained new expertise/knowledge in:

1 = Very low, 10=Excellent

5. Legislation regarding ICH digitisation -National and international frameworks. *

	1	2	3	4	5	6	7	8	9	10	
Very low	○	○	○	○	○	○	○	○	○	○	Excellent

6. Performing text document scanning.*

	1	2	3	4	5	6	7	8	9	10	
Very low	○	○	○	○	○	○	○	○	○	○	Excellent

7. Performing Photograph and image scanning. *

	1	2	3	4	5	6	7	8	9	10	
Very low	○	○	○	○	○	○	○	○	○	○	Excellent

8. Creating, reproducing, and recording audio information.*

	1	2	3	4	5	6	7	8	9	10	
Very low	○	○	○	○	○	○	○	○	○	○	Excellent

9. Creating, reproducing, and recording Video information. *

	1	2	3	4	5	6	7	8	9	10	
Very low	○	○	○	○	○	○	○	○	○	○	Excellent

10. Organising data storage and management of library collections. *

	1	2	3	4	5	6	7	8	9	10	
Very low	○	○	○	○	○	○	○	○	○	○	Excellent

11. Knowledge and use of Copyright and Data Protection issues.*

	1	2	3	4	5	6	7	8	9	10	
Very low	○	○	○	○	○	○	○	○	○	○	Excellent

Thank you for your collaboration!