Deliverable D8.2 – Publicity & Dissemination Plan

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Executive summary

This deliverable describes the communication and dissemination plans of Mingei, outlines how we measure the impact of communication and dissemination, and reports on the communication and dissemination activities that are performed during the first year of the project.

Communicating, disseminating and exploiting the results of the Mingei project are encapsulated within WP8: Inform & Engage. Waag is coordinating Task 8.1: Public Engagement and Outreach, which can be understood as the communication and dissemination tasks. This deliverable D8.2 is part of this task.

We delivered the first version of this document, D8.2.1, in December 2019. A revision of that deliverable, including a revised communication and dissemination strategy, was delivered in May 2020. The version in front of you (D8.2.2) reports on the second year, in Chapter 5. No changes have been made to Chapter 2 to 4 after the revision in May 2020.

Chapter 2 contains an analysis of the current situation, and the challenges and possibilities that the Mingei project offers. Challenges mostly stem from the multidisciplinarity of the project, the consortium and our audiences. The project overlaps multiple disciplines and different levels of expertise; from amateur crafters to academic heritage professionals. There is no general formula for success that suits all audiences, and therefore extra attention will be paid to communicating the different messages to the right audience, in a suitable tone of voice and with a suitable medium of communication.

Chapter 3 entails the strategy that has been designed to successfully communicate the Mingei project. Section 3.1 describes the objectives of Mingei's communication and dissemination: 1) to create awareness around the Mingei project and ensure visibility, 2) to create a deeper understanding and disseminate the research of Mingei, and 3) to channel the audience into taking action, and preparing the audience for exploitation. Furthermore, the communication and dissemination is divided into three phases, that move along with the project: 1) M1-M6: Initial Awareness Phase, 2) M7-M26: Targeted Awareness Phase, and 3) M27-M36: Strategic Phase.

Next, section 3.2 gives an overview of all target audiences to be reached, divided into 7 categories: 1) the general audience, 2) craftspeople, crafts industries and craft educators, 3) museums, curators and conservators, 4) cultural heritage professionals, 5) the tourism sector, 6) researchers and professionals in the field of technology, and 7) storytelling and design professionals. Detailed descriptions of those audiences are included, and an extensive inventory of specific audiences is included in Appendix 7.2.

Subsequently, section 3.3 defines the key messages, communication values and tone of voice. The key messages are divided into three thematic lines of communication: 1) crafts, 2) preservation and 3) representation. The communication content is design along those lines. The descriptive values of communication of Mingei are: knowledgeable, connective, accessible, creative and engaging. Next, these values are translated into the Mingei tone of voice, which includes practical guidelines for consortium partners when they are writing texts as part of the communication of Mingei.

The next section 3.4 outlines all the communication and dissemination activities. The activities include the visual identity, promotional materials such as a poster and leaflet, the project website, website articles that will be written by the consortium, the monthly newsletter, the use of social media, an email campaign, the organisation and participation of presentations, workshops and events, and academic publishing. For each of these activities, the specific objectives, target audiences and content are described.

Finally, section 3.5 summarizes the workflow among the partners within WP8 and defines the responsibilities of the consortium regarding communication and dissemination.

Chapter 4 provides guidelines for the use of metrics to evaluate our communication activities and measure impact.

And finally, Chapter 5 offers an overview of the communication and dissemination activities that have been completed during the second year of the project. It also reflects on the improvements that have been made, and outlines the plans for upcoming year.

Keywords

Communication, dissemination, strategy, target audiences, social media, website, web articles

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Abbreviations

HC	Heritage Craft
CHI	Cultural Heritage Institute

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1. Introduction

The Mingei project aims to digitize and transfer knowledge about both the tangible and intangible aspects of crafts. This covers the preservation, representation, and accessibility of craft as cultural heritage. Crafts include tangible artefacts, materials, and tools, as well as intangible dimensions, such as dexterity, skill, and the relationship between master and apprentice. These dimensions involve traditional and culturally identifying elements of the communities of practice, innovation, and artistic creation. At the same time, they are part of the history and economy of the areas and societies in which they flourish.

Communicating, disseminating and exploiting the results of the Mingei project are encapsulated within WP8: Inform & Engage. Waag is coordinating Task 8.1: Public Engagement and Outreach. Additionally, PIOP is coordinating Task 8.2: Business Models and Exploitation.

The division between communication, dissemination and exploitation will be made as follows. *Communication* refers to communicating about Mingei as a project: e.g. the vision of the project, its content and its process. *Dissemination* explicitly refers to sharing the research that takes place within the Mingei project, its results and publications that impact the research community. Finally, *exploitation* refers to the (commercial) implementation of Mingei's final outcomes, such as the Mingei online platform, that will generate an impact within field of the heritage crafts. Exploitation is not included in this document, yet the communication and dissemination activities will contribute to establishing contact with potential end-users.

Report of the second year

We delivered the first version of this document, D8.2.1, in December 2019. A revision of that deliverable, including a revised communication and dissemination strategy, was delivered in May 2020. The version in front of you (D8.2.2) reports on the second year, in Chapter 5. No changes have been made to Chapter 2 to 4 after the revision in May. They are part of this deliverable in order to offer a complete overview of both strategy and report, yet they can be skipped as well.

In Chapter 5, we report on the activities of communication and dissemination as they have been executed in months 12 to 23, in both a quantitative and qualitative matter. This report gives a general overview of the past year, reflects on the improvements made and highlights the most successful communication activities. At the end of Chapter 5 we explain our focus for the upcoming year.

2. Situation analysis

The Mingei project combines the efforts of an international consortium with partners located in seven different countries in Europe. Partners are experts in different disciplines, varying from academia, to ICT professionals and creative craft communities.

The multidisciplinarity of the consortium, the project and its target audiences lead to a few challenges that emphasize the need for a clear and detailed communication strategy. One of the challenges is the use of a common language style, as partners from different backgrounds are acquainted to semiotics and discourse related to their expertise. The same goes for the target audiences, as they have different levels of expertise and individual style preferences. In order to overcome this challenge, extra attention will be paid to Mingei's tone of voice and key messages (Chapter 3.3).

The multidisciplinarity also emphasizes the importance of selecting the right message and communication medium, in order to reach the specifically targeted audiences. For example, different target groups are active on different social media, and even use the same social media platforms in a variety of ways. As such, it will be a continuous effort to understand the most effective ways for communicating, as there is no general formula for success that suits all audiences. Therefore, the communication and dissemination strategy outlined in Chapter 3 will be evaluated and updated annually, and regular evaluation of content and reach will take place (see Chapter 4).

Table 1. Risks and responses

Risks	Responses
Coordination of communication efforts across the consortium	- Clear management of expectations and responsibilities (see Chapter 3.5) - Monthly communication update to the consortium (send by Waag)
Coherent use of branding and messages across the consortium	- Defining tone of voice and key messages (see Chapter 3.3) - Providing instructions for writing web articles and social media content - Implement the Mingei visual identity and offer templates for different occasions
Building up contact list while compliance to GDPR	- Clear external communication regarding the use of data - Use the Mailchimp Sign-up form to build a mailing list

3. Communication & Dissemination strategy

3.1 Objectives

The following objectives have been set for the communication of Mingei:[1]

Awareness (communicate about Mingei as a project):

- Ensure visibility of the Mingei project and its activities, events and progress, and emphasize our multidisciplinary perspective on the field of heritage crafts
- Raise awareness for the need of representation and preservation of Heritage Crafts amongst all the target groups and start an open, critical conversation about the current movements in the field
- Reach new audiences beyond the direct contacts of the consortium

Understanding (communicate and disseminate about research within Mingei):

- Showcase the potential of new technologies for preservation and representation of heritage crafts
- Propagate the consortium's expertise on heritage crafts in an approachable way
- Inspire European heritage professionals and craft communities to explore new applications of crafts and engage new generations
- Connecting the fields of academics, CHI's, makers and tech, and their respective languages

Action (disseminate outcomes of Mingei, which leads to new behaviour):

- Instigate professional connections and interactions with potential exploitation audiences, stakeholders and end-users.
- Showcase the potential of the Mingei Protocol and Platform to the stakeholders.

The communication strategy is structured in three main phases, that each focus on one of the objectives while the previous objectives remain of importance.[2]

Table 2. Communication and dissemination phases

1. M1-M6: Initial Awareness Phase	2. M7-M26: Targeted Awareness Phase	3. M27-M36: Strategic Phase
Agreeing upon the communication strategy and future activities and breathing initial awareness in the markets for future exploitation.	Create more "targeted awareness" regarding Mingei technologies with key players and potential users and inform the target market about the technological benefits of Mingei.	Maximizing target market and industry awareness regarding the Mingei Online Platform and contributing to project sustainability and exploitation.
Awareness		
	Understanding	
		Action

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[1] Inspired by the levels of dissemination, as defined in: Hampsworth, Turpin, Creating an Effective Dissemination Strategy. An Expanded Interactive Workbook for Educational Development Projects (2000).

[2] At the moment of delivering D8.2.1, we are in M12 and have finished the Initial Awareness Phase and started the Targeted Awareness Phase. The report of M1-M12 can be found in Chapter 5.

3.2 Target audiences

Stakeholders and audiences are of importance to different work packages in a variety of roles within the Mingei project. In order to define the target audiences of communication and dissemination, synchronization with these other work packages is necessary. Within the co-creation strategy (WP 1, Deliverables 1.1 and 1.3), two lists of stakeholders relevant to co-creation have been established. Taking these lists into account, the following list of audiences for communication and dissemination (Table 3) has been created. The audiences are divided into 7 categories: *general*, *crafts*, *museums, CH professionals, tourism, technology* and *storytelling.*

Table 3. Target audiences

Categories	Audience	Description
General	General audience	People with an interest in craft, digitization and museum representation
Crafts	Craftspeople (professionals)	Individuals or members of local and online communities.
	Guilds	Associations active for the safeguarding and promotion of crafts and craft artefacts.
	Craft industries and retail	Artefact creation and collection businesses.
	Crafts enthusiasts (amateurs)	Members of the general public interested in traditional crafts.
	Art school & craft students	People who are learning a trade from a skilled employer or at art school.
	Craft educators	People that practice and teach a craft.
	Artist & makers	Working with both traditional and contemporary crafts
Museums	Museums & CH institutions	Showcasing crafts and craftsmanship
	Conservators, archivists and historians	Conservation departments and conservators
	Curators	Museum and CH professionals
	Museum educators	Staff in charge of educational, public outreach and communication programs
Cultural Heritage professionals	Researchers and Academics	In the field of Cultural Heritage (Humanities)
	Policy makers and governmental bodies	Working on developing and applying policing regarding the digital preservation of tangible and intangible CH.
Tourism	Tourism businesses	Companies that operate in the tourism domain (i.e. tour organisers).
	Tourism professionals	Working in the domain of tourism information, tour guides, etc.
	Visitors and tourists	Interested in traditional crafts and members of the communities in which the museums are active, of all ages and backgrounds.
Technology	Researchers and academics	In the field of ICT, technology and engineering
	Technology professionals	Front/back end developers, motion capture, AR/VR professionals
Storytelling	Storytelling professionals	Filmmakers, animators, game designers and writers
	Design professionals	Concept developers

In order to target these audiences directly, we are continuously listing organizations, institutes, networks and communities that fit within these categories. We are using online collaborative spreadsheets to combine the networks and connections of the consortium, see Appendix 7.2. This inventory is used for multiple activities that are described in 3.4.

3.3 Key messages and values

3.3.1 Key messages

After the first project year, we noticed that some topics are very well represented in our communication (such as Greek crafts history, technical preservation, and 'What' and 'How' questions), while others are not (such as museum presentation and the 'Why' questions that are linked to the Mingei project). We want to establish a stronger, overarching storyline in the Mingei communication. Therefore, as part of the revision of D8.2, we divided the message of the Mingei project into three thematic lines of communication: craft, preservation and representation.

Table 4. Thematic outlines of communication

Theme	Crafts	Preservation	Presentation
Key messages	- What heritage crafts are - What the role of the community is - Why heritage crafts are important	- How heritage crafts can be preserved - Why heritage crafts should be preserved	- How heritage crafts can be presented to a larger audience - Why heritage crafts should be presented to a larger audience
Objective	Creating awareness around existing crafts and the intangible aspects that come with them	Establishing the urgency for preservation, and gaining and spreading knowledge on the technical process of preservation	Emphasizing the need for the Mingei platform and products

This thematic categorization of our key messages serves two functions. Firstly, the categorization makes it easier to manage the communication contributions within the consortium and make editorial choices regarding the content. Secondly, the themes will also become visible on our project website, by the use of tags and colour coding of articles (see 3.4.3 Website), which will make it easier for website visitors to get a grasp of the overarching storyline. In addition to these thematic outlines, a list of key messages has been created to help ensure coherent messaging and quality (see Appendix 7.1).

3.3.2 Values central to project communication

In order to best represent the Mingei project to all target audiences, we have defined the following values that are central to the project communication:

Knowledgeable: The Mingei project combines the expert knowledge of all partners. Together, we are a rich source of knowledge regarding the preservation and representation of heritage crafts. This knowledge

is shared through our communication outlets, without using overly complicated language or professional jargon.

Connective: The Mingei project is a multidisciplinary effort that connects the communities of academia, cultural heritage institutes, creative makers and technologists. This is a unique strength of Mingei that will be emphasized by our communication. At the same time, it offers the challenge to communicate in ways that are both relevant and understandable to all different target audiences.

Accessible: Accessibility links to the multidisciplinary nature of our target audiences. The large variation in prior knowledge of our target audiences compels us to communicate in an understandable, attractive and accessible way on channels that are relevant to our audience and in frequencies that are optimal for these channels/audiences.

Creative: As Mingei is a project that is rooted in the field of crafts, the project communication will centre around creative content and has a playful visual identity.

Engaging: We use (visual) language to engage our audiences and value their input. We do not just send out information; we ask questions and stimulate open conversations (see 3.3.3 Tone of voice).

In line with these values, we have defined the Mingei tone of voice, the key messages and the different types of content.

3.3.3 Tone of voice

One of the challenges that Mingei poses is the coherent use of branding and messages across the multidisciplinary consortium. As all consortium partners contribute to the communication, it is important to have clear guidelines that help them. Therefore, in line with the before mentioned values and objectives, the Mingei tone of voice has been defined as follows.

Table 5. Mingei tone of voice

Do	Do not
Communicate from the perspective of 'we'. Example: "At Mingei, we are working on.."	Do not communicate about 'the consortium' from a third person perspective.
Writing down names and terms in full length is preferable. Example: cultural heritage institutes	Minimize the use of abbreviations. Example: avoid HC, CH, CHI.
Communicate the substance/meaning rather than the specific event/meeting. What are the topics discussed? What are interesting questions to ask? What will be next?	Do not communicate extensively about the circumstances that facilitated the meeting/event.
Take the time to explain jargon and terminology. Example: "Avatars are virtual characters, based on 3-dimensional face and body reconstructions of real people."	Do not use jargon without explanation. Example: "… establish HC representations based on digital assets, semantics, existing literature and repositories, as well as, mature digitisation and representation technologies."
Tell a story and don't be afraid to ask questions. "How do you think this technology can contribute to the representation of that craft?"	Do not state facts without context or discussion. "This technology is used to represent the craft."
Support stories where possible with visuals, such as photos or visuals in the Mingei visual identity.	Do not write long dense texts.

The Mingei tone of voice will be applied to all external communication of Mingei that is aimed at multiple audiences, such as the website, newsletter, social media and promotional materials. Exceptions to the tone of voice will be made for communication activities that are specifically targeted at a single target group, such as academic conference presentations.

The primary language of Mingei is English (UK). Consortium partners can translate Mingei communication outlets, such as the leaflet, into their respective language if that contributes to reaching target audiences.

3.4 Communication & dissemination activities

In the upcoming sections, the predefined objectives, values and key messages are processed into concrete types of content, and tied to the best fitting mediums for communicating towards our target audiences. This strategy takes into account the medium characteristics of communication channels, which refers to both the social norms of the medium and the technical characteristics that define its usage.

3.4.1 Visual identity

What: The visual identity has been developed around the idea of capturing craft, while representing the pilots (glass, silk and mastic) and the technological ambitions of the project. It is inspired by the five values that have been set for the communication: *knowledgeable, connective, accessible, creative* and *engaging*. This resulted in a logo in which the letter M is inspired by an unfolded 'folding measure'. Additionally, key elements in the visual identity are the individual silhouettes that symbolize the different pilots within the project (see Figure 1). These silhouettes allow for creative use while creating a recognizable and recurring style in all Mingei channels and communication materials.

Objectives: The recognizable visual identity contributes to Awareness and ensures visibility of the Mingei project.

How: The visual identity is implemented in the project website, promotional materials, newsletter, social media content and all other communication outlets.

Figure 1. Mingei logo and illustrations of the 3 pilots, designed by Waag

3.4.2 Promotional material

What: A Mingei leaflet (see Appendix 6.8), poster (see Appendix 6.9) and presentation (work in progress) are created as tool for promoting the project. They form the static, informative basis of the project and will be used during conferences and meetings.

Objectives: The promotional materials contribute to Awareness and ensures visibility of the Mingei project.

How: They are written in English (UK), designed with the Mingei visual identity and can be used both on- and offline. The promotional materials are bundled in a press kit that can be used by all partners.

Table 6. Promotional materials

Communication medium	Medium characteristics	Target Audience	Objectives	Types of content
Promotional materials: leaflet, poster & presentation	• Static, informative, professional basis • Useful for conferences and meetings	• All audience categories	• Awareness • Understanding	• Project information • Consortium • Contact information

3.4.3 Website

What: The project website of Mingei (D8.1) has been launched in December 2018. The URL of Mingei project website is: http://www.mingei-project.eu. The Mingei website is structured in general information about the vision, objectives and pilots of the project, information about the project partners, a dissemination section with deliverables, publications, news and events and finally a contact page. Articles (see 3.4.4 Website articles) are also published on the website.

Objectives: Within the communication strategy, the project website is the assembly point of the project on which all information and updates about Mingei will be published. It thus contributes to the Awareness of the Mingei project. Additionally, website articles contribute to the objective Understanding, and later in the project also Action.

How: The first version of the website, D8.1 was submitted in M3 and contains detailed information about the pages of the website. After the development of the visual identity the website was updated beginning of 2019.

Based on the analytics of M1-M15, and in line with the newly developed storylines of communication (crafts, preservation and representation) that are part of this revised strategy, Waag and FORTH will collaborate to improve the project website. The following aspects will be accounted for in the website improvement:

• The project website is targeted at a general audience, as the website might be the first introduction to the project that people will encounter. Therefore, it has to be accessible to people

without prior knowledge about the project. We will rewrite the introduction text on the homepage in line with the Mingei tone of voice (see 3.3.3). The detailed project description will remain at the 'About' page.

- The 3 thematic storylines of communication (crafts, preservation and representation) will be made visible on our project website, by the use of tags and colour coding of articles. This will make it easier for website visitors to get a grasp of the overarching storyline.
- We have a high bounce rate (77% in March 2020), which means that once people are on our website, for example to read an article, they do not look further to other articles or information. This will be improved by previewing other articles at the bottom of an article, in order to encourage visitors to read more. We will also improve the representation of the articles on the homepage. Including a larger preview of the text, will encourage people to click and read the full article.
- The 'Sign up for the newsletter' button will be better visible, somewhere at the top instead of the bottom. This may increase our number of newsletter subscribers.
- Upcoming events will be promoted on a separate list, as an agenda. This list of upcoming events will be included on the homepage as well.

Table 7. Project website

Communication medium	Medium characteristics	Target Audience	Objectives	Types of content
Project website	• Static, informative, professional basis • Overview of the project	• All audience categories	• Awareness • Understanding	• Project information • Website articles • Deliverables • Contact information

3.4.4 Website articles

What: Website articles are the basis of our content planning. These website articles are written by consortium partners or guest contributors, and published on our project website. At least two articles will be published each month. The editorial process is coordinated by Waag.

Objectives: Website articles are a good way to establish a deeper understanding of the project itself, the research that is being done and the results that are realized. They give insight into the overarching storyline in the Mingei communication that shows the ambition of the project. The different formats of website articles enable us to convert the different, sometimes intricate, messages of the Mingei project into captivating multimedia content that accessible for a large audience.

How: We have defined four formats of articles that we will publish regularly on our project website. Some of these formats have been already used in M1-M18, other formats are newly developed for this revised strategy and will be implemented starting in M19. These formats are created to support Waag in the editorial process and ensure the variation of content.

1. Mingei-related updates of partners

Partners write about the progress they are making with their specific tasks. These articles can fall within all themes, depending on the topic of their work. The articles that have been published since August 2019 till April 2020, mostly fall into this category.

2. Informative background stories

    Some of the articles that we have published are informative background stories, for example on the origin of the term 'Mingei'[3] and on the history of Jacquard weaving[4]. Informative background stories mostly fall within the theme of Crafts, but can also be written in relation to the other themes.

3. The bigger picture (new)

    This is a new format which enables us to dive deeper into the 'why' questions of the themes and look at the overarching storylines. Why are heritage crafts important? Why should heritage crafts be preserved? Why should heritage crafts be presented to a larger audience? How does the use of technology for the purpose of preservation shape the possibilities for presentation? We do not have to provide answers, but the Mingei project touches upon all of these questions, and we should publicly discuss our findings and perspectives.

4. In the spotlight (new)

    This is a partly new format; it is based on a category that was previously only published in the newsletter. It means we write about European craft communities and craftspeople, and the context of their work. This is meant to inspire audiences, display the large variety of crafts in Europe and connect these craft communities to the Mingei project. Craft communities and craftsmen will always be contacted before they are featured on our website. This helps us to extend our network to other countries and extend our craft knowledge beyond the pilots of Mingei. A recent example of this format is the article about Limerick Lace, for which we interviewed Gabriela Avram.[5]

Apart from these article formats, news updates, and academic publications will also be shared on our project website. If an academic paper is published, a short abstract with link to the original publication will be published as an article on our project website.

3.4.5 Newsletter

What: Every month, the Mingei newsletter (D8.4) is sent to all subscribers. The newsletter includes at least the two articles that are written by consortium partners that month (see 3.4.4 Website articles). Additionally, news updates and promotion of events will be included.

Objectives: The newsletter is an informative and professional basis for communication. Because the bar to subscribe to a newsletter is quite high in comparison to visiting a website or social media channel, it is likely that most newsletter subscribers are professionally interested in the Mingei project and do have more prior knowledge than the general audience. The newsletter is thus suited to contribute to the objectives of Understanding and Action.

How: The monthly newsletter is created by Waag with input of all consortium partners. Quality control of every newsletter is done by FORTH and PIOP. The newsletter is created with Mailchimp[6] and is based on the Mingei visual identity. Mailchimp automatically keeps track of newsletter subscribers in compliance

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[3] Xenophon Zabulis, On the name of the Mingei H2020 project (2019). http://www.mingei-project.eu/on-the-origin-of-mingei/
[4] Cynthia Beisswenger, The story of Jacquard (2020). http://www.mingei-project.eu/the-story-of-jacquard-weaving/
[5] Dick van Dijk, In the Spotlight: Limerick Lace (2020). http://www.mingei-project.eu/in-the-spotlight-limerick-lace/
[6] Rocket Science Group, *Mailchimp*. https://www.mailchimp.com/

with the GDPR. The subscribe-link is promoted on the website, on promotional materials and is regularly mentioned on social media.

Table 8. Newsletter

Communication medium	Medium characteristics	Target Audience	Objectives	Types of content
Monthly newsletter	• Professional communication outlet • Instigator of website visits	• All audience categories	• Awareness • Understanding • Action (during Phase 3)	• Web articles • News • Spotlight • Reports

3.4.6 Social media

What: Social media offers a good opportunity to create awareness and visibility around Mingei and draw new audiences, beyond the consortium and its' related countries, to the website and newsletter. As such, Mingei has set up a Facebook, a Twitter, a LinkedIn, a YouTube, and an Instagram account. For each of these channels, we developed a specific strategy and content.

Objectives: The social media platforms are used to create awareness, ensure project visibility and reach new audiences beyond the direct network of the consortium. Social media will be used as an instrument to support the objective of Awareness, and partly contributes to a deeper Understanding.

Justification of our social media strategy

Social media platforms are mediums for two-way communication, in contrast to one-way communication outlets such as the project website and the newsletter. This means that social media enables us to interact with our audience, for example by Instagram messages or Facebook comments.

Each social media platform has its own technical characteristics and social codes for usage, which is described in the *H2020 Programme Guidance: Social media guide for EU funded R&I projects.*[7] The popularity of those platforms is slightly different per country and target group. In the *Digital 2020 report* by DataReportal, We Are Social and Hootsuite, it is reported that Facebook is still the dominant social media platform, followed by YouTube and Instagram.[8] Facebook users are more often male (56%) than female (44%), and the platform is more often used by older generations, in comparison to other social media platforms.[9] The technical possibilities of Facebook are extensive, which makes it very useful to share links and direct visitors to our project website.

In comparison to Facebook, Instagram attracts a younger and more female (51%) audience.[10] Due to its image-based nature, Instagram is popular among creative communities and offers solid opportunities to

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[7] European Commission, H2020 Programme Guidance: Social media guide for EU funded R&I project (Version 1.1, 2020).
[8] DataReportal, WeAreSocial and Hootsuite, Digital 2020: Global digital overview. Essential insights into how people around the world use the internet, mobile devices, social media and ecommerce (SlideShare, Version 0.1, January 2020), slide 95.
[9] DataReportal, WeAreSocial and Hootsuite, *Digital 2020,* slides 101 and 108.
[10] DataReportal, WeAreSocial and Hootsuite, *Digital 2020,* slide 128.

establish connections with those communities. Because of Instagram's restrictions on link sharing, it is more difficult to direct visitors towards other channels, such as the website or newsletter.

Twitter and LinkedIn are not as widespread as Facebook or Instagram, yet quite popular among professional target audiences.[11] They both enable link sharing, which makes them attractive to use for promoting website articles. Finally, YouTube is a widespread and popular platform for video sharing. However, creating videos and establishing a successful YouTube channel does require more time and resources, in comparison to creating textual or image-based social media content.

Based on these characteristics of the different social media platforms, we have defined the following division of usage of social media platforms by Mingei. Facebook and Instagram are our main focus. They are both used to inform the general audience about the Mingei project with light content and recognizable visuals. In order to ensure visibility and recognisability, visual content will be created with the Mingei visual identity. The target audience of crafters, creative communities, museums, curators and tourists largely resides on Instagram. Therefore, we will create specific craft-related content for Instagram and aim to use Instagram for establishing connections with those audiences. Twitter and LinkedIn are used to target cultural heritage professionals, academics, policy makers, engineers and other technological professionals.

Finally, YouTube will mostly be used as our online repository for video content. For example, videos that are part of our website articles will be uploaded to YouTube. However, we do not aim to use YouTube as a two-way communication channel, because we do not have the time and resources to make it successful, and the other social media channels better fit our communication objectives.

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[11] DataReportal, WeAreSocial and Hootsuite, *Digital 2020,* slide 95.

Figure 2. Examples of social media formats 'Craft is..' (left) and 'Showcasing heritage crafts' (right) on Instagram
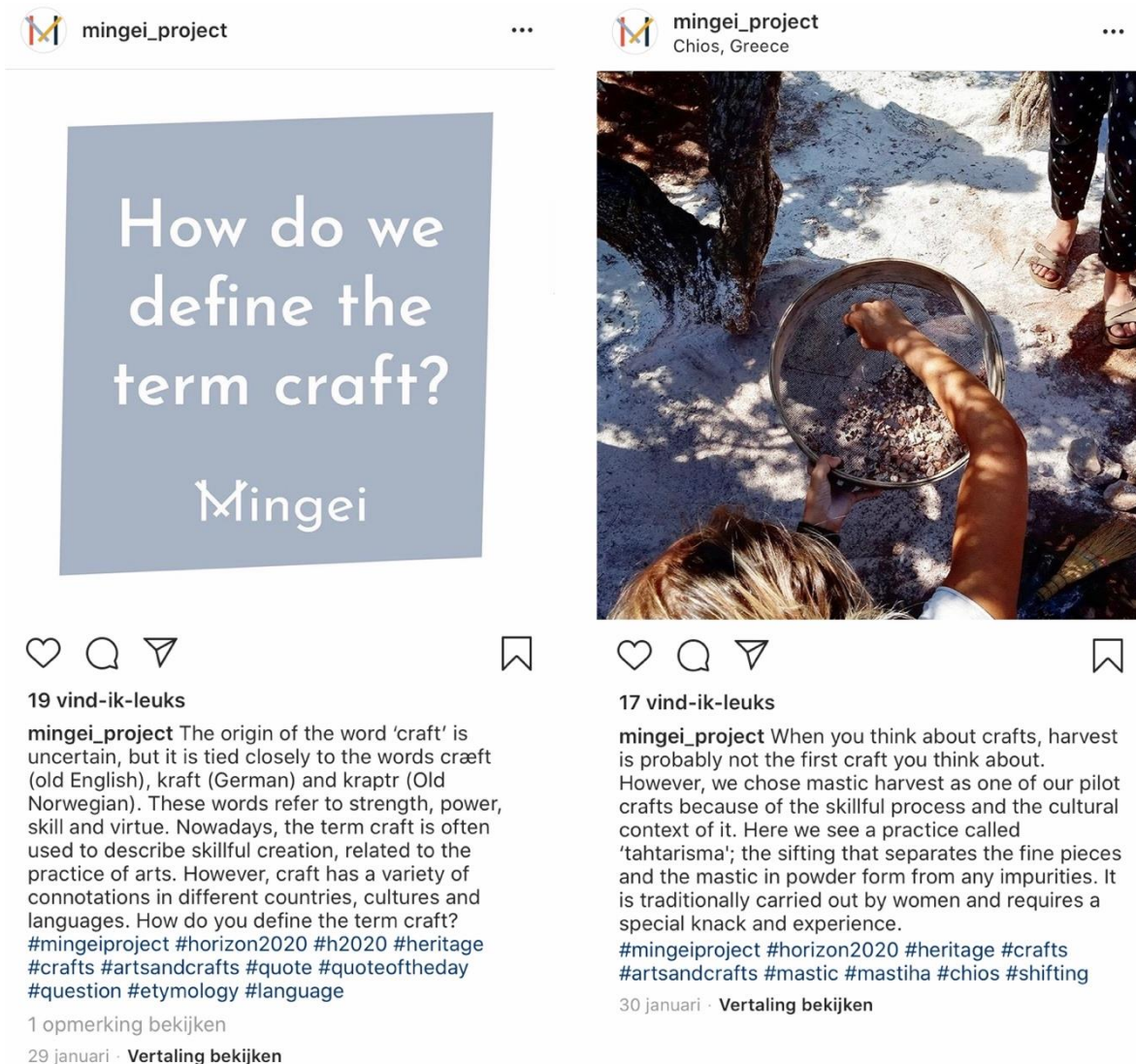
Social media content

Based on the three thematic lines of our communication (crafts, preservation and representation), we have developed the following types of social media content. Some of those content types were already part of D8.2 (December 2019), while others are newly developed for this revision.

- **Linking to website articles:** the promotion of website articles, including a short preview text and image, linking to the website.
- **Linking to (academic) publications:** showcasing our academic publications, including a short preview text and linking to the platform of the (academic) publication.
- **Promoting events and actualities:** announcing events that are organised by, or relevant to, Mingei.

- **Video content:** video documentations, often part of website articles.
- **Showcasing heritage crafts:** showcasing photos (made by consortium members) of crafts and explaining a specific detail of that craft.
- **Future generations** (New category): emphasizing the relevance of preserving heritage crafts by showing contemporary examples of crafters who make use of traditional techniques
- **Craft is..** (New category): Sharing different perspectives on the meaning and function of crafts, by showcasing quotes from experts, and encouraging conversation with the audience.

In line with the social media strategy that we outlined in the previous paragraph, specific content is posted onto specific social media platforms. Not all content is published on all platforms. The overview is outlined in Table 9.

The development of new social media formats is a continuous effort, as content will change along with the phases of the project communication (see Table 2. Communication and dissemination phases).

How: At least twice a week, a post is published on the Mingei channels of Facebook and Instagram. This post is also shared to Instagram stories. Twitter and LinkedIn are updated at least once a week. YouTube is updated whenever there are new videos created. Waag is keeping the content planning up to date in an online collaborative spreadsheet (Appendix 7.3). Social media posts are mainly created by Waag and can also be delivered by all partners and uploaded in the shared Google Drive. After that, quality control is done beforehand by Waag, FORTH and PIOP based on the Guidelines for Social Media (Appendix 7.5). After quality control, Waag schedules all Facebook, LinkedIn and Twitter posts in Buffer[12]. Instagram posts and YouTube videos are published by Waag manually.

Table 9. Social media

Platform	Characteristics	Target Audience	Content
Facebook	- Very broad audience - Widespread popularity - Easy to include weblinks - Both visual and textual - Harder to reach new audiences	General audience	- Linking to website articles - Linking to (academic) publications - Promoting events and actualities - Video content - Showcasing heritage crafts - Future generations - Craft is..
Instagram	- Younger, female, creative audience - Image-based - Easy to reach new audiences with hashtags - Restrictions on hyperlinks	- Crafts - Museums - Tourism - Storytelling	- Linking to website articles - Promoting events and actualities - Video content - Showcasing heritage crafts - Future generations - Craft is..
Twitter	General and expert audience	CH professionals	Linking to website articles

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[12] Buffer, social media management tool (free version). https://buffer.com/

	• Easy to reach new audiences with hashtags • Easy to include weblinks	• Technology	• Linking to (academic) publications • Promoting events and actualities
LinkedIn	• Professional, expert audience • Suitable for longer, textual updates • Easy to include weblinks	• Museums • CH professionals • Technology • Tourism	• Linking to website articles • Linking to (academic) publications • Promoting events and actualities
YouTube	• General audience • Does not instigate much engagement • Mostly usable as video archive	• General audience	• Video content

3.4.7 Email campaign

What: We will set up an email campaign with Mailchimp in order to reach out directly to new audiences, establish contact with potential collaborators and early adopters, and increase our network, newsletter subscribers and social media followers, beyond the consortium partners and related countries.

Objectives: We aim to enlarge and diversify our network, beyond the consortium partners and related countries, and establish relations that have potential for collaboration or exploitation. We also aim to increase the amount of newsletter subscribers, website visitors, and social media followers.

How: In order to successfully increase our outreach to new audiences, we propose the following steps. This is a collaborative process in which all partners partake. The process will be coordinated by Waag.

1. All consortium partners contribute to enlarging the Inventory of Audiences (Appendix 7.2) by naming the craft museums, museum networks, organisations, communities and professional networks in their respective countries. The WP8 team will add audiences beyond the consortium countries and European networks to the inventory. We will also reach out to current and past similar Horizon 2020 projects.
2. The WP8 team writes a short pitch in accessible language (see 3.3.1 Mingei Tone of Voice) about the Mingei project.
3. In collaboration all partners, we define what the Mingei project offers to specific target audiences. For example: if we reach out to craft communities or museums, what is in it for them? What is our message?
4. Based on the pitch, we will create a general email campaign. This campaign is meant to inform specific organisations, museums and communities about the Mingei project. It can contain general information about the project, past articles and visuals. The layout of the email will be created with Mailchimp, but it will not be sent through Mailchimp.
5. The campaign will be manually sent to contacts that we are collecting in the Inventory of Audiences. Emails should be accompanied with a personal message (to clarify what's in it for them) and a call to action (what do we want from them). This is in compliance with the GDPR: we will not be sending mass-email and the contacts that we collect manually will not be imported into Mailchimp.

6. After the first contact is established, we will look into opportunities for collaboration, co-creation or possibilities to share knowledge or experience.

3.4.8 The media and popular publications

What: We will regularly contact regional, national and international relevant media with press releases and project results. We will also send in the most interesting website articles (see 3.4.4) to other non-commercial, relevant publishing platforms, such as online craft magazines or blogs.

Objectives: We aim to increase the visibility and awareness of the Mingei project by tapping into the reach of media and other publishing platforms. Publishing our website articles on such platforms will increase the understanding of our project and distribute our key messages towards the general audience.

How: Projects results or milestones will be shared with the general audience through press releases, that will be sent towards the regional, national and international relevant media.

Additionally, we will regularly send in the most interesting website articles to other non-commercial publishing platforms, such as online craft magazines, blogs and EU-related publishing platforms. Relevant newsletters run by those platforms may also offer opportunities for publication. The formats of 'Informative background stories' and 'The bigger picture' seem to be the most suitable for publication on other platforms. These types of articles are especially interesting to read for people who do not know yet about Mingei, but are interested in heritage crafts, preservation and representation. Cross posting them on other platforms will increase the outreach of Mingei and redirect new audiences towards our website. A list of potential platforms and mailing lists has been added to Appendix 7.2.

3.4.9 Presentations, workshops and other events

What: All consortium partners, and especially the ones that partake in research, have the responsibility to take part in conferences and events, and organise workshops, to present or promote Mingei.

Objectives: Presentations, workshops and events are opportunities to achieve a deeper Understanding of the project and instigate Action. They are especially targeted at expert audiences, such as museums and HC institutes, academics and researchers and the ICT community.

How: An online collaborative spreadsheet is used to keep track of upcoming events and opportunities for communications. This is a living document, to which all partners contribute events and opportunities that are relevant to Mingei. Partners need to indicate whether they are attending these events and describe the type of activity they are planning to perform.

Afterwards, partners need to keep track of events they attended or organised where dissemination activities about Mingei have taken place. This should be entered in the Log of Communication & Dissemination activities that will be shared with all partners via monthly email reminders.

3.4.10 (Academic) Publications

What: As the academia is an important target audience for the dissemination of research results and the developed technology, publishing articles in academic journals and other professional publications will be an on-going activity by all research partners of Mingei.

Objectives: Academic and professional publications largely contribute to Understanding in the academic field and may instigate Action among stakeholders.

How: As all research partners within Mingei have experience with (academic) publishing, they are trusted to execute this activity in their usual way. Partners will update Waag about their published publications. All publications should be entered in the Log of Communication & Dissemination activities. The various citations tools and methods will be used to measure the impact of publications as part of WP7. If an academic paper is published, a short abstract with link to the original publication will be published as an article on our project website.

3.5 Consortium contribution & collaboration

3.5.1 Consortium contribution

All partners are responsible for communicating and disseminating the Mingei project within their own audience. For the Project Proposal[13], all partners have created an individual dissemination plan that is summarized in Table 10.

Table 10. Individual partner dissemination plans

Partner	Individual dissemination plan
FORTH	FORTH will disseminate the results of Mingei in relevant Computer Science, Computer Vision, Human Computer Interaction, and Digital Heritage international conferences, workshops, and journals.
ARMINES	The Centre for Robotics of ARMINES will demonstrate and disseminate the results to industrial partners from the sector of the Creative Industries and through the educational modules of its international Post-Master's Degree AIMove (AI & MOVEment in industries & creation).
CNR	CNR will disseminate the results in relevant international conferences and journals related to the semantic web, storytelling, and narratives.
MIRALab	MIRALab will disseminate the results of Mingei in relevant international conferences and journals related to populated VR and Heritage environment and participate in international workshops to promote the results.
Waag	Waag will communicate and disseminate Mingei's results to their strong national and international audience, which will be kept informed on Mingei through the institute's website and (social media) channels, its weekly public program and by attending international events related to museums, co-creation, education and maker culture.
Imaginary	Imaginary will disseminate activities and results in several ways: regular social media coverage, monthly company newsletter reaching a 2.500 worldwide audience, game and VR forums, and general company dissemination activities.
PIOP, CNAM and HDS	Each of the cultural heritage institutes (CHIs) participating in the consortium will be a living dissemination point during and after the end of the project through the maintenance of the infrastructure and technological developments of Mingei and their usage for offering more immersive craft inspired experiences and training to their visitors.

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[13] Zabulis, Xenophon et al., Project Proposal Mingei SEP-210507044 (2018), Table 2.2.1.1.b, 44.

Project partners provide a page or a section on their own website about the Mingei project, with a link to the project's website. Partners are furthermore encouraged to promote Mingei activities and outcomes via the communication channels they have in place, such as blogs, RSS feeds, newsletters, news releases, annual reports, and social media accounts.

Partners are encouraged to follow, like and share social media posts of Mingei. Apart from Mingei's official channels, all partners are encouraged to use their own (business) channels to promote Mingei. In that case, please mention the Mingei account, use the tag #mingeiproject and #h2020 and include the website mingei-project.eu in relevant posts to generate awareness among the different target groups. Especially when a partner has provided a web article, announcement or report that is published on the Mingei channels, it is expected that the partner itself reposts or republishes this on its own channels. This ensures the visibility of Mingei within the direct network of the consortium; each partner will reach their own main target audience via these channels.

During events, partners are encouraged to post on social media about the events they are attending as they are happening. This should be done both on the Mingei channels (content can be sent to Waag) and on the partners' own channels using #mingeiproject and, if possible, tagging @mingeiproject. After events, partners are encouraged to write a report about the event they have attended, that can be published on the website.

In addition to these individual activities, all partners have responsibilities regarding the content that is described in Chapters 3.3 and 3.4. Each partner is required to regularly write a web article, report, announcement or news update. The Guidelines for web articles are created to help partners in providing the right content (see Appendix 6.4) Additionally, social media posts regarding the work, progress and events of partners can be delivered to Waag.

All communication and dissemination responsibilities and tasks of partners have been summarized into clear instructions in Appendix 7.4. All activities that are executed by partners – outside of the official Mingei channels – need to be reported. This has to be done by filling in the Log of Communication & Dissemination activities (see Appendix 7.6). Regular reminders of this log will be sent out by Waag.

3.5.2 WP8 Collaboration

Within WP8, Waag, PIOP and FORTH are closely collaborating. Waag is responsible for Task 8.1: Public Engagement and Outreach. FORTH is responsible for the quality control of this task. PIOP is WP leader and responsible for Task 8.2: Business Models and Exploitation. We use a Google Drive folder to collect content, social media posts and documentation of events (photos and videos). The table below outlines the exact distribution of tasks and responsibilities, in order to streamline the collaboration.

Table 11. WP8 collaboration

Waag (8PM)	FORTH (2PM)	PIOP (1PM & WP leader)
Sent email to consortium: request additional content, reminder to fill in log, encourage to share/like/etc.		
Coordinate contributions by partners (web articles, reports, newsletter contributions, etc)		
Curate and edit content provided by partners, submit to Google Drive	→ quality control	→ quality control
Publish content on website		
Create newsletter and send test email	→ quality control	→ quality control

Publish newsletter and save as PDF		
Create social media posts from content and submit to Google Drive	→ quality control	→ quality control
Schedule and publish social media posts for upcoming month		
Log analytics of WordPress, newsletter and social media channels		
Evaluate analytics and impact every quarter of the year		

4. Measuring success & impact

In order to keep track of the reach of communication and dissemination and calculate the impact that is made, the following analytics are collected every month. Google Analytics has been set up for the project website. For all other communication channels, the inbuilt tools for statistics will be used.

Table 12. Collection of analytics

Website (Google Analytics)	Newsletter (Mailchimp)	Facebook	Instagram
- Users - New users - Readers per article - Sessions - Numbers of sessions per user - Pageviews - Pages per session - Avg. Session duration - Bounce rate % of top 5 countries	- Subscribers this month - Opened (amount) - Opened % - Clicks (amount) - Clicks %	- Total page likes - New page likes - Post reach - Post engagement % of top 5 countries % of gender % of age categories	- Total followers - New followers this month - Website clicks - Total amount of likes on posts - Total amount of comments on posts % of top 5 countries % of gender % of age categories
Twitter	**Youtube**	**LinkedIn**	
- Profile visits - Total amount of followers - New followers - Tweet impressions - Mentions	- Total amount of views (on all videos) - Total amount of thumbs up (on all videos)	- Followers - New followers this month - Page views - Mentions % of visitors per field of expertise	

Collecting these statistics will help us to evaluate the effectivity of our communication activities in relation to our objectives Awareness, Understanding and Action. Especially metrics regarding audience demographics are valuable to check if we have reached the target audiences. As we have just started evaluating metrics in September 2019, we are not able to set numerical goals yet. However, we will keep a close eye on the statistics and evaluate the progress monthly.

4.1 Awareness

The first goal is to make all target groups aware of the Mingei project, its research and its pilots. To measure the success of this goal, we will monitor our website visitors and the number of followers on Facebook, Twitter, Instagram, LinkedIn and YouTube, along with the reach of our posts on these channels. To evaluate whether we are reaching all target groups, we are monitoring the demographics of our audiences and look at the division of age groups, country, gender and field of expertise (LinkedIn).

4.2 Understanding

The second goal is to reach understanding about the project, the research and the developed tools within our target groups. To establish whether we succeeded in this goal we will monitor the newsletter subscriptions and the readers of the website articles, as these represent the people wishing a deeper understanding of the project.

With regard to academic publications we will monitor how the work is picked-up by other research, e.g. through monitoring citations to the papers published. Events, workshops and presentations are also important means to reach understanding. The number of events will be monitored, while we also keep track of the amount and type of participants that attended these events. These metrics are collected through the Log of Communication & Dissemination activities (Appendix 7.7) to which all partners contribute.

Aside from these quantitative measurements, we will look at the contents of comments, retweets and messages on all social media channels to establish whether we succeed in creating a dialogue in the cultural heritage community.

4.3 Action

Our last goal is to generate action from the targeted audiences, as preparation for exploitation. In collaboration with PIOP, who is coordinating the task of Exploitation, we will design indicators for success.

5. Report & evaluation

In this part of the document, we will report on the activities of communication and dissemination as they have been executed in months 12 to 23. Halfway the second year of the Mingei project, we have improved our strategy to increase our reach, generate visibility of the project, and achieve widespread understanding of Mingei's aims and approach among our target audiences. This report gives a general overview of the past year, reflects on the improvements made and highlights the most successful communication activities.

5.1 Website

The project website, www.mingei-project.eu, remains our basis of communication and dissemination. Figure 3. reports on the general statistics of the project website. It shows a clear increase in users, page views and sessions. In October 2020, the numbers have even doubled, which is due to the coverage of Mingei on Euronews (see 5.5 Mingei in the media).

Figure 3. Mingei website statistics, including users, sessions and page views
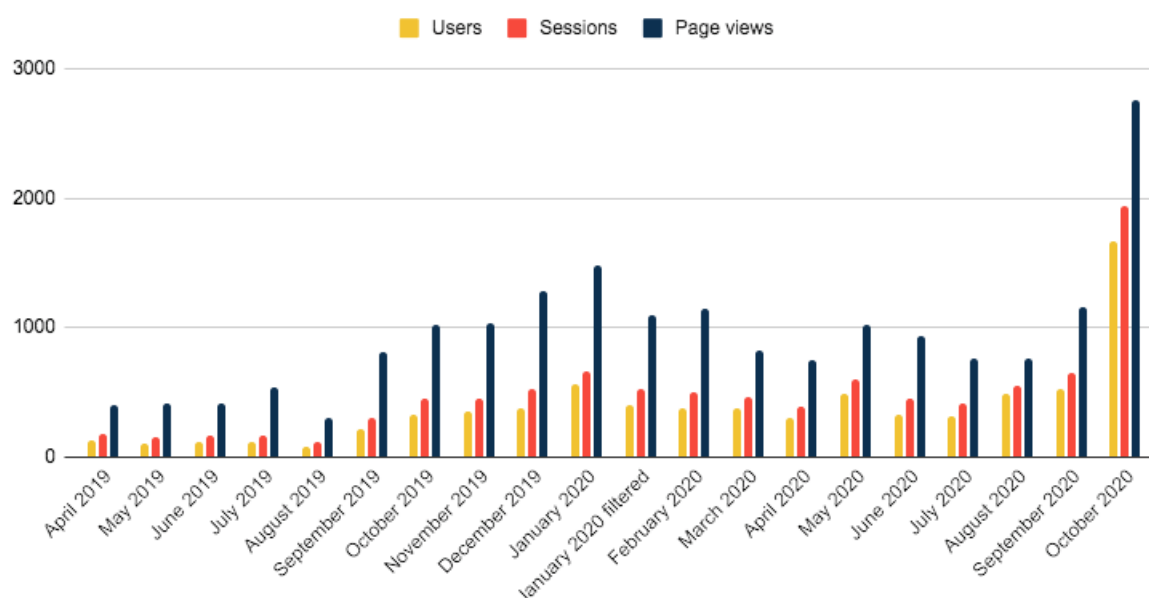
5.1.1 Website articles

Since July 2019, we published at least 2 articles every month. After the revision of the deliverable D8.2 in May 2020, as described in chapter 3.4.4, we strategically redesigned the formats and divided those articles in 3 thematic categories: crafts, preservation and representation. We used 4 different formats of articles: 1) Mingei-related updates of partners, 2) Informative background stories, 3) The bigger picture and 4) In the spotlight. These thematic categories and new article formats have been internally communicated with all partners, which has been a successful strategy to enlarge the variety of article types and subjects and increased the quality of writing. The statistics on website articles in Figure 4 show that the improvement of articles has resulted in an increasing amount of article views per month, especially compared to the first project year. The profound, relevant and comprehensible articles that have been written by all partners regarding the different aspects of Mingei, are successfully contributing to the aim of achieving an understanding of the Mingei project among our target audiences.

Figure 4. Total amount of article views per month
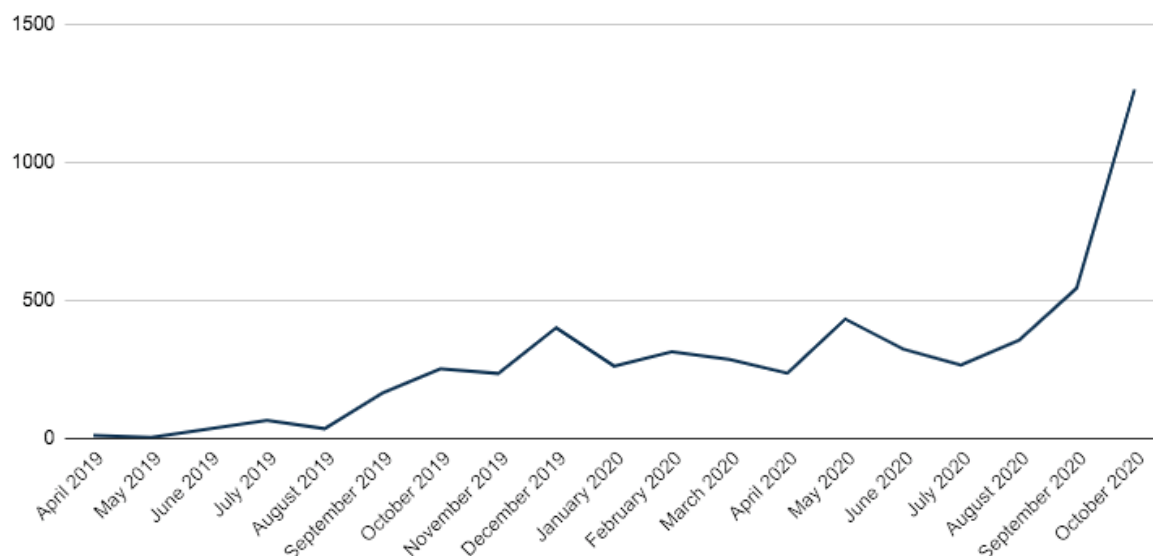
In Table 13 below, all published articles are listed and sorted by month of publication. Please note that if an article is placed lower on the list, it has consequently been online for a smaller period of time. Therefore, the page views cannot be compared equally. For example, the article "On the name of the Mingei H2020 project" is the best-read article with a total of 988 views. This article has been online for over a year, yet it is still being read between 50 to 100 times every month. It is promising to see that this article leads to such website traffic, most likely because it appears in Google results when people search for the meaning of the term 'mingei'.

The two most recent articles, published in October 2020, "Mingei on Euronews" and "In the Spotlight: woodworker Nikos Manias" have both been very well read in only 1-month time: respectively 388 and 385 times. The amount of views is likely to grow over the upcoming months.

Table 13. Website articles, listed in order of publication date

Website articles	Month of publication	Total Page views
Co-creation and crafts in Krefeld	March 2019	54
Reproducing a carafe from 1842: the glass master's gestures	June 2019	93
"The countless aspects of beauty" at the Chios Mastic Museum	July 2019	75
Crafts ontology by CNR	July 2019	127
On the name of the Mingei H2020 project	August 2019	988
The creation of virtual avatars	August 2019	155
The power of co-creation	August 2019	45
New richness at the museum: AR & VR apps	September 2019	540
Digitizing crafters' motions by ARMINES	September 2019	132
Mingei's consortium meeting & activities on Chios	September 2019	132
Multidisciplinary collaboration in reproducing a glass carafe	October 2019	179

"Tradition meets Trend" at the Silk Museum	October 2019	66
Silk: the dream fabric	November 2019	207
Impact is everywhere	January 2020	52
In the spotlight: The pottery experience at Keramion	January 2020	166
Between crafts and computer science	February 2020	37
Mastic villages on Chios	February 2020	281
Virtual reenactment of loom weaving	February 2020	104
The story of Jacquard weaving	March 2020	174
In the spotlight: ceramist Stelios Stamatis	March 2020	110
In the spotlight: artist Eirini Linardaki	April 2020	141
In the spotlight: Limerick Lace	May 2020	183
Movement sonification for glass blowing handicraft	May 2020	94
Immersive gaming at heritage sites	June 2020	87
Teaching glass technology in the 19th century	June 2020	36
The Mingei approach	July 2020	109
If the harvest fly does not sing (chapter 1)	July 2020	40
In the spotlight: glassblower Thibaut Nussbaumer	August 2020	163
On adventure in the museum	August 2020	64
The forgotten vocation of pattern design	September 2020	49
Grab your kenditiria to go to the mastic trees (chapter 2)	September 2020	42
Mingei on Euronews	October 2020	388
In the Spotlight: woodworker Nikos Manias	October 2020	385

Highlight: In the Spotlight

As previously explained in Chapter 3.4.4, one of the new category of articles is called 'In the Spotlight'. During the past year, we have published 6 of these types of articles, which featured crafters and craft communities from all over Europe (see Figure 5). The goal of this type of article is two-sided: we aim to inspire our audiences and display the large variety of crafts in Europe, and it gives us the chance to connect these craft communities to the Mingei project and increase our reach.

For each 'In the Spotlight' article, the crafter or craft community was contacted and interviewed. After publication, the article was promoted and shared within their community as well. As we expected, this strategy has indeed been successful in extending our network and reach to other countries, and has extended our craft knowledge beyond the pilots of Mingei. The articles are generally well-read and receive positive engagement on our social media channels. As such, we are excited to continue interviewing crafters and share their knowledge and experience. A list of potential interviewees is part of Appendix 7.2, the Inventory of Audiences, of which individual crafters in Europe are part. All project partners can submit crafters to this list to be interviewed, and all partners are encouraged to interview crafters that they already have contact with.

Figure 5. Screenshots from the 'In the Spotlight' articles

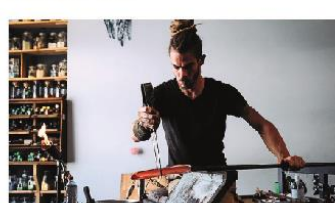**In the Spotlight: woodworker Nikos Manias**
October 26, 2020 · Edit

The Mingei team visited Axos, a mountainous Greek village located on the northern slopes of Psiloritis Mountain, known for its history and its rich tradition. There, we had the opportunity to meet and interview Nikos Manias and Niki Koutantou, who are the owners and the inspirers of a family owned workshop of carpentry. Nikos and Niki, driven by their love for authentic products and making use of the twenty-five-year experience of Nikos, took the initiative one year ago to start the construction of wooden products that could be used every day by people. They started making a rich variety of handmade, wooden handbags, and sell them to locals and tourists.

In this video, Nikos and Niki tell about their carpentry workshop. English subtitles are available in the settings, at the bottom of the screen.

In the Spotlight: glassblower Thibaut Nussbaumer
August 4, 2020 · Edit

When Thibaut Nussbaumer fell from a horse in his teenage years, he had no idea at the time that it would set him on a path to becoming a distinguished member of an exciting new wave of artists working in one of the more elusive craft-making niches: glassblowing. His arm broken from the fall, Thibaut received doctor's orders to employ his hands with some tactile tasks in the service of regaining his dexterity. As well as practising piano, one of his tasks was learning to work with clay, which instilled the spark of a love in him of working with tangible crafts. Waag's Harry Reddick spoke to Nussbaumer, founder of glass atelier TiPii in Toulouse, about his love for crafts and the importance of passing on his knowledge and skills.

The magic of glass

After his fall from a horse, during the end of his schooling years, Nussbaumer's class was taken to a one-week glass

In the Spotlight: Limerick Lace
May 6, 2020 · Edit

Limerick Lace is an active community of local lace makers, the Limerick Museum and Archives and local educational institutions in Ireland. The community is an intriguing example of how traditional crafts are kept alive and relevant. Waag's Dick van Dijk spoke to Gabriela Avram, lace making enthusiast and lecturer in Digital Media and Interaction Design in the Department of Computer Science and Information Systems of the university of Limerick. What can we learn from the Limerick Lace project?

Lace making

Limerick lace is a hybrid lace made on a machine made net base. It is a 'mixed lace' rather than a 'true lace', which would be entirely hand made. Though Ireland has around 7 or 8 types of lace, Limerick lace is the most famous of all Irish laces. It has been worn by thousands of women, including Queen Victoria, American First Lady Edith Roosevelt and Countess Markievicz.

In the Spotlight: artist Eirini Linardaki
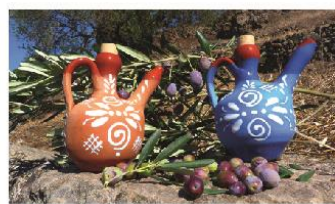April 23, 2020 · Edit

The artist Eirini Linardaki creates artworks using a variety of textiles coming from many places throughout the world. Each of these pieces carries its own story and at the same time, reveals the history, the way of thinking and the experiences of people who used it. In simple words what we now call cultural heritage. Although, the interesting fact is that the cultural heritage is captured and presented as a form of art and entertainment, and is made accessible to everyone.

The team of FORTH (Xenophon, Nikos, and Ilia) had the opportunity to meet Eirini Linardaki on their flight to Paris in anticipation of the plenary meeting of Mingei Project, where due to the strikes that were going on at that time, they shared a cab and had the time to talk about her work. The artist informed them about the exhibition that she was commissioned to do in Heraklion, Greece, in continuation of her project in NYC and Paris. Afterwards, when the exhibition was installed, they visited it and had an interview

In the Spotlight: ceramist Stelios Stamatis
April 7, 2020 · Edit

The ceramic tradition on Lesvos island has a long history of 5.000 years, as the potter findings reveal in the prehistoric settlement of Loutropoli Thermi. Ceramic art is the most ancient form of art that only combines the four principle elements of nature, dirt, water, air and fire. It is about a difficult and time-consuming job that requires knowledge and technique through all the steps; choosing the right clay, cleaning and kneading, drying, decorating the surface and baking. These steps are explained in our previous article. Now, we will look into the specific trade of the Traditional Handmade Ceramics Workshop of Stelios Stamatis.

In the Spotlight: The pottery experience at Keramion
January 28, 2020 · Edit

Image courtesy of Gang Zhang

Pottery is one of the oldest human inventions, originating before the Neolithic period, practiced by elemental materials and processes: Earth, water, and fire. The pots are hand made on the potter's wheel and fired either in an electric or a wood kiln. Pottery objects are made — as it has always been — to be filled with water, to offer wine, to store olives, fruits, honey, goods or flowers. They also beautify the surroundings with their purity of their materials and the simplicity of their form.

The Keramion pottery

5.2 Newsletter

Every month we sent out the Mingei newsletter. The newsletter consists out of the articles that are published on the website that month, in addition to news updates, links to publications and a monthly 'Craft is..' quote (see Chapter 5.3 for the highlight on the Craft is.. series).

Averagely, 51% of subscribers opens the Mingei newsletter and about 11% clicks on links within the newsletter. Based on our experience with newsletters, and in comparison with average email marketing

campaign statistics of Mailchimp (for non-profits, the average is a 25% open rate and a 3% click rate),[14] we happily conclude that our percentages are very high.

The number of subscribers continues to grow steadily. With the high percentages of opens and clicks in mind, we consider the newsletter to be a promising tool in the 3rd phase of the project. We aim to grow our newsletter audience into a database of relevant contacts, which will be beneficial to the further exploitation of Mingei.

Figure 6. Newsletter statistics, including the number of subscribers, the amount of times the newsletter has been opened, and the amount of times people clicked on links within the newsletter.
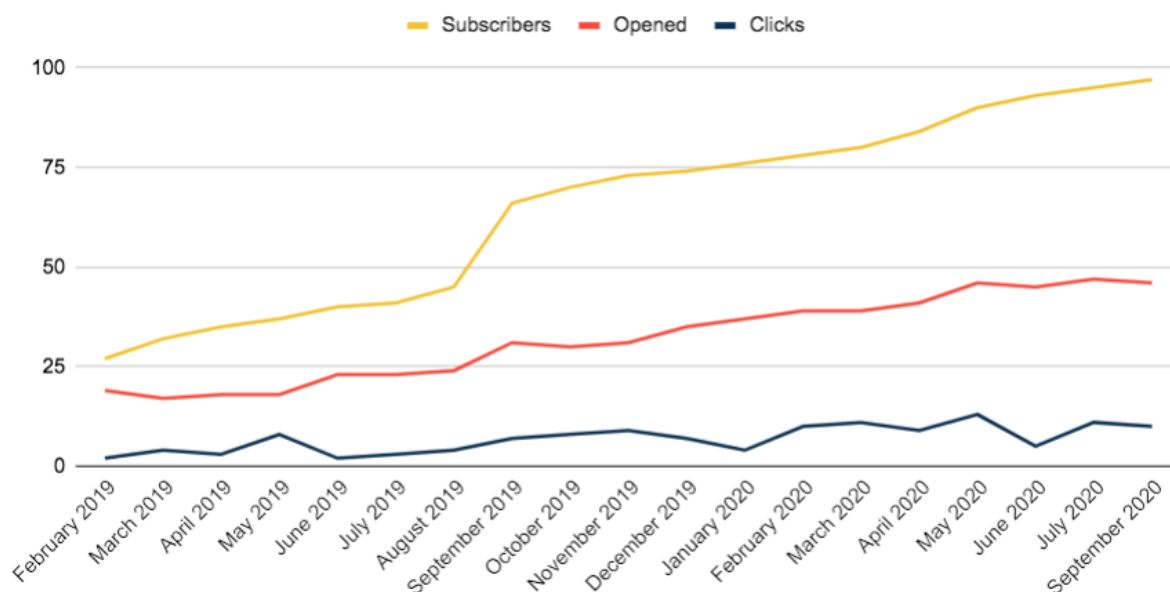
5.3 Social media

As described in Chapter 3.4.5, Mingei is regularly posting updates on Facebook, Instagram, Twitter, LinkedIn and YouTube. The number of followers is continuously growing on all these platforms as shown in Figure 7. To gather more insight, Figure 8 shows the reach of those platforms, which also increased in all cases. On all social media platforms except Facebook, our reach at least doubled in size. We can now see that the number of followers on a social media channel is not necessarily linked to the reach of our posts. As most of Mingei's project partners are active on Twitter, this is where most of the engagement takes place – which leads to a larger reach among new audiences. The large growth in reach on Instagram and LinkedIn is also promising.
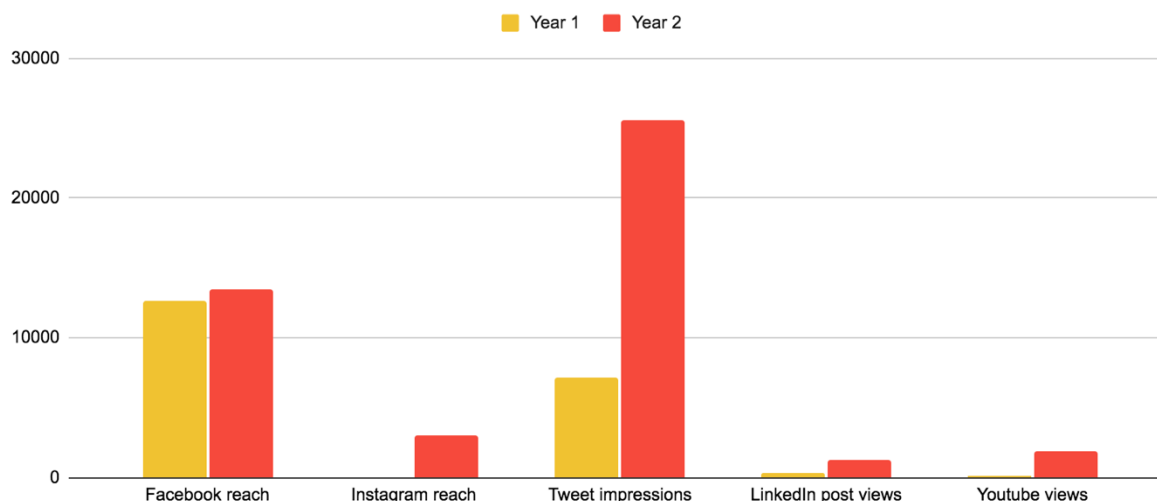
Figure 7. Social media followers

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[14] Mailchimp, "Email Marketing Benchmarks and Statistics by Industry", 2019. https://mailchimp.com/resources/email-marketing-benchmarks/
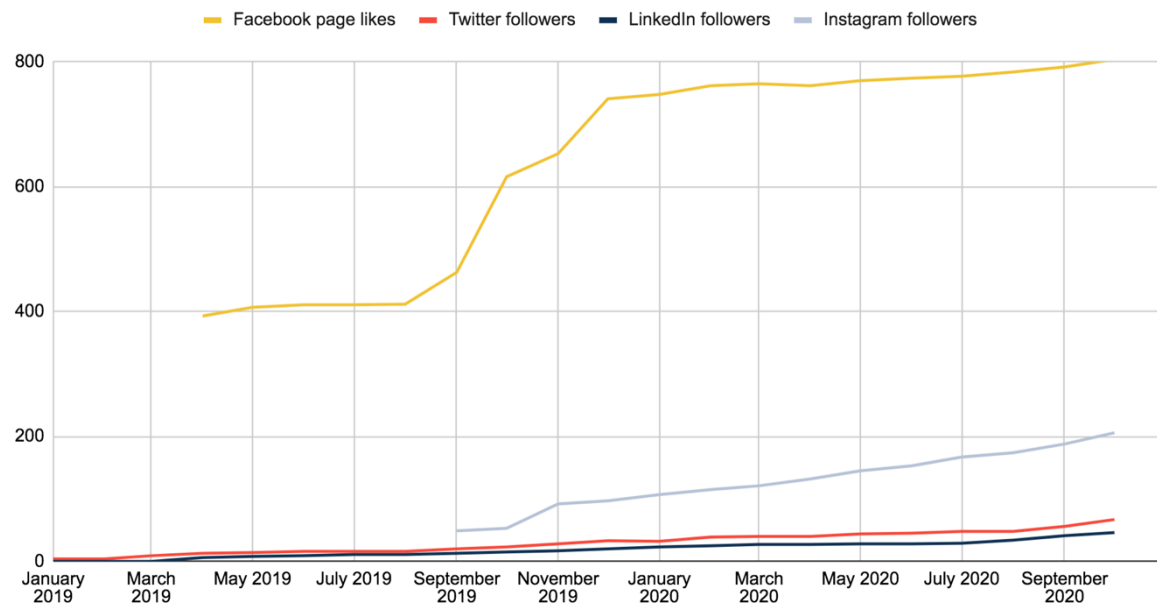
These statistics line up with our strategy for the upcoming period. Since the revision of D8.2 in May 2020, we have specified the use of these platforms to target specific audiences. As we move into the Strategic phase (M27-M36) of communication, our focus will be on the professional audiences of Twitter and LinkedIn, and the creative audience of Instagram.

Figure 8. Reach of social media channels, comparison per year. Note: there are no statistics available of our first year on Instagram.

Highlight: Craft is..

The success of social media is not only dependent on subscribers or followers, but also relies on engagement with the audience. In Chapter 3.4.6, we described our new social media formats to increase

engagement and create an understanding of the different thematic subjects that are part of Mingei (Crafts, Preservation and Representation). With the 'Craft is..' series, we share a quote from an expert every month, and invite the audience to react or give their perspective. This is done on Facebook and Instagram, as this type of content is focused on the general and creative audience that resides on those platforms. The monthly quote is also included in the newsletter.

Figure 9. Screenshots from the Craft is.. stories on Instagram, including reactions from the audience

Up until now, the 'Craft is..' series already lead to meaningful interactions with the audience via Instagram stories, which is shown in Figure 9. In the upcoming months, we aim to deepen this interaction. Based on

the statistics on Twitter (Figure 8) and its high engagement rate, we will expand the 'Craft is..' format to Twitter to see if we can make it work there.

5.4 Academic and scientific dissemination

The research partners of Mingei have been actively writing and publishing academic papers to disseminate the knowledge and experience they gained. There are now 17 articles published or accepted for publication, in various leading and open access journals. The impact of these publications is analysed as part of WP7.

Table 14. Academic and scientific publications of Mingei, alphabetically sorted

Academic publications	Date
Baka, E., Vishwanath, A., Mishra, N., Vleioras, G., & Thalmann, N. M. (2019, June). "Am I Talking to a Human or a Robot?": A Preliminary Study of Human's Perception in Human-Humanoid Interaction and Its Effects in Cognitive and Emotional States. In Computer Graphics International Conference (pp. 240-252). Springer, Cham.	June 2019
Dubois, A. (upcoming). "Exhibiting Work: From Industrial Arts to Anthropology of Technology", in Artefacts - Understanding Use.	Upcoming, fall 2020
Dubois, A. (upcoming). Co-direction of a special issue of the Journal "Ethnologie Française" about property of technical gesture. Gestes (dé)possédés.	Upcoming, fall 2021
Dubois, A. (upcoming). Co-direction of an edited volume about the conferences hold in London and Paris in 2016 and 2017 about technical and scientific collections. Artefacts - Understanding Use.	Upcoming, fall 2020
Dubois, A. (upcoming). Direction of a special issue of the Journal "Cahiers d'Histoire du Cnam" about Technical Heritage, Digital Science and Anthropology of Craft. Taming Material Knowledge.	Upcoming, fall 2021
Manitsaris, S., Senteri, G., Makrygiannis, D., Glushkova, A. (2020). Human Movement Representation on Multivariate Time Series for Recognition of Professional Gestures and Forecasting Their Trajectories. Frontiers in Robotics & AI, 13 August 2020.	August 2020
Meghini, C., Bartalesi, V., & Metilli, D. (upcoming). Representing Narratives in Digital Libraries: The Narrative Ontology.	Accepted
Menychtas, D., Glushkova, A., & Manitsaris, S. (2019, September). Extracting the Inertia Properties of the Human Upper Body Using Computer Vision. In International Conference on Computer Vision Systems (pp. 596-603). Springer, Cham.	November 2019
Moñivar, P. V., Manitsaris, S., & Glushkova, A. (2019, September). Towards a Professional Gesture Recognition with RGB-D from Smartphone. In International Conference on Computer Vision Systems (pp. 234-244). Springer, Cham.	November 2019
Partarakis, N., Zabulis, X., Antona, M., & Stephanidis, C. (2020). Transforming Heritage Crafts to engaging digital experiences. In Visual Computing for Cultural Heritage (pp. 245-262). Springer, Cham.	Accepted
Partarakis, N., Zabulis, X., Chatziantoniou, A., Patsiouras, N., Adami, I. (2020). An Approach to the Creation and Presentation of Reference Gesture Datasets, for the Preservation of Traditional Crafts. Applied Sciences. 10(20), 7325	October 2020
Qammaz, A., Plastira, N., Vouton, V., & GR70013, H. (2019). MocapNET: Ensemble of SNN Encoders for 3D Human Pose Estimation in RGB Images.	Accepted

Rigaki, A., Partarakis, N., Zabulis, X., & Stephanidis, C. (2020). An Approach Towards Artistic Visualizations of Human Motion in Static Media Inspired by the Visual Arts. In the Proceedings of ThinkMind // ACHI 2020, The Thirteenth International Conference on Advances in Computer-Human Interactions, Valencia, Spain, 21-25 November 2020	Upcoming, November 2020
Stefanidi, E., Partarakis, N., Zabulis, X., & Papagiannakis, G. (2020). An Approach for the Visualization of Crafts and Machine Usage in Virtual Environments. In the Proceedings of ThinkMind // ACHI 2020, The Thirteenth International Conference on Advances in Computer-Human Interactions, Valencia, Spain, 21-25 November 2020	Upcoming, November 2020
Stefanidi, E., Partarakis, N., Zabulis, X., Zikas, P., Papagiannakis, G., and Thalmann, N.M. (upcoming) "TooltY: An approach for the combination of motion capture and 3D reconstruction to present tool usage in 3D environments", in Intelligent Scene Modelling and Human Computer Interaction. Springer.	Accepted
Zabulis, X., Meghini, C., Partarakis, N., Beisswenger, C., Dubois, A., Fasoula, M., … & Bartalesi, V. (2020). Representation and Preservation of Heritage Crafts. Sustainability, 12(4), 1461.	February 2020
Zabulis, X., Meghini, C., Partarakis, N., Kaplanidi, D., Doulgeraki, P., Karuzaki, E., Stefanidi, E., Evdemon, T., Metilli, D., Bartalesi, V., Fasoula, M., Tasiopoulou, E., and Beisswenger, C. (2019) "What is needed to digitise knowledge on Heritage Crafts?", MEMORIAMEDIA Review 4. Article 1, 2019. MI/IELT ISSN 2183-3753	2019

5.5 Mingei in the media

In 2019 and 2020, the Mingei project is featured in a number of mass media outlets (see Appendix 7.6). The most remarkable one is the coverage of Euronews, which will be elaborated on below. In the upcoming year, we aim to increase our media coverage by sending press releases about milestones and project outcomes, to local as well as national and international media.

Highlight: Mingei on Euronews

At the beginning of 2020, we received an invitation from Euronews Television, a European leading 24-hour information network, for Mingei to be part of their documentary project on digital preservation and the promotion of heritage crafts. Due to COVID-19 and the travel restrictions, the initial plans had to be rescheduled. Finally, on 9 and 10 September 2020 the Euronews crew visited Greece to film. Together with Xenophon Zabulis and Nikolaos Partarakis from FORTH, they visited the UNESCO Geopark of Psilorities and in particular the villages of Anogia and Margarites.

This resulted in two great and very informative videos that are published on Euronews.com and broadcasted on TV by the end of September 2020. In the first video,[15] the engineers from FORTH show how they create 3D scans of the tools that are used in traditional cheesemaking and weaving. In a second video,[16] they showcase some of Mingei's installation prototypes in a museum setting, that are engaging

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[15] Gomez, Julian, "Technology helping to preserve European Heritage", on Euronews.com, 2020. https://www.euronews.com/2020/09/28/technology-helping-to-preserve-europe-s-cultural-heritage
[16] Gomez, Julian, "How technology is helping to teach young people about Heritage Crafts", on Euronews.com, 2020. https://www.euronews.com/2020/09/28/how-technology-is-helping-to-teach-young-people-about-heritage-crafts

people with the crafts. The videos are subtitled in English, and French and German versions are also available.

We also published the Euronews videos on our own project website,[17] our social media channels, and requested all partners to share the video within their networks. This had a very positive effect, which is visible in the website and social media statistics of October (see Figures 3 and 4). Due to the Euronews publication, the amount of website users almost tripled, and we hope this is a lasting effect.

5.6 Partner contributions

Apart from writing articles for the website and publishing academic papers, all partners have contributed to the communication and dissemination of Mingei by sharing posts on social media, presenting Mingei on conferences, and much more. By contributing, partners were able to connect their communities to the Mingei story as well. All of their efforts are summarized in the Log of Communication & Dissemination in Appendix 7.7.

5.7 Next steps

Overall, we had a fruitful year of communication and dissemination in which we increased our reach and established an understanding of the Mingei project among a wider audience, by improving our strategies and instigating new content formats. In the upcoming months, we will execute the website improvements as proposed in Chapter 3.4.3, and the email campaign as described in Chapter 3.4.7. Additionally, we will contact other publishing platforms and mass media for cross publishing our articles, which is described in Chapter 3.4.8.

As we are now in M24 of the project, we will shortly move on to the next phase of our communication plan: the strategic phase (M27-M36). This third phase is focused on maximizing target market and industry awareness regarding the Mingei Online Platform and other products, and contributing to project sustainability and exploitation. As such, we will increasingly focus on the professional audiences that are relevant to exploitation. Therefore, LinkedIn and Twitter will receive more attention as we aim to funnel their audiences to the newsletter, in order to establish a database of relevant contacts.

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[17] Mingei. "Mingei on Euronews". *Mingei-project.eu*, 2020. http://www.mingei-project.eu/mingei-on-euronews/

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Zabulis, Xenophon et al. Project Proposal Mingei SEP-210507044. 2018.

7. Appendix

7.1 Key messages

The key messages described below are the first proposal of key messages for Mingei. It is important that the consortium agrees on their contents, and that we create them collaboratively. The key messages described below are aimed at a general audience. The next step is to write key messages tailored at the specific target audiences.

Official tagline: Preservation and representation of heritage crafts
Alternative tagline: Capturing craft

The Mingei mission

Many traditional crafts are at a risk of disappearing due to the declining numbers of practitioners and apprentices. Technology offers possibilities to capture and give access to crafts in new ways, while preserving their unique qualities. The aim of Mingei is to create a representation of crafts through which tangible elements (e.g. instruments, products) and the intangible parts (e.g. dexterity, rituals, actions) become experiential for novice users.

We envision a cultural space in which visitors not only are informed on crafts but can experience embodied aspects of crafting themselves. Three pilots on traditional European crafts - mastic, silk weaving and glass blowing - bring in-depth knowledge of these crafts. The technical partners of Mingei use motion caption technology, augmented reality (AR), virtual reality (VR) and virtual characters to make the crafts accessible to a wider audience.

Useful one-liners:

- Mingei captures handicraft and tool usage to preserve and transfer craft practice.
- Mingei captures historic and social craft context.
- Mingeirepresents geographical, historical, and societal information that supports the understanding of heritage crafts in their context.
- Mingei provides realistic experiences to the cultural visitor.
- Mingei enables cultural heritage professionals to create interactive craft exhibitions.
- Mingei enriches the physical experience of museum exhibitions with embodied interaction.
- Mingei provides a systematic protocol for the digital representation of crafts.
- Mingei provides systematic documentation and digitisation of craft heritage.
- Mingei provides a knowledge base for the representation of craft knowledge.
- Mingei provides resources and presentation of craft heritage, both for heritage professionals, craft stakeholders, and the general public.
- Mingei provides experiential craft presentations the provide insight to craft practice.
- Mingei provides a protocol for the digital representation of a HC.

The goal of the project

The Mingei project has the goal of designing, developing and deploying an online platform - containing representations of heritage crafts through digital assets and semantic annotations - and interactive audience tools – to be used in the museum space. Mingei uses storytelling as a means to engage a larger

audience. Craft knowledge is gathered in co-creation with heritage craft stakeholders, so that complementary perspectives and diverse requirements of stakeholders are reflected in project outcomes.

Useful one-liners:

- The main objective of Mingei is a representation of HCs that supports the curation of its digital assets and HC preservation.
- This Mingei representation captures the wide spectrum of knowledge that a craft covers, from objects and their making, tool usage, to societal value, economic impact, and historical significance.
- Mingei provides a toolchain for acquisition of digital assets.
- Mingei provides a semantic meta-model for the representation of crafts.
- Mingei provides a platform for the online access of heritage sources and knowledge on HC, by researchers and the general public.
- Mingei provides an online platform for access and management of CH digital assets.
- Mingei provides the tools for the authoring of multimodal presentations that provide experiences to visitors on the practice and context of heritage crafts.

The challenges behind the project

A wealth of information on craft is scattered over different repositories and archives, accessed only in limited ways and utilised through rather static, cognitive modes of delivery. The core challenge underlying all craft representation digitally is the loss of materiality, which is crucial to the appreciation of crafts: how to make digital assets tangible in ways that transfer the feeling of materiality, embodiment, or 'flow'? Sensorial experience of a craft can help maintain a craft. Gathering tacit knowledge that is only accessible in the minds of experts is hard, especially when experts are elderly or actions are ingrained in routines. Cultural heritage professionals, technical developers and crafts people do not necessarily share a common language on crafts.

Useful one-liners:

- Meaningful experiential presentations of heritage crafts for museum visitors will be achieved through storytelling.
- Mingei will create impact to the Cultural Heritage Domain by
  - Creating benefit for museums, content owners, and cultural institutions
  - Providing tools that support HC training, education, and research
  - Sustainably supports the safeguarding of HCs, by connecting them to thematic tourism that and raising business interest.

7.2 Inventory of audiences

The inventory of audiences is a living document in Google Sheets that is updated continuously by all partners with organisations, institutes, communities and businesses that fit the target audiences. As part of the revision of D8.2 in May 2020, we have enlarged the inventory and paid extra attention to individual crafters (as potential for "In the Spotlight" articles), craft communities, museums, networks, publication platforms and similar EU projects. The table beneath is copied from the living document at 26/05/2020. Descriptions and notes that are made in the living document are excluded from the table below for convenience, yet available on request.

Individual crafters in Europe			
Name	About	Country	URL
Anna Stringer	Ornament carving expert restoring, doing portraits in wood, clay and bronze, manufactured by hand.	NL	http://www.annastringer.nl/
Beatrice Waanders	Ecological felt label The Soft World is the output of a chemical-free ancient craft, using wool from sheep herders and hobby farmers and combining it with other hair. Beatrice Waanders gives workshops and exhibits and sells her work globally.	NL	thesoftworld.com
Bernard Heesen	Glassblower considered in the art world as an anarchist. Believer in the erratic nature of liquid glass being a guide to the creation process. Inspirational to young glassmakers due to not being bound to an early glass tradition or classical standards.	NL	http://www.deoudehorn.com/nieuw/Home.html
Bibi Smit	Glassmaker with 30 years of experience. Has taught at various art academies in Europe and teaches glass blowing workshops in Amsterdam	NL	http://www.bibismit.nl/
Boulouki	Boulouki's work is focused in exploring and re-establishing traditional architectural techniques into the contemporary context, as well as promoting their value.	GR	
Cees Pronk / Mondra	Cees Pronk is an internationally recognizes blacksmith returning welding to the Netherlands. Pronk provides schooling for blacksmith at the Industry Training School	NL	https://smederijcornelispronk.nl/
Chris van der Elzen	Young crafter working between the worlds of technology and crafts, creating his own materials and incoporating them and geometrics into his designs.	NL	https://cargocollective.com/chrisvandenelzen

Claudy Jongstra	Textile producer working with public indstitutions and private clients, working with tapestries and wall hangings, from Dutch sheep. Keeps bees and grows own dye plants to stimulate biodiversity. 'Value driven strategy that motivates preservations of the natural heritage.	NL	http://www.claudyjongstra.com/
Dienke Dekker	Weaving of paper and unusual materials	NL	http://www.dienkedekker.com/
Doesdesign	Birgit Doesburg is gold and silversmith using a rarely-used technique called mokume-gane, an ancient japanese welding technique, layering different metals together. Doesburg also experiments with metals, and organises courses and workshops in jewelry	NL	doesdesign.nl
Eirini Linardaki	The artist Eirini Linardaki creates artworks using a variety of textiles coming from many places throughout the world.	GR/FR/USA	
Eric van Hove	Artist working with local craftsmen to combine traditional Frysian (dutch province) and Morrocan crafts	NL	https://www.friesmuseum.nl/te-zien-en-te-doen/tentoonstellingen/eric-van-hove/
Esmee Hofman	Wicker-making expert making according to own and traditional designs. Also gives demonstrations and workshops to small audiences, working with local and international talent, allowing new collaborations and styles.	NL	https://www.esmehofman.nl/
Floris Wubben	Craftsperson working at intersection of functionality and sculpture, creating his own machines for manufacturing products. Works showcase tension between properties of natural materials and the maker's influence	NL	http://www.floriswubben.nl/
Gabriela Avram	Lacemaker and part of the Friends of Lace community surrounding Limerick Lace	IE	
Georgios Anastasiadis	Workshop of traditional arts & crafts; Monuments restoration, stone and marble carving and building, stone bridges, training workshops	GR	https://petrastexni.gr/en/
Hawar	Textile institute developing new and unconventional methods of textile and surface design, aiming to promote in-depth technical and creative developments in multi- and single-day workshops	NL	hawar.nl
Heins Severijns	Extremely experienced Maastricht ceramicist and designer in ceramics industry. Produces multi-layered ceramic work.	NL	None

Het Snijpunt	Wood carver specialising in folk art and the Frisian 'Kerfsnee'. The studio he runs also gives information about the craft, as well as an archive of woodcarving drawings and digital photos of collection.	NL	https://www.kerfsnede.nl/
Houterij De Sprecht	Traditional woodworking workshop, specialising in carving and sculpture. Offers woodcarvings and sculpting courses throughout the year	NL	https://www.houterijdespecht.nl/
Jackie Habets / What's Up	Hat maker working with contemporary styles and materials, specialising in buntal: banana or pineapple fibre woven with linen. Organises projects and competitions in the field of hats, and gives hat making courses and lectures on the history of hat	NL/BE	http://www.jackiehabets.nl/ - What's Up URL is no longer valid
Joost Eijsbouts	World's largest bell and clock factory with Joost Eijsbouts using modern tools and equipments to carry traditional techniques into modern usage	NL	eijsbouts.com
Juli Laczko	Young crafter working in the Waag TextileLab on weaving versus computation	NL	https://julila.hotglue.me/webmachine/
Maria Kotsou	Greek artist working especially with textile art	GR	http://mariakotsou.blogspot.com/search/label/About
Marianne Kemp	Working with looms and horsehair, to create 2-d and 3-d shapes. Her experiments obscure the traditional weaving technique at first glance	NL	https://horsehairweaving.com/mariannekemp/project-type/home/
Marina Toeters	Bridging gap between engineering and design in fashion world, Toeters is an organisational adviser on product development, and works as a teacher coach and researcher.	NL	http://www.by-wire.net/
Mirja Wark / Golden haand Weaving Center	Weaving center combining research production and promotion of hand-woven textiles run by Mirja Wark, a weaver with global experience and connections. Runs workshops, lectures, and weaving courses of many different lengths and levels of skill.	NL	https://www.goldenhaand.nl/
Papiermakerij de Hoop	Papermaking with experience of global techniques of working with paper. Marieke de Hoop travels with a mobile 'PapierLab' to demonstrate how to make paper, giving workshops about the artisanal process.	NL	http://www.papiermakerijdehoop.nl

Rossella Biscotti	Contemporary crafter making use of jacquard weaving to weave patterns of statistic data, especially from single mothers in Brussels	IT/NL/BE	https://kadist.org/work/acquired-nationalities/
Sadegh Memariam	Iranian-born textile restorer working with objects diverse in size: large wall coverings and carpets but also small hats and furnishings. Has restored items from Van Gogh Museum, Het Loo, Jewish historical Museum and more. Master of all weaving and knotting techniques.	NL	http://www.icattextielrestauratie.nl/
Saskia Terwelle	Creating unique handicrafts using embroidery techniques from the Parisian haute couture tradition. Offers workshops, courses for both professionals and amateurs, and internships. Interested in innovation and collaboration with designers and artists	NL	http://saskiaterwelle.com/
Sergej Kirilov	Uses Urushi lacquering techniques for varnishing wood. Urushi comes from the sap of a tree growing in China and Japan. Trained by Japanese master Mariko Nashide.	NL	http://intarsio.nl/
Thibaut Nussbaumer, atelier Tipii	Glassblower who organises 'Blow it yourself' days where people can try to blow glass themselves. Trained at CERFAV	FR	https://www.tipii-atelier.fr/
Van Tetterode Glass Studio	Glass makers equipped with flat glass making, glass blowing, metal workshop and grinding shop are combined. Offering two courses of blowing and fusing, as well as master glass blowers realising the plans designs of artists.	NL	vantetterode.nl
Wandschappen	Makers using felt, textiles, paper and epxy resin in traditionally-inspired ways with innovative outcomes. Focusing on the process of development as much as the outcome.	NL	http://www.wandschappen.nl
Wilma Plaisier	Painter and ceramicist working with Delft Blue, showing the countless number of shades within one colour, reinventing the form as she goes.	NL	https://craftscouncil.nl/en/craftsmap-items/delfts-plaisier/
WoolWorks	Designing and producing works by hand from fur of various animals, mainly sheep. Focuses on sustainability and fair treatment of the sheep.	NL	http://www.dewolkelder.nl/

Creative & craft organisations: Craft communities, guilds, (online) platforms for crafting

Organisation	Type	Country	URL
ACAB Arts & Crafts Association Bornholm	Crafts association	DK	http://www.acab.dk/
Art-i-Zanat	Craft Association	SRB	https://www.facebook.com/ArtiZanatSerbiancraftmen/
Artex- Centre for Artistic & Traditional Handicrafts in Tuscany	Crafts centre	IT	http://www.artex.firenze.it/
Arts Council	Cultural foundation	UK	https://www.artscouncil.org.uk/
Association of Dutch Enamellers	Craft Association	NL	https://enamellers.net/
Ateliers d'Art de France	Craft community	FR	https://www.ateliersdart.com/
Be Craft	Crafts association	BE	https://www.becraft.org/
BK Bundesverband Kunsthandwerk Deutschland	Crafts association	DE	https://bundesverband-kunsthandwerk.de/front_content.php?idcat=21
Bossche Guild of Goldsmiths	Craft Association	NL	http://www.meestergoudsmeden.nl/
CEARTE	Research and Training Centre	PT	cearte.pt
Centre for Artistic and Traditional Craftsmanship in Tuscany	Research Centre	IT	artex.firenze.it
Complex Weavers	Weaving community	INT	https://www.complex-weavers.org/
Crafts Council	Crafts association	UK	https://www.craftscouncil.org.uk/
Crafts Forum UK	Craft forum	UK	https://www.craftsforum.co.uk/
Crafts Juice	DIY website	INT	https://craftjuice.com/
Craftster	Craft forum	INT	https://www.craftster.org/
Etsy	Marketplace and forum	INT	https://www.etsy.com/?ref=lgo
Fédération Française des professionnels du Verre	Craft Association	FR	http://www.ffpv.org
Folksy	Marketplace and forum	UK	https://folksy.com/
Get Crafty	Craft forum	INT	http://www.getcrafty.com/

Handweaving.net	Weaving archive	INT	https://www.handweaving.net/
Handwoven magazine	Magazine and website	INT	https://handwovenmagazine.com/
Kapitaal Utrecht	Workshop	NL	www.kapitaalutrecht.nl
Koninklijke Tichelaar Makkum	Craft Association	NL	https://www.tichelaar.nl/
Kulturbüro der Stadt Krefeld	Culture Office	DE	https://www.krefeld.de/kulturbuero
Limerick Lace	Craft community	IE	http://limericklace.ie/
MollieMakes	Magazine and website	UK	http://www.molliemakes.com/
Murano Glassmakers	Craft community	GR	
Oficio y arte, Organización de los Artesanos de España (OAE)	Craft Association	SE	http://www.oficioyarte.org/enlaces/index.htm
Ravelry	Craft community	INT	https://www.ravelry.com/account/login
Selvedge	Magazine and website	UK	https://www.selvedge.org/
TextileLab Amsterdam	Craft community	NL	https://waag.org/nl/project/textilelab-amsterdam

Museums, exhibitions and archives of heritage crafts in Europe			
Organisation	**Type**	**Country**	**URL**
Baccarat	Museum/workshop	FR	https://www.baccarat.fr/
Badisches Landesmuseum	Museum	DE	www.landesmuseum.de
Benaki Museum (Athens)	Museum	GR	benaki.org
Budapest Museum of Applied Arts	Museum	HU	imm.hu
CODA Museum	Museum	NL	www.coda-apeldoorn.nl
Coster Diamonds	Museum	NL	http://www.costerdiamonds.com/
Craft Museum of Finland	Museum	FI	https://www.craftmuseum.fi/en

Design Museum of Barcelona	Museum	SE	ajuntament.barcelona.cat/museudeldisseny
Deutsche Bahn Museum Nürnberg	Museum	DE	https://www.dbmuseum.de/museum_de
Deutsches Bergbau-Museum Bochum	Museum	DE	https://www.bergbaumuseum.de/en/
Deutsches Textiel Museum	Museum	DE	https://www.krefeld.de/de/textilmuseum/41-deutsches-textilmuseum/
Ditchling Museum of Art and Craft	Museum	UK	http://www.ditchlingmuseumartcraft.org.uk/
Elsecar Heritage Centre	Museum	UK	http://museums.eu/museum/details/424/elsecar-heritage-centre
Etar Museum	Museum	BG	etar.bg
Fondation Bodmer	Museum	CH	fondationbodmer.ch
Friesmuseum	Museum	NL	www.friesmuseum.nl
Handweberei/Leinenladen/Museum	Museum	DE	http://www.handweberei-geltow.de/
Hofburg Wien	Museum	AUT	www.dkt-hofburg-wien.eu
La Biennale Internationale du Verre de Strasbourg	Biennale	FR	https://www.machines-verre-pierre.com/biennale-internationale-du-verre-a-strasbourg.html
LVR-Industriemuseum Cromford	Museum	DE	https://industriemuseum.lvr.de/de/die_museen/ratingen/textilfabrik_cromford.html
LWL Textielwerk Bocholt	Museum	DE	https://www.lwl.org/industriemuseum/standorte/textilwerk-bocholt
Musée des Tissus (Lyon)	Museum	FR	https://www.museedestissus.fr/
Musée Lalique	Museum	FR	https://www.musee-lalique.com
Musée du Verre de Conches	Museum	FR	https://museeduverre.fr/fr
Musée du Verre des Vosges	Museum	FR	http://site-verrier-meisenthal.fr
Musée/Centre d'art du Verre	Museum	FR	http://www.museeverre-tarn.com
Musée du Verre Sars-Poteries	Museum	FR	https://musverre.lenord.fr/fr/Accueil/Musée.aspx
Nederlands Openlucht Museum	Museum	NL	www.openluchtmuseum.nl

Nederlands Zilvermuseum Schoonhaven	Museum	NL	www.zilvermuseum.com
Princessehof National Museum of Ceramics	Museum	NL	www.princessehof.nl
Staatliches Textil- und Industriemuseum	Museum	DE	https://www.timbayern.de/
State Silk Museum Tbilisi	Museum	GE	none
Textiel Museum	Museum	NL	www.textielmuseum.nl
werkhof kukate	Museum	DE	http://werkhof-kukate.de/
Wiesenthaler Textilmuseum	Museum	DE	https://www.wiesentaeler-textilmuseum.de/

Networks, councils & branch organisations in cultural heritage			
Organisation	**Type**	**Country**	**URL**
Association of Hungarian Folk Artists	National Network	HU	nesz.hu
Ateliers d'Art de France	National network	FR	www.ateliersdart.com
B&M Theocharakis Foundation for the Fine Arts and Music	National Network	GR	thf.gr/el/arxiki/
BeCraft	National Network	BE	becraft.org
Beroepsorganisatie Nederlandse Ontwerpers	National network	NL	www.bno.nl
Bettencourt Schueller foundation	National Network	FR	fondationbs.org
Chambre de Métiers et de l'Artisanat Paris	National Network	FR	cma-paris.fr
Craft Scotland	National Network	SCH	craftscotland.org

Crafts and Design (Handwerk og hönnun)	National Network	IS	handverkoghonnun.is
Crafts Council Nederland	National crafts council	NL	https://craftscouncil.nl/en/craftsmap/
Croatian Chamber of Trades and Crafts (Hrvatska obrtnička komora, or HOK)	National Network	HR	hok.hr
Cultural & Heritage Tourism worldwide	LinkedIn Group	INT	https://www.linkedin.com/groups/3290477/
Cultural Heritage connections	LinkedIn Group	INT	https://www.linkedin.com/groups/3916572/
Cultural Heritage Outreach Strategies	LinkedIn Group	INT	https://www.linkedin.com/groups/3985590/
Danish Crafts & Design Association (DKOD)	National Network	DK	danskekunsthaandvaerkere.dk
De Mains de Maitres	National Network	LUX	demainsdemaitres.lu
DEN	Branch organisation	NL	https://www.den.nl/
Design and Craft Council Ireland	National Network	IE	dccoi.ie
Digital ICH Observatory	International network	INT	https://digitalich.memoriamedia.net
Dutch Centre for Popular and Immaterial Heritage	National network	NL	www.immaterieelerfgoed.nl
Dutch Design Foundation	International Network	NL	www.dutchdesignfoundation.com
Dutch Culture	(Inter)national Network	NL	dutchculture.nl
Dutch Foundation for Literature	(Inter)national Network	NL	www.letterenfonds.nl
Estonian Folk Art and Craft Union	National Network	EE	folkart.ee
Europa nostra	International network	EU	https://www.europanostra.org/
Europeana	International network	EU	https://pro.europeana.eu/
Fashion Council NL	National network	NL	www.fashioncouncilnl.com

Flanders District of Creativity	Regional Network	BE	flandersdc.be
Flemish Literature Fund	International Network	NL/BE	www.fondsvoordeletteren.be
Fondazione Cologni	National Network	IT	www.fondazionecologni.it/en
Gemaakt in Gelderland	Regional Network	NL	www.gemaaktingelderland.nl
Heritage Skills Initiative	LinkedIn Group	INT	https://www.linkedin.com/groups/4140545/
Heritage Tourism Initiative	LinkedIn Group	INT	https://www.linkedin.com/groups/4264521/
Immaterieel Erfgoed	Online platform	NL	https://www.immaterieelerfgoed.nl/
Information Technologies & Cultural Heritage	LinkedIn Group	INT	https://www.linkedin.com/groups/114697/
Institut National des Metiers d'Art	National Crafts network	FR	www.institut-metiersdart.org
Japan Cultural Exchange	International Network	NL/JAP	http://www.japanculturalexchange.nl/
L'Ateliers d'Art de France	National Network	FR	ateliersdart.com
Les Compagnons du Devoir	National Network	FR	compagnons-du-devoir.com
LVR-Industriemuseum (Wider organisation)	National Museum Network	DE	https://industriemuseum.lvr.de
Michelangelo Foundation	International foundation	EU	https://www.michelangelofoundation.org/en/members
Museumvereniging	Branch organisation	NL	https://www.museumvereniging.nl/home
Tapis Plein	National Network	BE	www.tapisplein.be
Tesselschade-Arbeid Adelt	National Network	NL	www.tesselschade-arbeidadelt.nl
The Fondazione Cologni dei Mestieri d'Arte	Regional Network	IT	fondazionecologni.it
The Heritage Crafts Association (HCA)	Branch organisation	UK	https://heritagecrafts.org.uk/

World Craft Council Europe (UNESCO-Affiliated)	International Network	EU	www.wcc-europe.org
World News in the Conservation of Cultural Heritage	LinkedIn Group	INT	https://www.linkedin.com/groups/4315673/

Tourist industry, local policy makers, tourist organizations & professionals in tourism			
Organisation	Type	Country	URL
ADXTUR- Agência Desenvolvimento Turístico das Aldeias do Xisto	Region	PT	https://aldeiasdoxisto.pt/category/artes-e-saberes
Chios Gum Mastic growers Association	Cooperatives' Association	GR	https://www.gummastic.gr/en/
Corporation of 'Smelly Chios"	Organisation	GR	
Crystal Cruises	Company	USA	https://www.crystalcruises.com
EU Rail	Travel organisation	EU	https://www.eurail.com/en
Masticulture	Travel Agency	GR	
Mediterra SA	SA company	GR	
Peek at Greek	Greek language - culture school	GR	https://www.peekatgreek.gr/en/
Rokka	Ecotourism Inn	GR	https://rokkazagori.gr (available only in Greek)

Academic journals, universities, research groups, educational programs		
Organisation	Type	URL
ACM Conference on Computer-Supported Cooperative Work & Social Computing	Conference	http://cscw.acm.org/

ACM Journal on Computing and Cultural Heritage	Journal	https://jocch.acm.org/
Centre for Global Heritage and Development	Research centre	https://www.globalheritage.nl/home
Cities of Memory: International Journal on Culture and Heritage at Risk	Journal	https://www.criticalheritagestudies.org/announcements-1/2016/2/15/new-international-journal-lauched-cities-of-memory-international-journal-on-culture-and-heritage-at-risk
Continuum - Journal of Media & Cultural Studies	Journal	https://www.tandfonline.com/toc/ccon20/current
Critical Heritage Studies	Network	https://www.criticalheritagestudies.org/
Curator - The museum journal	Journal	https://curatorjournal.org/
Digital Heritage	Conference	http://www.digitalheritage2018.org/
Endangered material knowledge programme	research program	https://www.emkp.org
Heritage	Journal	https://www.mdpi.com/journal/heritage
Heritage & Society	Journal	https://www.tandfonline.com/toc/yhso20/current
Heritage, Tourism and Hospitality (HTHIC 2020)	Conference	https://heritagetourismhospitality.org/
ICH and museums	research program	https://www.ichandmuseums.eu/en
International Conference on C&T - Transforming Communities	Conference	https://2019.comtech.community/
International Conference on Cultural Heritage	Conference	https://euromed2018.eu/index.php/call-participation
International Conference on Cultural Heritage and New Technologies	Conference	
International Conference on Tangible, Embedded, and Embodied Interaction	Conference	http://www.tei-conf.org/
International Journal of Cultural Policy	Journal	https://www.tandfonline.com/toc/gcul20/current

International Journal of Cultural Property	Journal	https://www.cambridge.org/core/journals/international-journal-of-cultural-property
International Journal of Heritage Studies	Journal	https://www.tandfonline.com/toc/rjhs20/current
International Journal of Intangible Heritage	Journal	http://www.ijih.org/
International Journal of Tourism Research	Journal	https://onlinelibrary.wiley.com/journal/15221970
Journal of Cultural Heritage	Journal	https://www.journals.elsevier.com/journal-of-cultural-heritage
Journal of Cultural Heritage Management And Sustainable Development	Journal	https://www.emeraldinsight.com/journal/jchmsd
Journal of Heritage Management	Journal	https://au.sagepub.com/en-gb/oce/journal-of-heritage-management/journal202506
Journal of Heritage Tourism	Journal	https://www.tandfonline.com/toc/rjht20/current
MUSEUM International	Journal	https://onlinelibrary.wiley.com/page/journal/14680033/homepage/ProductInformation.html
Museums and the Web	Conference	https://www.museweb.net/conferences/
Scientific Methods in Cultural Heritage Research	Conference	https://www.grc.org/scientific-methods-in-cultural-heritage-research-conference/2018/
Tourism Culture & Communication	Journal	https://www.cognizantcommunication.com/journal-titles/tourism-culture-a-communication
Tourism Management	Journal	https://www.journals.elsevier.com/tourism-management/
Tourist Studies	Journal	https://journals.sagepub.com/home/tou

EU projects on cultural heritage, crafts or digitisation		
Name	About	URL
SILKNOW	SILKNOW is a research project that improves the understanding, conservation and dissemination of European silk heritage from the 15th to the 19th century. It applies next-generation computing research to the needs of diverse users (museums, education, tourism, creative industries, media…), and preserves the tangible and intangible heritage associated with silk.	https://silknow.eu/
V4Design	Visual and textual content re-purposing FOR(4) architecture, Design and video virtual reality games	https://v4design.eu/

DigiArt	DigiArt (finished project) seeks to provide a new, cost efficient solution to the capture, processing and display of cultural artefacts. It offers innovative 3D capture systems and methodologies, including aerial capture via drones, automatic registration and modelling techniques to speed up post-capture processing (which is a major bottleneck), semantic image analysis to extract features from digital 3D representations, a "story telling engine" offering a pathway to a deeper understanding of art, and also augmented/virtual reality technologies offering advanced abilities for viewing, or interacting with the 3D models.	http://digiart-project.eu/
RURITAGE	RURITAGE is a four-year-long EU-funded research project, initiated June 2018, which strives to enable rural regeneration through heritage. The project aims to sustainably enhance local heritage for regional and community development. The intention is to regenerate rural areas with the help of the Systemic Innovation Areas (SIA) framework which identifies unique heritage potential within rural communities. The recognised SIAs are Pilgrimage, Resilience, Sustainable Local Food Production, Integrated Landscape Management, Migration and Art and Festivals.	https://www.ruritage.eu/
MESCH	meSch is a 4-year EU funded project (finished) with the goal of co-designing novel platforms for the creation of tangible exhibits at heritage sites: curators will be able to offer visitors new interactive experiences by means of material interaction with smart objects.	https://www.mesch-project.eu/

7.3 Content planning

This is an example of the content planning, which is a living document in Google Sheets.

Article & newsletter planning						
Article	**Author**	**Theme**	**Format**	**Deadline**	**Published**	**Newsletter**
In the spotlight: Artist Eirini Linardaki	Argyro Petraki (FORTH)	Crafts	In the spotlight	23 April 2020	TRUE	April 2020
In the spotlight: Limerick Lace	Dick van Dijk (Waag)	Crafts	In the spotlight	30 April 2020	TRUE	April 2020
Movement sonification	Ioanna Thanou (Armines)	Preservation	Work update	30 April 2020	TRUE	April 2020
Article about games	Lucia Pannese (Imaginary)	Representation	Work update	17 May 2020	FALSE	May 2020

Teaching glass crafts	Anne-Laure Carré (CNAM)	Crafts	Background	17 May 2020	FALSE	May 2020
On the strictness of technology versus the spontaneity of crafts	Carlo Meghini (CNR)	Preservation	The bigger picture	19 June 2020	FALSE	June 2020
In the spotlight:	Harry Reddick (Waag)	Crafts	In the spotlight	19 June 2020	FALSE	June 2020
	PIOP			19 June 2020	FALSE	June 2020
	Miralab			17 July 2020	FALSE	July 2020
	HdS			17 July 2020	FALSE	July 2020
	FORTH			21 August 2020	FALSE	August 2020
	Armines			21 August 2020	FALSE	August 2020

Social media planning				
Post topic	Image	Text	Link	Publication date
Mastic villages	Photos of the mastic villages / Link preview	One of Mingei's pilot studies involves mastic; a product from the mastic tree which exclusively grows in the south-west of Chios in Greece. The 24 villages from where mastíha is harvested are known as Mastihochoria, or Mastic Villages – their name being an indication of the importance of mastic for the region. How does the practice of crafts shape its surroundings and the local life? Read about it in our newest article https://buff.ly/39LP1D6	http://www.mingei-project.eu/mastic-villages-at-chios/	12 March 2020
Between crafts and computer science	Image of mastic harvest	Within the Mingei project, we collect the narratives of individual crafters describing how they work. Besides those narratives, it is important to collect general descriptions of the craft processes that are used in each of our three pilots on glass, mastic and silk weaving. This is important because they complement the individual, particular knowledge and experience of craftspeople. How do we create these general descriptions? Learn about it in our newest article:	http://www.mingei-project.eu/between-crafts-and-computer-science/	25 March 2020

Virtual reenactment of loom weaving	Link preview / GIF of the virtual human	Welcome in the world of Virtual Humans. As a way to represent and preserve Heritage Crafts in the context of Mingei, Virtual Humans are used to reenact and recreate the crafts in Virtual Environments. The Virtual Humans are created using either face scanning or third-party software. Our next step is to utilize these Virtual Humans to reenact the crafts that have been digitised by other partners in Mingei. We have started with the pilot on loom weaving, conducted at haus.der.seidenkultur in Krefeld. Read all about that process here: https://buff.ly/2WGUB5X	http://www.mingei-project.eu/virtual-reenactment-of-loom-weaving/	31 March
The story of Jacquard weaving	Silk patterns	Have you ever wondered how the pattern in splendid silk fabrics is created? Or asked yourself how many steps are involved in the process? The answer is Jacquard weaving. But what does that entail exactly? Haus der Seidenkultur takes us along the journey of Jacquard in their new article on mingei-project.eu!	http://www.mingei-project.eu/the-story-of-jacquard-weaving/	10 April 2020
Mastic villages	Videos of the mastic villages 3D scans	How do we get insight in the urban context and history of mastic? By creating 3D reconstructions of the villages! This is Pyrgi, one of the Mastic Villages on Chios. The harvest of mastic has shaped the urban surroundings. You can check out the full reconstructions of Pyrgi, Mesta and Olympoi on our YouTube channel ➡ Link in bio.	Videos directly uploaded to FB, Instagram and Youtube	15 April 2020
Scientific article in Sustainability	Link preview	Our paper Representation and Preservation of Heritage Crafts is published in Sustainability Journal! This work by Zabulis, Meghini and Partarakis et al. regards the digital representation of tangible and intangible dimensions of heritage crafts, towards craft preservation. Based on state-of-the-art digital documentation, knowledge representation and narrative creation approach are presented. Craft presentation methods that use the represented content to provide accurate, intuitive, engaging, and educational ways for HC presentation and appreciation are proposed. The proposed methods aim to contribute to HC preservation, by adding value to the cultural visit, before, and after it. Read the full article here, free access: https://www.mdpi.com/2071-1050/12/4/1461	https://www.mdpi.com/2071-1050/12/4/1461	16 April 2020
The story of Jacquard weaving	The drawings of the old jacquard machines	The story behind Jacquard weaving dates back to China in the second century B.C., when the first draw loom was invented for silk weaving. In order to weave a complex silk pattern or picture, it is necessary to raise or lower each of the sometimes thousands of warp threads individually to form a shed through which to pass the shuttle. At that time, this was done by a so-called draw-boy who sat on top of the loom. In Jacquard's loom, the draw boy is replaced by a punchcard system that controls the pattern. Read the full story about Jacquard on mingei-project.eu	http://www.mingei-project.eu/the-story-of-jacquard-weaving/	20 April 2020

By fire and clay	Photos of the pots	Let's look into the specific trade of the Traditional Handmade Ceramics Workshop of Stelios Stamatis. The ceramic tradition on Lesvos island has a long history of 5.000 years, as the potter findings reveal in the prehistoric settlement of Loutropoli Thermi. Ceramic art is the most ancient form of art that only combines the four principle elements of nature, dirt, water, air and fire. It is about a difficult and time-consuming job that requires knowledge and technique through all the steps; choosing the right clay, cleaning and kneading, drying, decorating the surface and baking. Read all about it here:	http://www.mingei-project.eu/by-fire-and-clay/	28 April 2020
Limerick lace	Photos of lace	Limerick Lace is an active community of local lace makers, the Limerick Museum and Archives and local educational institutions in Ireland. The community is an intriguing example of how traditional crafts are kept alive and relevant. Waag's Dick van Dijk spoke to Gabriela Avram, lace making enthusiast and lecturer in Digital Media and Interaction Design in the Department of Computer Science and Information Systems of the university of Limerick. What can we learn from the Limerick Lace project?	http://www.mingei-project.eu/in-the-spotlight-limerick-lace/	18 May 2020
Movement sonification	Photos of glass	What if we could capture the craft of glassblowing, not with a visual explanation, but with the technique of 'Movement Sonification'? This concept uses non-speech audio to convey information. In other words: it translates movements into sound. In capturing, preserving and transporting skills and knowledge about crafts, this could be a really promising innovation. Read here on how it could contribute to Mingei.	http://www.mingei-project.eu/movement-sonification-for-glassblowing-handicraft/	14 May 2020
Eirini Linardaki	Photos of artworks	The artist Eirini Linardaki creates artworks using a variety of textiles coming from many places throughout the world. Each of these pieces carries its own story and at the same time, reveals the history, the way of thinking and the experiences of people who used it. This is what we call cultural heritage. It is interesting that the cultural heritage is captured and presented as a form of art and entertainment, and is made accessible to everyone by the work of Linardaki. Read and watch the interview with her on mingei-project.eu	http://www.mingei-project.eu/the-artist-eirini-linardaki/	21 May 2020

7.4 Instructions for communication & dissemination

In order to clarify the tasks and responsibilities of all partners regarding the communication and dissemination of Mingei, these instructions have been sent to all partners on 18 December 2019.

Introduction

The communication & dissemination of Mingei is coordinated by Waag as part of WP8. In D8.2 (December 2019), we have established the extended communication & dissemination strategy for Mingei. In continuation of this plan, we would like to establish better collaboration among all partners of Mingei, in order to communicate and disseminate Mingei in a good way to all target audiences. In this document, we explain what is expected of you and we provide clear instructions of the different tasks. We are very much interested in your ideas and suggestions, so feel free to reach out to Meike at meike@waag.org.

For the purpose of communication and dissemination, we have set 3 objectives: *awareness* (communicate about Mingei as a project), *understanding* (communicate and disseminate about research within Mingei) and *action* (disseminate outcomes of Mingei, in order to prepare the audience for exploitation). These goals will be reached by a variety of communication activities: website, newsletter, social media, news releases, events and publications. As partners in Mingei, you have an important role in all of these activities. This will be explained in the next sections.

The separate tasks are in yellow fields and numbered for your convenience. If you have any questions or need help, you're welcome to email Meike at meike@waag.org.

All the materials you need for the communication & dissemination of Mingei are collected in a Google Drive folder.

Distributing promotional materials

We have created a leaflet and a poster to promote Mingei. A general Mingei presentation will follow soon. These are meant to be used and distributed by all partners; please bring them along to events, conferences and presentations.

> **Task 1:** Distribute the promotional materials on events, conferences, presentations etc. You can download the materials *here.* Printing instructions are provided as well.

Online articles on mingei-project.eu

Every month, we publish 2 articles on the Mingei website that are written by partners. Meike will contact you when it's your turn to write. Additionally, everyone is encouraged to proactively come up with topics for web articles related to the work you do, especially when you undertake interesting activities or reach milestones that need to be communicated and disseminated.

> **Task 2:** Regularly contribute by writing an article. You will be automatically scheduled by Meike and will be contacted when you need to write. You can see the planning *here*. However, it is very much appreciated if you proactively think about topics related to your work that need to be communicated. You are very welcome to write an article yourself at any time.

How to write web articles

- The text should be pleasant to read and easy to understand, so use clear and understandable language and explain advanced terminology.
- Consider the target audiences of Mingei. It includes people that may not have expertise in your field, so try to communicate clearly.
- Think of a good title which will invite people to read the blog post, and do not use advanced terminology in the title.
- The first paragraph should explain the connection of the text to the Mingei project.
- Use subheadings for better readability.
- Add at least one photo in good quality (at least 900x600 pixels, but preferably larger), that will be used as a header. Additional images are welcomed.
- A web article should ideally be 500-800 words.
- Send your article to Meike (meike@waag.org) before the 15th of the month. After the edit, you will receive it back for a final check, before the article will be published.

Mingei tone of voice

Do	Don't
Communicate from the perspective of 'we'. Example: "At Mingei, we are working on.."	Don't communicate about 'the consortium' from a third person perspective.
Write down names and terms in full length. Example: cultural heritage institutes	Don't use abbreviations. Example: HC, CH, CHI.
Communicate the substance/meaning rather than the specific event/meeting. What are the topics discussed? What are interesting questions to ask? What will be next?	Don't communicate extensively about the circumstances that facilitated the meeting/event.
Take the time to explain jargon and terminology. Example: "Avatars are virtual characters, based on 3-dimensional face and body reconstructions of real people."	Don't use jargon without explanation. Example: "… establish HC representations based on digital assets, semantics, existing literature and repositories, as well as, mature digitisation and representation technologies."
Tell a story and don't be afraid to ask questions. "How do you think this technology can contribute to the representation of that craft?"	Don't state facts without context or discussion. "This technology is used to represent the craft."
Support texts where possible with visuals, such as photos or visuals in the Mingei visual identity.	Don't write long dense texts.

The monthly newsletter

The monthly newsletter is sent out by the end of each month. It is focused on a general, external audience. It mostly consists out of website articles that are written by partners. Aside, the newsletter is open to announcements, news updates and promotion of Mingei related events. If you have any announcements, news updates or events that need to be in the newsletter, please email it to meike@waag.org as soon as possible.

Task 3: Proactively think about announcements, news updates and events that should be in the Mingei monthly newsletter. Send them to *meike@waag.org* as soon as possible.

Another type of newsletter content is the "In the Spotlight" category. In this section of the newsletter, we put a spotlight on (online) craft communities. For example, communities that are related to the pilot partners or potential end-users.

Task 4: Proactively think about craft communities that are interesting to Mingei. Submit them to the *Inventory of Audiences* (first tab: In the Spotlight).

The newsletter is only sent to people that have subscribed to it. Therefore, it is important to promote the newsletter to our audiences and encourage them to subscribe. It is a valuable way to collect email-addresses of those who are interested in Mingei. People can subscribe to the newsletter via this form.

Task 5: Promote the newsletter among all audiences by sharing this link: *https://mingei-project.us20.list-manage.com/subscribe?u=3cdf99bd6018e4af8087a9bf5&id=b5ddbf1854*. For example, you can implement it in presentations or your email signature.

Social media

Waag is coordinating all social media channels for Mingei: Facebook, Instagram, Twitter, LinkedIn and Youtube. The content of the website and the newsletter is promoted on all of these channels, targeted at the specific audiences that are active there.

Task 6: Make sure to follow all channels of Mingei and like the posts. This can be done with the accounts of your organization, or with your personal account. This really helps with visibility, because social media platforms are curated by algorithms. The more likes we get, the better our posts become visible to other people.

Task 7: Share Mingei's posts that are relevant to the audience of your organization and point them towards the Mingei channel or website. You can ask the communications & PR department of your organization to do this.

Similar to the newsletter, the Mingei social media channels are open to announcements, news updates and promotion of Mingei related events, such as exhibitions or workshops.

Task 8: Proactively think about announcements, news updates and events that should be on the Mingei social media channels. Send them to *meike@waag.org*.

Apart from the official Mingei social media channels, it is expected of each partner to communicate regularly about Mingei on the social media channels of their own organization, or even personal channels.

Task 9: Communicate about the Mingei project on the social media channels of your organization, or on your personal channels. Make sure to implement the correct hashtags and mentions.

Always mention:

On Facebook: @mingeiproject (without underscore)

On Twitter: @mingei_project (with underscore)

On Instagram: @mingei_project (with underscore)

On LinkedIn: @mingei-project (with regular stripe)

News & press releases

We plan to send out news/press releases regarding updates and results, when milestones have been reached or to promote events organized by Mingei. These press releases will be sent to local and international media, online platforms, magazines and alike to directly reach our target audiences. These news releases will be authored in collaboration with partners and can be specifically targeted to prepare the audience for exploitation. Consortium partners are also responsible for spreading the news releases within their own network and translating the release if necessary.

Task 10: Proactively think about milestones, research insights or events that could be communicated by news/press releases. Reach out to *meike@waag.org* and we can collaborate on a good press release and figure out the best ways/platforms to share it.

Presentations, workshops and events

All consortium partners, and especially the ones that partake in research, have the responsibility to take part in conferences and events, and organise workshops, to present or promote (the results of) Mingei.

Task 11: Regularly take part in or present at conferences and events that are related to your field of work. If you present, make sure to use the Mingei presentation template, and bring some promotional materials with you to distribute (see Task 1).

An online collaborative spreadsheet is used to keep track of upcoming events and opportunities for communications. This is a living document, to which all partners contribute events and opportunities that are relevant to Mingei. Partners need to indicate whether they are attending these events and describe the type of activity they are planning to perform.

> **Task 12:** Use the *Opportunities for Communication* sheet to keep track of upcoming events, conferences and other possibilities for communication and dissemination.

(Academic) publications

Publishing articles in academic journals and other professional publications will be an on-going activity of the research partners of Mingei. As all research partners within Mingei have experience with (academic) publishing, they are trusted to execute this activity in their usual way. However, make sure to inform Meike about (future) publications, as it might provide possibilities for other communication outlets as well.

> **Task 13:** Update Waag about your published and planned publications by sending an email to *meike@waag.org*. All publications should be entered in the Log of Communication & Dissemination activities (see Task 15).

Other tasks

> **Task 14:** All communication outlets that are <u>not</u> communicated on the channels of Mingei itself (such as the Mingei website, newsletter and social media) need to be entered to the *Log of Communication & Dissemination activities*. Things that need to be tracked are:
>
> - social media posts on Mingei on your own company's channels
> - reposts of Mingei's posts
> - newsletters referring to Mingei
> - mass media referring to Mingei
> - participation in events/conferences/workshop
> - scientific/academic publications
> - distribution of promotional materials
> - any other activities in which you communicate about Mingei.

Partners need to keep track of the activities they perform in relation to the communication and dissemination of Mingei.

As an official requirement of the Horizon 2020 Subsidy, all partners need to implement the Mingei project on their own website.

> **Task 15:** Make sure the Mingei project is visibly mentioned on your own company's website and links towards *www.mingei-project.eu*.

7.5 Guidelines for social media

Facebook posts

- Publish a post at least once a week.
- Use identifiable templates in the Mingei visual identity if possible.
- Use accessible and active language in the Mingei tone of voice.
- Feel free to use emoji when fitting.
- Use the caption to stimulate discussion and ask questions, rather than only making statements.
- <u>Do</u> paste a link in the caption and make sure it shows the link preview.
- If you mention a partner, always refer to people's real name or the name of the company/organization in the caption and tag them.
- Hashtags are not relevant to Facebook. Always include #mingeiproject and #h2020, other hashtags are not required.
- Always add a location tag when applicable.
- Publish between 1 and 6 pm.

Instagram posts

- Publish a post at least once a week.
- Use identifiable templates in the Mingei visual identity if possible.
- Use accessible and active language. Feel free to use emoji when fitting.
- Use the caption to stimulate discussion and ask questions, rather than only making statements.
- Do <u>not</u> paste a link in the caption because it does not work. Refer to "link in bio". There is a Linktree of Mingei that shows different links.
- Always refer to people's real name or the name of the company/organization in the caption and @mention them at the bottom of the post and tag them in the image itself.
- Use 5-10 hashtags that apply to the post. Do not make sentences into hashtags and do not include a space between words. Make a mix of very large popular hashtags (such as #crafts #heritage #europe #culturalheritage #ecotourism #weaving #glass #mastic #innovation) and more niche ones (such as #heritagecrafts #agrotourism #jacquardweaving). Always include #mingeiproject and #horizon2020.
- Always add a location tag when applicable.
- Publish between 1 and 6 pm.

Instagram stories

Stories are a great way to keep our followers up to date and engage with them more playfully. They do have a smaller reach than general posts, so stories do not have the priority but are a great extra. Use the full possibilities: Use the 'click' effect, apply geotags, @mentions and #hashtags, use polls and questions.

- Publish a story at least once in two weeks.
- Use attractive, good-quality visuals.
- Use the template (or in case of a spontaneous story, create something similar with Instagram's options).
- Use accessible and active language. Feel free to use emoji when fitting.
- Don't include too much text on one slide. 2-3 sentences max.
- Play with stickers, especially the arrows are useful.

- Use @mentions, #hashtags and geotags. If you don't want them to ruin the layout, make them small and in the same colour as the background.
- Refer to link in bio if applicable and point them to our account icon at the top left.
- Use polls and ask questions.
- Publish between 1 and 6 pm.

Twitter posts

- Tweets are short: stay with 1 or 2 sentences.
- Use accessible and active language.
- Do include a (shortened) link.
- Always refer to people's real name or the name of the company/organization in the caption and @mention them at the bottom of the post and tag them in the image itself.
- Use 2-3 hashtags that apply to the post. Do not make sentences into hashtags and do not include a space between words. Only include popular hashtags (such as #crafts #heritage #europe #culturalheritage #ecotourism #weaving #glass #mastic #innovation). Always include #mingeiproject.

LinkedIn posts

- Publish a post at least once in two weeks.
- Use identifiable templates in the Mingei visual identity if possible.
- Use accessible and active language in the Mingei tone of voice.
- Captions can be a bit longer compared to Facebook or Instagram.
- Use the caption to stimulate discussion and ask questions, rather than only making statements.
- Do paste a link in the caption and make sure it shows the link preview.
- If you mention a partner, always refer to people's real name or the name of the company/organization in the caption and tag them.
- Always include #mingeiproject and #h2020 and include 5-10 other popular hashtags that relate to the post.
- Always add a location tag when applicable.
- Publish between 10 and 6 pm on workdays only.

7.6 Online analytics

The tables below summarize the analytics of the Mingei website, newsletter and social media channels.

Overview	Website users	Newsletter subscribers	Facebook page likes	Instagram followers	Twitter followers	Youtube subscribers	LinkedIn followers
January 2019					4		0
February 2019		27			4		0
March 2019		32			9		0
April 2019	134	35	393		13		6
May 2019	98	37	407		14		8
June 2019	112	40	411		16		9
July 2019	112	41	411		16		11
August 2019	77	45	412		16		11
September 2019	211	65	463	49	20	2	13
October 2019	327	70	616	53	23	2	15
November 2019	352	73	653	92	28	2	17
December 2019	378	74	741	97	33	2	20
January 2020	402	76	748	107	32	2	23
February 2020	379	78	762	115	39	8	25
March 2020	371	80	765	121	40	13	27
April 2020	304	84	762	132	40	14	27
May 2020	492	90	770	145	44	15	28
June 2020	328	93	774	153	45	17	28
July 2020	319	95	777	167	48	19	29
August 2020	489	97	784	174	48	21	34
September 2020	522	97	792	188	56	23	41
October 2020	1668	106	804	206	67	23	46

Website	Users	New users this month	Sessions	Number of sessions per user	Page views	Pages / session	Avg. session duration	Bounce rate
April 2019	134	124	172	1.28	405	2.35	0:01:29	63.95%
May 2019	98	87	148	1.51	416	2.81	0:03:24	55.41%
June 2019	112	92	164	1.46	409	2.49	0:04:14	64.02%
July 2019	112	97	163	1.46	535	3.28	0:05:07	53.37%

Month								
August 2019	77	68	118	1.53	301	2.55	0:02:35	63.56%
September 2019	211	185	308	1.46	807	2.62	0:03:01	58.12%
October 2019	327	295	446	1.36	1028	2.3	0:02:27	62.33%
November 2019	352	311	453	1.29	1035	2.28	0:02:06	67.77%
December 2019	378	337	530	1.4	1286	2.43	0:02:00	64.53%
January 2020	557	522	660	1.18	1485	2.25	0:04:13	57.73%
January 2020*	402	369	528	1.24	1101	2.09	0:01:57	
February 2020	379	348	500	1.32	1143	2.9	0:01:58	66.20%
March 2020	371	336	465	1.25	820	1.76	0:01:03	77.63%
April 2020	304	278	388	1.28	746	1.92	0:01:08	74.74%
May 2020	492	458	605	1.23	1019	1.68	0:01:25	78.18%
June 2020	328	295	450	1.37	937	2.08	0:01:53	74.44%
July 2020	319	282	411	1.29	757	1.84	0:01:25	73.40%
August 2020	489	461	548	1.12	765	1.4	0:00:44	85.22%
September 2020	522	506	645	1.24	1157	1.79	0:01:29	73.96%
October 2020	1668	1636	1936	1.16	2754	1.42	0:00:47	83.78%

* In January 2020, we noticed that bots were visiting our website, that were clouding our statistics. We therefore created a filtered dashboard in Google Analytics, that removes the bots from the statistics. All months after January 2020, this filter has been applied to the statistics.

Article page views	Month of publication	Dec 2019	Jan 2020	Feb 2020	Mar 2020	Apr 2020	May 2020	Jun 2020	Jul 2020	Aug 2020	Sept 2020	Oct 2020	Total
Co-creation and crafts in Krefeld	March 2019	6	2	1	2	2	2	5	2	2	2		54
Reproducing a carafe from 1842: the glass master's gestures	June 2019	5	5	1	1	3	3	3			1		93
"The countless aspects of beauty" at the Chios Mastic Museum	July 2019	5	5	1	1	3	5						75
Crafts ontology by CNR	July 2019	17	10	2	1		5	4	4			6	127
On the name of the Mingei H2020 project	August 2019	88	60	81	1	66	81	50	47	54	192	138	988
The creation of virtual avatars	August 2019	11	7	9	9	8	10	19	5	4	8	11	155
The power of co-creation	August 2019	8	3	1	1	2	2			2		6	45
New richness at the museum: AR & VR apps	September 2019	89	69	36	25	28	25	29	14	29	19	30	540
Digitizing crafters' motions by ARMINES	September 2019	23	12	3	2	2	2	2	2	3	3		132
Mingei's consortium meeting & activities on Chios	September 2019	14	18	6	3	3		4		3	6		132
Multidisciplinary collaboration in reproducing a glass carafe	October 2019	53	20	23	7	12	9	4	4			6	179
"Tradition meets Trend" at the Silk Museum	October 2019	19	12	3	2								66
Silk: the dream fabric	November 2019	63	26	25	5		2	11	20	25	21	9	207
Impact is everywhere	January 2020		13	29	10								52
The pottery experience at Keramion	January 2020			94	15	7	5	10	3	8	10	14	166
Between crafts and computer science	February 2020				16	4	2		1		3	11	37
Mastic villages on Chios	February 2020				160	10	21	14	15	11	23	27	281
Virtual reenactment of loom weaving	February 2020				26	17	11	15	6	7	8	14	104
The story of Jacquard weaving	March 2020					25	13	13		15	53	55	174
By fire and clay	March 2020					36	12	9	2	4	6	41	110
In the spotlight: artist Eirini Linardaki	April 2020					9	74	12	8	14		24	141

In the spotlight: Limerick Lace	May 2020						116	19	13	11	14	10	183
Movement sonification for glass blowing handicraft	May 2020						33	15	15	7	17	7	94
Immersive gaming at heritage sites	June 2020							65	14	3		5	87
Teaching glass technology in the 19th century	June 2020							21	10		5		36
The mingei approach	July 2020								52	8	22	27	109
If the harvest fly does not sing (chapter 1)	July 2020								29		11		40
In the spotlight: glassblower Thibaut Nussbaumer	August 2020									124	32	7	163
On adventure in the museum	August 2020									22	26	16	64
The forgotten vocation of pattern design	September 2020										39	10	49
Grab your kenditiria to go to the mastic trees (chapter 2)	September 2020										24	18	42
Mingei on Euronews	October 2020											388	388
In the Spotlight: woodworker Nikos Manias	October 2020											385	385
Total page views per month		401	262	315	287	237	433	324	266	356	545	1265	5498

Newsletter	Subscribers	New subscribers	Opened	Opened %	Clicks	Clicks %
February 2019	27	27	19	70.4	2	7.4
March 2019	32	5	17	53.1	4	12.5
April 2019	35	3	18	51.4	3	8.6
May 2019	37	2	18	48.6	8	21.6
June 2019	40	3	23	57.5	2	5
July 2019	41	1	23	56.1	3	7.3
August 2019	45	4	24	55.8	4	9.3
September 2019	66	21	31	47	7	10.6
October 2019	70	4	30	43.5	8	11.6
November 2019	73	3	31	42.5	9	12.3
December 2019	74	1	35	47.3	7	9.5
January 2020	76	2	37	48.7	4	5.3
February 2020	78	2	39	50.6	10	13
March 2020	80	2	39	48.8	11	13.8
April 2020	84	4	41	49.4	9	10.8
May 2020	90	6	46	51.1	13	14.4
June 2020	93	3	45	48.9	5	5.4
July 2020	95	2	47	49.5	11	11.6
September 2020	97	2	46	47.4	10	10.3
October 2020	106	9	47	44.3	10	9.4

Facebook	All time	This month					
	Total page likes	New page likes	Posts this month	Post reach (total)	Reach / posts	Post engagement	Engagement / posts
April 2019	393	393	11	3184	289	546	50
May 2019	407	14	2	657	329	81	41
June 2019	411	4	1	245	245	25	25
July 2019	411	0	1	207	207	17	17
August 2019	412	1	2	480	240	46	23
September 2019	463	51	6	1117	186	660	110
October 2019	616	153	12	6788	566	1147	96
November 2019	653	37	3	647	216	73	24

December 2019	741	88	3	1034	345	111	37
January 2020	748	7	3	767	256	61	20
February 2020	762	14	3	979	326	60	20
March 2020	765	3	3	666	222	67	22
April 2020	762	-3	5	3708	742	238	48
May 2020	770	8	3	956	319	199	66
June 2020	774	4	3	1132	377	62	21
July 2020	777	3	2	417	209	33	17
August 2020	784	7	5	1594	319	65	13
September 2020	792	8	1	424	424	23	23
October 2020	804	12	3	1767	589	247	82

Instagram	All time						This month		
	Total followers	New followers	Posts this month	Stories this month	Reach of posts	Reach/posts	Number of post likes	Likes/posts	Number of comments
January 2019	NA	NA	2	0			11	6	0
February 2019	NA	NA	0	0			0		0
March 2019	NA	NA	0	0			0		0
April 2019	NA	NA	6	0			46	8	0
May 2019	NA	NA	0	0			0		0
June 2019	NA	NA	1	0			9	9	0
July 2019	NA	NA	3	0			18	6	0
August 2019	NA	NA	2	0			26	13	1
September 2019	49	NA	4	2			33	8	0
October 2019	53	4	4	0			35	9	0
November 2019	92	39	3	0			42	14	0
December 2019	97	5	3	2			59	20	0
January 2020	107	10	5	0			88	18	1
February 2020	115	8	3	2			57	19	0
March 2020	121	6	2	2			53	27	0
April 2020	132	11	4	0	617	154	104	26	1
May 2020	145	13	3	3	447	149	66	22	2
June 2020	153	8	2	9	241	121	37	19	1
July 2020	167	14	3	9	643	214	73	24	0

August 2020	174	7	4	3	705	176	68	17	1
September 2020	188	14	1	0	107	107	22	22	0
October 2020	208	20	2	9	286	143	33	17	1

Twitter	All time			This month		
	Total followers	New followers	Tweets (from us)	Tweet impressions	Mentions	Profile visits
January 2019	4	4	2	100	NA	
February 2019	4	0	0	144	NA	
March 2019	9	5	0	96	NA	
April 2019	13	4	3	383	NA	
May 2019	14	1	0	101	NA	
June 2019	16	2	1	263	NA	
July 2019	16	0	4	706	NA	
August 2019	16	0	2	463	NA	
September 2019	20	4	1	596	2	
October 2019	23	3	3	2190	5	
November 2019	28	5	3	2075	1	
December 2019	33	5	3	1754	3	
January 2020	32	-1	1	1888	0	
February 2020	39	7	2	2776	3	26
March 2020	40	1	2	3090	2	45
April 2020	40	0	3	5597	1	14

May 2020	44	4	3	3577	7	40
June 2020	45	1	2	1095	1	6
July 2020	48	3	1	1023	3	9
August 2020	48	0	2	1468	1	10
September 2020	56	8	0	1265	2	35
October 2020	67	11	2	2051	13	106

LinkedIn	All time				This month			
	Total followers	New followers	Posts	Post views	Post clicks	Replies	Comments	Shares
January 2019	0	0	0	0	0	0	0	0
February 2019	0	0	0	0	0	0	0	0
March 2019	0	0	0	0	0	0	0	0
April 2019	6	0	3	133	3	0	0	0
May 2019	6	2	0	0	0	0	0	0
June 2019	9	1	0	0	0	0	0	0
July 2019	11	2	0	0	0	0	0	0
August 2019	11	0	0	0	0	0	0	0
September 2019	13	2	0	0	0	0	0	0
October 2019	15	2	3	71	5	2	0	8
November 2019	17	2	2	134	7	2	0	0
December 2019	20	3	4	163	16	6	0	4
January 2020	23	3	1	92	4	5	0	0

February 2020	25	2	3	339	20	8	0	0
March 2020	27	3	2	71	2	8	0	0
April 2020	27	0	3	100	4	12	0	2
May 2020	28	1	3	166	7	14	0	1
June 2020	28	0	2	93	4	7	0	2
July 2020	29	1	1	45	1	4	0	3
August 2020	34	5	2	126	7	7	1	3
September 2020	41	7	0	0	0	0	0	0
October 2020	46	4	2	60	1	5	0	6

YouTube	October 2020
Total subscribers	23
Total watched	1954

YouTube	October 2020
	Watched (total times)
Weaving at Anogia	70
Brüderchen – Little Brother (3D Reconstruction)	154
Mastic Cultivation	77
HdS - Ecclesiastial Vestment #4	21
HdS - Ecclesiastial Vestment #1	20
3D Reconstruction Mastic Museum, Chios, Greece	43
3D Reconstruction of Pyrgi, Chios, Greece	111
3D Reconstruction of Olympoi, Chios, Greece	54
3D Reconstruction of Mesta, Chios, Greece	51
3D Reconstruction of Elata, Chios, Greece	35
HdS - Ecclesiastial Vestment #2	26
HdS - Ecclesiastial Vestment #3	28
Psiloritis Unesco Global Geopark (Greece)	96
Sleeping Female Figure	53
Ovid VR Hammer nail demo	20
Imaginary Silk demo	37
Imaginary Mastic demo	80
FORTH textile scanner	51
FORTH Silk knowledge online platform	15
Silk narrative	38
Fly no audio	17
Comic interactive compressed	17
AI-based augmented sonification of gestures for human learning	65
Mastic processing machine	10
The artist Eirini Linardaki (ENG subs)	38
The artwork of Eirini Linardaki	32
Chios traditional costume	17
Chios traditional costume	9

A scene of a woman during the process of cleaning mastic at Chios	12
Photogrammetry tools - Masthichokalatho	9
Photogrammetry tools - Athrimba	22
Seperating mastic from dirt mastic growers	10
Sifting machine	10
Cleaning mastic with water	27
Photogrammetry mastic tree	17
Photogrammetry Mastic tree_3	19
Handheld machine_7	11
Handheld machine_6	15
Handheld machine_5	18
A printing machine produced in Heidelberg	50
Handheld machine_3	5
Handheld machine_3_2	14
Handheld machine_3_1	15
Handheld machine_2	19
Mastic tree_1	20
Virtual museum	72
Mastic cultivation demo (VR training)	37
Chios 3D exploration Game	58
Imaginary Glass demo	16
Immersive gaming at heritages sites the silk pilot	49
Immersive gaming at heritage sites the mastic pilot	19
Weaving hand movement	16
Mastic knowledge representation	16
Mastic cultivation	18
Dusting embroidery	22
Handmade wooden handbag	16
Mark the process	37

Academic/scientific publications	Month of publication	URL	Full-text Views**	Down loads**	Cita tions **
Baka, E., Vishwanath, A., Mishra, N., Vleioras, G., & Thalmann, N. M. (2019, June). "Am I Talking to a Human or a Robot?": A Preliminary Study of Human's Perception in Human-Humanoid Interaction and Its Effects in Cognitive and Emotional States. In Computer Graphics International Conference (pp. 240-252). Springer, Cham.	June 2019	https://link.springer.com/chapter/10.1007%2F978-3-030-22514-8_20		1100	
Dubois, A. (upcoming). "Exhibiting Work: From Industrial Arts to Anthropology of Technology", in Artefacts - Understanding Use.	Upcoming, fall 2020				
Dubois, A. (upcoming). Co-direction of a special issue of the Journal "Ethnologie Française" about property of technical gesture. Gestes (dé)possédés.	Upcoming, fall 2020				
Dubois, A. (upcoming). Co-direction of an edited volume about the conferences hold in London and Paris in 2016 and 2017 about technical and scientific collections. Artefacts - Understanding Use.	Upcoming, fall 2020				
Dubois, A. (upcoming). Direction of a special issue of the Journal "Cahiers d'Histoire du Cnam" about Technical Heritage, Digital Science and Anthropology of Craft. Taming Material Knowledge.	Upcoming, fall 2020				
Manitsaris, S., Senteri, G., Makrygiannis, D., Glushkova, A. (2020). Human Movement Representation on Multivariate Time Series for Recognition of Professional Gestures and Forecasting Their Trajectories. Frontiers in Robotics & AI, 13 August 2020.	August 2020	https://doi.org/10.3389/frobt.2020.00080	1660	97	
Meghini, C., Bartalesi, V., & Metilli, D. (upcoming). Representing Narratives in Digital Libraries: The Narrative Ontology.	Accepted for publication	http://www.semantic-web-journal.net/content/representing-narratives-digital-libraries-narrative-ontology-0			

Menychtas, D., Glushkova, A., & Manitsaris, S. (2019, September). Extracting the Inertia Properties of the Human Upper Body Using Computer Vision. In International Conference on Computer Vision Systems (pp. 596-603). Springer, Cham.	November 2019	https://www.researchgate.net/publication/340730279_Extracting_the_Inertia_Properties_of_the_Human_Upper_Body_Using_Computer_Vision			
Moñivar, P. V., Manitsaris, S., & Glushkova, A. (2019, September). Towards a Professional Gesture Recognition with RGB-D from Smartphone. In International Conference on Computer Vision Systems (pp. 234-244). Springer, Cham.	November 2019	https://link.springer.com/chapter/10.1007/978-3-030-34995-0_22		824	
Partarakis, N., Zabulis, X., Antona, M., & Stephanidis, C. (2020). Transforming Heritage Crafts to engaging digital experiences. In Visual Computing for Cultural Heritage (pp. 245-262). Springer, Cham.				264	
Partarakis, N., Zabulis, X., Chatziantoniou, A., Patsiouras, N., Adami, I. (2020). An Approach to the Creation and Presentation of Reference Gesture Datasets, for the Preservation of Traditional Crafts. Applied Sciences. 10(20), 7325	October 2020	https://doi.org/10.3390/app10207325	117		
Qammaz, A., Plastira, N., Vouton, V., & GR70013, H. (2019). MocapNET: Ensemble of SNN Encoders for 3D Human Pose Estimation in RGB Images.	Accepted for publication	https://www.researchgate.net/publication/337906290_MocapNET_Ensemble_of_SNN_Encoders_for_3D_Human_Pose_Estimation_in_RGB_Images			3
Rigaki, A., Partarakis, N., Zabulis, X., & Stephanidis, C. (2020). An Approach Towards Artistic Visualizations of Human Motion in Static Media Inspired by the Visual Arts. In the Proceedings of ThinkMind // ACHI 2020, The Thirteenth International Conference on Advances in Computer-Human Interactions, Valencia, Spain, 21-25 November 2020	Upcoming, november 2020				
Stefanidi, E., Partarakis, N., Zabulis, X., & Papagiannakis, G. (2020). An Approach for the Visualization of Crafts and Machine Usage in Virtual Environments. In the Proceedings of ThinkMind // ACHI 2020, The Thirteenth International Conference on Advances in Computer-Human Interactions, Valencia, Spain, 21-25 November 2020	Upcoming, november 2020				

Stefanidi, E., Partarakis, N., Zabulis, X., Zikas, P., Papagiannakis, G., and Thalmann, N.M. (upcoming) "TooltY: An approach for the combination of motion capture and 3D reconstruction to present tool usage in 3D environments", in Intelligent Scene Modelling and Human Computer Interaction. Springer.	Accepted for publication				
Zabulis, X., Meghini, C., Partarakis, N., Beisswenger, C., Dubois, A., Fasoula, M., … & Bartalesi, V. (2020). Representation and Preservation of Heritage Crafts. Sustainability, 12(4), 1461.	February 2020	https://www.mdpi.com/2071-1050/12/4/1461	764		
Zabulis, X., Meghini, C., Partarakis, N., Kaplanidi, D., Doulgeraki, P., Karuzaki, E., Stefanidi, E., Evdemon, T., Metilli, D., Bartalesi, V., Fasoula, M., Tasiopoulou, E., and Beisswenger, C. (2019) "What is needed to digitise knowledge on Heritage Crafts?", MEMORIAMEDIA Review 4. Article 1, 2019. MI/IELT ISSN 2183-3753	2019				

** the number of full-text views, downloads and citations presented in this table is collected on 4 November 2020. The list is incomplete: an empty cell does not equal 0, but represents the unavailability of data at the time.

In the media	Date of publication	Publication platform	Type of media	URL
Sensors work on the loom	April 2019	Westdeutsche Zeitung	News article	https://www.wz.de/nrw/krefeld/kultur/haus-der-seidenkultur-in-krefeld-ist-am-projekt-mingei-beteiligt_aid-37889135
EU-project at HdS digitizes the craft of weaving	April 2019	RP Online	News article	https://rp-online.de/nrw/staedte/krefeld/das-krefelder-haus-der-seidenkultur-digitalisiert-im-mingei-projekt-die-berufsbilder-der-seidenweberei_aid-37920633
Interview on Radio Kufa with Dieter Brenner (HdS)	June 2019	Radio Kufa	Radio interview	https://www.kulturfabrik-krefeld.de/radio/kanal/3
Interview on Radio Chios with Xenophon Zabulis (FORTH)	September 2019	Radio Chios	Radio interview	https://soundcloud.com/xenophon-zabulis/fasoula-zampoulis-mingei

The 2nd Meeting of Partners of the Mingei research project at the Mastic Museum of Chios	September 2019	Alithia.gr	News article	https://www.alithia.gr/politismos/i-2i-synantisi-etairon-toy-ereynitikoy-ergoy-mingei-sto-moyseio-mastihas-hioy?page=1
Digital documentation and preservation of the art of mastic cultivation	September 2019	Astraparis.gr	News article	https://astraparis.gr/psifiaki-tekmiriosi-kai-diatirisi-tis-technis-tis-kalliergeias-tis-mastichas/
The 2nd Meeting of Partners of the Mingei research project at the Mastic Museum of Chios	September 2019	news-24.gr	News article	
The 2nd Meeting of Partners of the Mingei research project at the Mastic Museum of Chios	September 2019	chiosnews.com	News article	http://chiosnews.com/2i-synantisi-etairon-ereynitikoy-ergoy-mingei-sto-moyseio-mastichas-chioy-gia-paradosiakes-technes/
The 2nd Meeting of Partners of the Mingei research project at the Mastic Museum of Chios	September 2019	chiosin.gr	News article	https://www.chiosin.gr/cda/
The 2nd Meeting of Partners of the Mingei research project at the Mastic Museum of Chios	September 2019	xiakoslaos.gr	News article	https://xiakoslaos.gr/gr/articles/node/i-2i-synantisi-etairon-tou-ereynitikou-ergou-mingei-sto-mouseio-mastixas-xiou
The 2nd Meeting of Partners of the Mingei research project at the Mastic Museum of Chios	November 2019	chiospress.gr	News article	http://www.chiospress.gr/koinonia/69505-i-2i-synantisi-etairon-tou-erevnitikou-ergou-mingei
The embroidery of the rope is digitized as a cultural heritage	November 2019	politischios.gr	News article	https://www.politischios.gr/koinonia/psephiopoieitai-os-politistike-kleronomia-to-kentema-tou-skhinou
Mingei on Euronews Futuris	September 2020	Euronews.com	Video interview + article	https://www.euronews.com/2020/09/28/technology-helping-to-preserve-europe-s-cultural-heritage

7.7 Log of Communication & Dissemination activities

Apart from the general communication of Mingei (executed by Waag), every individual partner has the responsibility to spread the word around Mingei. In this Google Sheet, each partner keeps track of all external communication & dissemination activities that are executed by them. This is a continuous requirement that will continue during the Mingei project.

Partners will keep track of:

- Social media posts referring Mingei on your company's channels
- Newsletters of your company referring to Mingei
- Mass media (news, radio, etc.) featuring Mingei
- When you organise or participate in an event/conference/workshop regarding Mingei or as a representative of Mingei
- When you have a popular or scientific publication regarding Mingei
- When you distribute the Mingei leaflets
- … or any other activity in which you communicate about Mingei

Partners do not log their contributions to the Mingei official communication, such as the articles that they provide for the Mingei website and the Mingei newsletter.

The tables below summarise the Communication & Dissemination activities of all partners in M1-M24.

FORTH						
Date	Type of action	Name of communicator	Name of event	Location	Link	Short description
2019	Scientific publication	Xenophon Zabulis, Carlo Meghini, Nikolaos Partarakis, Danai Kaplanidi, Paraskevi Doulgeraki, Effie Karuzaki, Evropi Stefanidi, Theodoros Evdemon, Daniele Metilli, Valentina Bartalesi, Maria Fasoula, Eleana Tasiopoulou and	"What is needed to digitise knowledge on Heritage Crafts?" Magazine "Memoriamedia Review-Intagible Heritage Culture"		http://review.memoriamedia.net/index.php/submission/call	"What is needed to digitise knowledge on Heritage Crafts?" The article was accepted for publication in Magazine "Memoriamedia Review- Intagible Heritage Culture".

		Cynthia Beisswenger.			
2/10/2019	Presentation	Xenophon Zabulis	"EMbleMatiC ecojourneys : developing alternative sustainable tourism in Mediteranean hinterland areas" organised by the EMbleMatiC	Anogia, Crete, Greece		Participation by invitation to the Methodological and thematic workshops - Round 2 with an invited talk in the workshop, Workshop 3: "How can we use digital tools in the tourism sector?"
8/3/2019	Participation to other event	Xenophon Zambulis, Partarakis Nikolaos	Epimenidis Forum	Anogia, Crete, Greece	http://www.androidus.gr/gr/epimen-idis-forum	Epimenidis Forum was a special event dedicated to life on the mountains and was held in the village of Anogeia. ICS-FORTH was invited to participate and showcased two Ambient Intelligence interactive systems, the Infocloud and the Smart Exhibit Showcase.
9/1/2019	Scientific publication	A.Qammaz and A.A. Argyros	"MocapNET: Ensemble of SNN Encoders for 3D Human Pose Estimation in RGB Images", In British Machine Vision Conference (BMVC 2016), BMVA, Cardiff, UK, September 2019		http://users.ics.forth.gr/~argyros/publications.html	Qammaz and A.A. Argyros presented MocapNET, an ensemble of SNN encoders that estimates the 3D human body pose based on 2D joint estimations extracted from monocular RGB images. The proposed architecture achieves very fast (100Hz) 3D human pose estimations using only CPU processing.
9/1/2019	Communication through traditional mass media (tv newspaper radio)		Interview on Radio Chios, September 2019.	Radio Chios	https://soundcloud.com/xenophon-zabulis/fasoula-zampoulis-mingei	
9/10/2019	Social media post	ICS-FORTH Public Relations	Facebook post	Facebook	https://www.facebook.com/ICSFORTH/posts/1535648496560428	

11/22/2019	Participation in conference	Xenophon Zabulis	ICOM European conference	Acropolis Museum in Athens, Greece	https://icom.museum/en/news/embracing-the-virtual-european-museums-respond-to-the-digital-challenge/	Presentation 'Representation and Presentation of Heritage Crafts' by Xenophon Zabulis, Nikolaos Partarakis
12/19/2019	Participation to other event	Xenophon Zabulis	2nd open discussion for the estiablishment of Heraklion as an international gastronomic destination.	Municipality Building of Heraklion Crete Greece.		Seminar and discussion organised by the Municipality of Heraklion with tourism stakeholder (hotel owners, tour operators, local producers and local craft practiotioners). Mingei was presented as a platform which pertinent stakeholders and event organisers can input content to be used in the promotion of tourism destinations and associated local attractions, gastronomic, and craftsmaking communities, which can provide tourism experiences.
01/17/2020	Submission to open access journal		MDPI Systainability	Journal		This work regards the digital representation of tangible and intangible dimensions of heritage crafts, towards craft preservation. Based on state-of-the-art digital documentation, a knowledge representation and narrative creation approach are presented. Craft presentation methods are proposed that use the represented content to provide accurate, intuitive, engaging, and educational ways HC presentation and appreciation. The proposed methods aim to contribute to HC preservation, by adding value to the cultural visit, before, and after it.
2/15/2020	Scientific publication	Zabulis, X., Meghini, C., Partarakis, N., Beisswenger, C., Dubois, A.,	Zabulis, X., Meghini, C., Partarakis, N., Beisswenger, C., Dubois, A., Fasoula, M., ... &	Sustainability, 12(4), 1461	https://www.mdpi.com/2071-1050/12/4/1461	

		Fasoula, M., … & Bartalesi, V.	Bartalesi, V. (2020). Representation and Preservation of Heritage Crafts. Sustainability, 12(4), 1461.			
10/6/2020	Communication through traditional mass media (tv newspaper radio)	Xenophon Zabulis, Nikolaos Partarakis	"Technology helping to preserve European Heritage"	"Futuris" on Euronews	http://www.mingei-project.eu/mingei-on-euronews/	
10/19/2020	Scientific publication	Partarakis, N., Zabulis, X., Chatziantoniou, A., Patsiouras, N., Adami, I.	Partarakis, N., Zabulis, X., Chatziantoniou, A., Patsiouras, N., Adami, I. (2020). An Approach to the Creation and Presentation of Reference Gesture Datasets, for the Preservation of Traditional Crafts. Applied Scienc	Applied Sciences, 10(20), 7325.	https://www.mdpi.com/2076-3417/10/20/7325	
11/30/2020	Participation in conference	Xenophon Zabulis	Online International Conference on Silk heritage and Digital Technologies	Online International Conference	https://weaving-europe.silknow.eu/	
Accepted for publication	Scientific publication	Nikolaos Partarakis, Xenophon Zabulis, Margherita Antona, Constantine Stephanidis	"Transforming Heritage Crafts to engaging digital experiences"			In this chapter, as a first step towards the Representation and Presentation of Heritage Crafts as cultural heritage (CH), pertinent requirements and needed technological components are investigated.

Accepted for publication	Scientific publication	Evropi Stefanidi, Nikolaos Partarakis, Xenophon Zabulis, Paul Zikas, George Papagiannakis and Nadia Magnenat Thalmann	"TooltY: An approach for the combination of motion capture and 3D reconstruction to present tool usage in 3D environments"			In this paper, we present TooltY, a 3D authoring platform for tool usage presentation in 3D environments, in order to demonstrate simple operations (e.g. usage of hammer, scissors, screwdriver), where the tools are the product of 3D reconstruction. The movement of the Virtual Humans derives from motion capture, while for the one of the tools, a novel approach is used, for inducing the tool motion from the human motion capture. The products of TooltY are Virtual Environments that can be experienced in 3D or through immersion in Virtual Reality.
Accepted for Publication	Scientific publication	Evropi Stefanidi, Nikolaos Partarakis, Xenophon Zabulis, George Papagiannakis	Stefanidi, E., Partarakis, N., Zabulis, X., & Papagiannakis, G. An Approach for the Visualization of Crafts and Machine Usage in Virtual Environments. In the Proceedings of ThinkMind // ACHI 2020, The Thirteenth International Conference on Advances in Computer-Human Interactions, Valencia, Spain, 21-25 june 2020 (to appear)	ACHI 2020 (The 13th International Conference on Advances in Computer-Human Interactions), Valencia, Spain, 21-25 June 2020		This paper proposes an approach for Heritage Craft visualization in Virtual Environments, within which the practitioner is represented by a Virtual Human, their actions through animations resulting from Motion Capture recordings, and objects through their 3D reconstructions. Our novel approach is based on a conceptual, twofold decomposition of craft processes into actions, and of the machines used into components.

| Accepted for Publication | Scientific publication | Anastasia Rigaki, Nikolaos Partarakis, Xenophon Zabulis, Constantine Stephanidis | Rigaki, A.; Partarakis, N.; Zabulis, X.; Stephanidis, C. An Approach Towards Artistic Visualizations of Human Motion in Static Media Inspired by the Visual Arts. In Proceedings of ACHI 2020 (The 13th International Conference on Advances in Computer-Human Interactions), Valencia, Spain, 21-25 June 2020 (to appear). | ACHI 2020 (The 13th International Conference on Advances in Computer-Human Interactions), Valencia, Spain, 21-25 June 2020 | | In this paper, we propose MotiVo, an interactive system that simplifies the motion visualization process by offering a set of visualization tools and provides insightful and visually pleasant results, requiring minimum expertise and knowledge from the user side. Using MotiVo tools, motion is visualized by parameters, such as the blending of key poses retrieved from an activity, the visualization of motion trajectories, the application of image filters to visualizations and their 3D and 2D combinations for hybrid depictions of motion. |

Armines						
Date	**Type of action**	**Name of communicator**	**Name of event**	**Location**	**Link**	**Short description**
1/30/2019			-	Paris, France		Short presentation of MINGEI to CERFAV institution
2/20/2019	Other (Meeting for future collaboration)	Sotiris Manitsaris, Ioanna Thanou	-	Murano-Venice, Italy		Short presentation of MINGEI during the meeting with InMurano association.. The purpose of this meeting was to examine

						potential collaboration with the non profit association of glassmakers 'InMurano' and organise their engagement as users for next meetings and recordings.
2/20/2019	Other (Higher education)	Alina Glushkova, Sotiris Manitsaris	-	MINES ParisTech, Paris, France		Presentation of MINGEI to AIMove students, the Post Masters' Degree at MINES ParisTech in 'Artificial Intelligence and Movement in Industries and Creation'.
2/26/2019	Organisation of workshop	Alina Glushkova, Sotiris Manitsaris, Ioanna Thanou	'Digital Technologies for Cultural Heritage in EU Horizon 2020 and beyond'	MINES ParisTech, Paris, France		Organised open lecture given by Albert Gauthier, Project Officer at European Commission
5/15/2019	Participation to other event	Alina Glushkova, Sotiris Manitsaris, Brenda Olivas Padilla	« Les rencontres CARATS»	MINES ParisTech, Paris, France		Presentation of Mingei Project through a stand held by Center for Robotics at the event « Les rencontres CARATS». CARATS network supports and promotes innovation in luxury good industry. The project has been presented thus to various actors of French luxury goods manufactures that are interested in the preservation of the know-how of their human assets.
7/4/2019	Participation to other event	Alina Glushkova	« Comité Colbert »	Paris, France		The French « Comité Colbert » supports and promotes French luxury goods industry and is particularly interested in the use of new technologies for the digital representation of crafts.
7/8/2019	Participation in workshop	Sotiris Manitsaris	AIMove Learning Expedition 2019	Thessaloniki, Greece		Presentation of Mingei project within the context of the 5-day Learning Expedition of the Post Masters' Degree AIMove, including one research center(CERTH), Tribe wearables, a medium sized company

Date	Type of action	Name of communicator	Name of event	Location	Link	Short description
						and the first emerging greek smart city of Trikala.
9/23/2019	Participation in conference	Alina Glushkova, Sotiris Manitsaris	the International Conference on Computer Vision Systems 2019 (ICVS 2019)	Thessaloniki, Greece		Paper submission to the International Conference on Computer Vision Systems 2019 (ICVS 2019), to be held in Thessaloniki, from the 23rd to 25th of September: « Towards a Professional Gesture Recognition with RGB-D from Smartphone », Pablo Vicente Monivar, Sotiris Manitsaris, Alina Glushkova
08/13/2020	Scientific publication	Sotiris Manitsaris, Gavriela Senteri, Dimitris Makrygiannis, Alina Glushkova,	Human Movement Representation on Multivariate Time Series for Recognition of Professional Gestures and Forecasting Their Trajectories	na	https://www.frontiersin.org/articles/10.3389/frobt.2020.00080/full	Human Movement Representation on Multivariate Time Series for Recognition of Professional Gestures and Forecasting Their Trajectories
10/09/2020	Organisation of conference	Alina Glushkova, Sotiris Manitsaris, Ioanna Thanou	Virtual Think-Tank: AI & CCIs innovation and challenges	Online, Zoom		'AI & CCIs: innovation and challenges' is a virtual and fast-track version of the GAIIA Think-Tank that envisions to bring a critical thinking towards the strategies of AI integration within the CCIs.

PIOP						
Date	Type of action	Name of communicator	Name of event	Location	Link	Short description

12/12/2018	Social media post	Eleana Tasiopoulou		instagram.com	https://www.instagram.com/p/BrSucGxHZip/	
12/14/2018	Participation in conference	RINGAS C.	Museums & Collections - Thoughts and opinions.Museums at the time of the 4th Industrial Revolution. ICOM- Greek Commitee	Athens// Atrium of Ministry of Culture		
3/8/2019	Participation in conference	RINGAS C.	PIOP Museum Network in support of the Cultural and Creative Sectors	Athens// Atrium of Ministry of Digital Politics, Telecommunications and Information		Workshops "Discussions on Intangible Cultural Heritage: Intangible Cultural Heritage" and "Sustainable Local Development: Opposition, necessary coexistence or cooperation?"
4/2/2019	Social media post	Eleana Tasiopoulou		instagram.com	https://www.instagram.com/p/BvwO8W8HIL3/	
4/16/2019	Participation in conference	FASOULA M.	"Participatory tools for the promotion of contemporary cultural creation"	Lesvos Island		Participation to the workshop "Culture and Opportunities for Funding through European Programs" organized by CED's Greece (Creative Europe Desk Greece)
7/21/2019	Participation in conference	FASOULA M.	2nd Rural Summer School as Cultural Heritage organized by the Directorate of Modern Cultural Heritage/Hellenic Ministry of Culture and Sports	Dimitsana		Presentation "Digital applications as tools to highlight the local cultural reserve"

8/3/2019	Participation to other event	Maria Fasoula	Epimenidis Forum	Anogia, Crete, Greece	http://www.androidus.gr/gr/epimen-idis-forum	Epimenidis Forum was a special event dedicated to life on the mountains and was held in the village of Anogeia.
9/6/2019	Press release	PIOP	The 2nd meeting of the research european project Mingei in the Mastic Museum	xiakoslaos.gr	https://xiakoslaos.gr/gr/articles/node/i-2i-synantisi-etairon-tou-ereynitikou-ergou-mingei-sto-mouseio-mastixas-xiou	
9/8/2019	Press release	PIOP	2nd Meeting of Mingei Research Project Partners at Chios Mastic Museum for Traditional Arts	news-24.gr		
9/8/2019	Press release	PIOP	2nd Meeting of Mingei Research Project Partners at Chios Mastic Museum for Traditional Arts	chiosnews.com	http://chiosnews.com/2i-synantisi-etairon-ereynitikoy-ergoy-mingei-sto-moyseio-mastichas-chioy-gia-paradosiakes-technes/	
9/8/2019	Press release	PIOP	The 2nd meeting of the research european project Mingei in the Mastic Museum	chiosin.gr	https://www.chiosin.gr/cda/	
9/9/2019	Press release	PIOP	The 2nd meeting of the research european project Mingei in the Mastic Museum	newspaper "Alitheia Chios", pg 7.	https://www.alithia.gr/politismos/i-2i-synantisi-etairon-toy-ereynitikoy-ergoy-mingei-sto-moyseio-mastihas-hioy?page=1	
9/9/2019	Press release	PIOP	Digital documentation and preservation of the art of mastic cultivation	astraparis.gr	https://astraparis.gr/psifiaki-tekmiriosi-kai-diatirisi-tis-technis-tis-kalliergeias-tis-mastichas/	
11/6/2019	Press release	PIOP	The 2nd meeting of the research european project	chiospress.gr	http://www.chiospress.gr/koinonia/69505-i-	

Date	Type of action	Name of communicator	Name of event	Location	Link	Short description
			Mingei in the Mastic Museum		2i-synantisi-etairon-tou-erevnitikou-ergou-mingei	
11/6/2019	Press release	PIOP	The embroidery of the rope is digitized as a cultural heritage	politischios.gr	https://www.politischios.gr/koinonia/psephiopoieitai-os-politistike-kleronomia-to-kentema-tou-skhinou	
11/20/2019	Participation in conference	Christodoulos Ringas	PLUGGY Final Conference - Europe and to become online heritage curators	INNOVATHENS: The Hub of Innovation & Entrepreneurship of Technopolis City of Athens:	https://www.innovathens.gr/events/pluggy-final-conference/	
12/19/2019	Participation in workshop	Christodoulos Ringas	Creative Industries Vol. 4: The SM-art edition	INNOVATHENS: The Hub of Innovation & Entrepreneurship of Technopolis City of Athens:	https://www.innovathens.gr/events/creative-industries-vol-4-the-sm-art-edition/	
6/25/2020	Popular publication (non-scientific)	Christodoulos Ringas	Piraeus Bank Group Sustainability & Business Report 2019		https://www.piraeusbankgroup.com/en/investors/financials/annual-reports	

CNR						
Date	Type of action	Name of communicator	Name of event	Location	Link	Short description

12/1/2018	Published on own website/new sletter	Carlo Meghini	MINGEI: Representation and preservation of Heritage Crafts	ISTI-CNR website	https://www.isti.cnr.it/research/unit.php?unit=NeMIS&section=projects	Description of the project on the website of our institution
12/1/2018	Published on own website/new sletter	Carlo Meghini	MINGEI: Representation and preservation of Heritage Crafts	NeMIS laboratory website	http://nemis.isti.cnr.it/projects/mingei	Description of the project on the website of our laboratory
6/1/2019	Participation in conference	Carlo Meghini	conference FAIR Heritage: Digital Methods, Scholarly Editing and Tools for Cultural and Natural Heritage	Tours France (Virtual)	http://www.lestudium-ias.com/event/fair-heritage-digital-methods-scholarly-editing-and-tools-cultural-and-natural-heritage	The talk will present some results of our research aimed at introducing narratives as first-class citizens in DLs, by providing a formal expression of a narrative and linking it to the DL objects that are relevant to it. The formal expression is based on a conceptualization of narratives based on a few basic notions borrowed from Narratology. The conceptualization is then specified in first-order logic yielding the Narrative Ontology (Nont for short). For interoperability, Nont is linked to three standard vocabularies, i.e. the CIDOC CRM, FRBRoo, and OWL Time, and has been implemented using the SWRL rule language, a member of the Semantic Web family of languages. An initial validation of Nont is being performed in the con text of the Mingei European project, in which the ontology is being applied to the representation of knowledge about Craft Heritage.
7/1/2019	Published on own website/new sletter	Carlo Meghini	MINGEI: Representation and preservation of Heritage Crafts	ISTI News newsletter	https://www.isti.cnr.it/istinews/2019/IstiNews_2019-07.pdf	Description of the project in the newsletter of our institution
11/10/2020	Participation to other event	Valentina Bartalesi	Research on Digital Narratives	CNR ISTI premises (virtual)	https://www.isti.cnr.it/en/research/isti-day	Research activity in the Digital Humanities Group at the AIMH ISTI Lab
Accepted for publication	Scientific publication	Carlo Meghini, Valentina	What is needed to digitise	Memoriamedia Review	http://review.memoriamedia.ne	See description in FORTH sheet

		Bartalesi, Daniele Metilli (with FORTH, PIOP and HdS)	knowledge on Heritage Crafts?		t/index.php/submission/call	
Accepted for publication on October 2019	Scientific publication	Carlo Meghini, Valentina Bartalesi, Daniele Metilli	Representing Narratives in Digital Libraries: The Narrative Ontology	Semantic Web Journal – Special Issue on Semantic Web for Cultural Heritage	http://www.semantic-web-journal.net/content/representing-narratives-digital-libraries-narrative-ontology	This paper presents a conceptualization of the domain of narratives, and its specification through the Narrative Ontology (NOnt for short), expressed in first-order logic. NOnt has been implemented as an extension of three standard vocabularies, i.e. the CIDOC CRM, FRBRoo, and OWL Time, and using the SWRL rule language to express the axioms. An initial validation of NOnt has been performed in the context of the Mingei European project, in which the ontology has been applied to the representation of knowledge about Craft Heritage.

Imaginary					
Date	**Type of action**	**Name of communicator**	**Location**	**Link**	**Short description**
12/20/2018	Published on own website/newsletter	Chiara Menozzi	Newsletter	https://imaginary.voxmail.it/p/kqz1e1/c-cdd8dbaa	2019: Odyssey in the (virtual) space: launch of the project
2/4/2019	Social media post	Chiara Menozzi	Twitter,FB,LinkedIn	https://twitter.com/imaginary_italy/status/1092341335732965376	Launch of the project
2/27/2019	Social media post	Chiara Menozzi	Twitter,FB,LinkedIn	https://www.facebook.com/imaginary.italy/photos/a.488249443576/10156490206048577/?type=3&theater	Description of the project
4/1/2019	Organisation of workshop	Vito Nitti	Krefeld HdS		Co-creation WKS

4/14/2019	Social media post	Chiara Menozzi	Twitter,FB,LinkedIn	https://twitter.com/imaginary_italy/status/1118467848295321601	Description of IMA co-creation WKS
6/20/2019	Published on own website/newsletter	Chiara Menozzi	Newsletter	https://imaginary.voxmail.it/p/kkgdwp/c-f80d5e0f	The long hot IMA summer: Relaunch of the project newsletter "Digitalization of glassmaking"
7/8/2019	Social media post	Chiara Menozzi	Twitter,FB,LinkedIn	https://twitter.com/imaginary_italy/status/1148149537292394497	Relaunch of the project newsletter
10/14/2019	Published on own website/newsletter	Chiara Menozzi	Newsletter	https://imaginary.voxmail.it/user/qw7giv/show/zmcp7z?_t=08149930	The harvest of ideas: launch of IMA contribution to project newsletter "New richness at the museum: AR & VR Apps"
10/17/2019	Social media post	Chiara Menozzi	Twitter,FB,LinkedIn	https://twitter.com/imaginary_italy/status/1184752967779602433	Relaunch of the article about 'Mastic Superfood' (La Stampa, italian newspaper)
11/6/2019	Social media post	Chiara Menozzi	Twitter,FB,LinkedIn	https://twitter.com/imaginary_italy/status/1192041439431208960	Relaunch of the news contained in the project newsletter: #IMA_res @Mingei_project Read last news about the #process of replicating a #Glass #carafe at @LeCnam and the exhibition #tradition meets #trend at the Silk Museum http://www.mingei-project.eu/news-events/
3/2/2020	Social media post	Chiara Menozzi	Twitter,FB,LinkedIn	https://twitter.com/imaginary_italy/status/1234434875094130688	Relaunch of IMA newsltt
3/2/2020	Published on own website/newsletter	Chiara Menozzi	Newsletter	https://imaginary.voxmail.it/p/km40zm/c-027d5478	Grab your umbrella is raining news: relaunch of the project news 'Pottery, Products & Impact, Craft Communities: all this is Mingei '
3/6/2020	Social media post	Chiara Menozzi	Twitter,FB,LinkedIn	https://twitter.com/imaginary_italy/status/1235865798746333187	Relaunch of the news contained in the project newsletter: #IMA_res @Mingei_project Between crafts and computer science #mingeiproject #h2020 #horizon2020 https://mailchi.mp/b12d866c4b67/mingei-newsletter-july-12200219?e=5ddcad874a

5/18/2020	Social media post	Chiara Menozzi	Twitter,FB,LinkedIn	https://twitter.com/imaginary_italy/status/1262323980331032576/photo/1	Relaunch of IMA newsltt
5/18/2020	Published on own website/newsletter	Chiara Menozzi	Newsletter	https://imaginary.voxmail.it/p/kdlphc/c-465a9e30	Covid-19: new Models, new Formats, new Partnerships: relaunch of the project nwsltt 'The power of craft communities'
5/26/2020	Social media post	Chiara Menozzi	Twitter,FB,LinkedIn	https://twitter.com/imaginary_italy/status/1265210505892974593	Relaunch of the news contained in the project newsletter: #IMA_res @Mingei_project Between crafts and computer science #mingeiproject #h2020 #horizon2020 https://mailchi.mp/b12d866c4b67/mingei-newsletter-july-12200219?e=5ddcad874a
6/24/2020	Social media post	Chiara Menozzi	Twitter,FB,LinkedIn	https://twitter.com/imaginary_italy/status/1275729348239253505	Relaunch of IMA newsltt
6/24/2020	Published on own website/newsletter	Chiara Menozzi	Newsletter	https://imaginary.voxmail.it/p/qx5i47/c-81c995b8	Life during Pandemic stimulates Creativity: relaunch of the project nwsltt 'imaginary presents "Immersive Gaming at Heritage Sites"
7/3/2020	Social media post	Chiara Menozzi	Twitter,FB,LinkedIn	https://twitter.com/imaginary_italy/status/1278973941495840768	Relaunch of the news contained in the project newsletter: #IMA_res @Mingei_project Between crafts and computer science #mingeiproject #h2020 #horizon2020 https://mailchi.mp/b12d866c4b67/mingei-newsletter-july-12200219?e=5ddcad874a
7/27/2020	Published on own website/newsletter	Chiara Menozzi	Newsletter	https://imaginary.voxmail.it/user/qw7giv/show/hghlhw?_t=3fcd5779	imaginary hot news: relaunch of the project nwsltt
7/28/2020	Social media post	Chiara Menozzi	Twitter,FB,LinkedIn	https://twitter.com/imaginary_italy/status/1288055958212681729	Relaunch of IMA newsltt

7/29/2020	Social media post	Chiara Menozzi	Twitter,FB,LinkedIn	https://twitter.com/imaginary_italy/status/1288374586007060480	Relaunch of the project newsletter
8/31/2020	Social media post	Chiara Menozzi	Twitter,FB,LinkedIn	https://twitter.com/imaginary_italy/status/1300378583341371394	Relaunch of the project newsletter
10/6/2020	Social media post	Chiara Menozzi	Twitter,FB,LinkedIn	https://twitter.com/imaginary_italy/status/1313062576578850816	Relaunch of the Euronews article
10/7/2020	Social media post	Chiara Menozzi	Twitter,FB,LinkedIn	https://twitter.com/imaginary_italy/status/1313759563473203201	Relaunch of the Euronews video interview
10/16/2020	Social media post	Chiara Menozzi	Twitter,FB,LinkedIn	https://twitter.com/imaginary_italy/status/1317018379006468097	Relaunch of IMA Newsletter "Digital Foliage Autumn 2020" containing the relaunch of the video interview Euronews and the project newsletter
10/16/2020	Published on own website/newsletter	Chiara Menozzi	Newsletter	https://imaginary.voxmail.it/p/q4hfhh/c-8aa10a20	Digital Foliage Autumn 2020: relaunch of the video interview Euronews and the project newsletter

MiraLAB						
Date	Type of action	Name of communicator	Name of event	Location	Link	Short description
6/18/2019	Scientific publication	Evangelia Baka	CGI2019	Calgary, Canada		Presentation of a paper in Computer Graphics International
Accepted for publication	Scientific publication	Nadia Magnenat-Thalmann	"TooltY: An approach for the combination of motion capture and 3D reconstruction to present tool usage in 3D environments" in Intelligent Scene Modelling and Human Computer Interaction. Springer.			Book chapter based on the work done for the purpose of Mingei, with Stefanidi, E., Partarakis N., Zabulis, X, Zikas, P., Papagiannakis, G., & Thalmann, N.M.

			et savoirs : lectures, relectures, perspectives critiques"			
11/8/2019	Published on own website/newsletter	CNAM direction de la recherche			http://recherche.cnam.fr/au-c-oelig-ur-des-labos/projet-mingei-art-du-peuple-pour-le-peuple-phase-2-1120777.kjsp	
1/1/2020	Press release	CNAM direction de la communications	"l'art du peuple pour le peuple"			article in Le CNAMnews, n°1 janvier 2020
10/1/2020	Participation in conference	Arnaud Dubois	« Comment fabriquer l'avatar d'un verrier ? Savoir-faire, ingénierie et modélisation »	Swiss		Conference at the Institut d'Ethnologie
fall 2020	Scientific publication	Arnaud Dubois	Artefacts - Understanding Use	USA		Co-direction of an edited volume about the conferences hold in London and Paris in 2016 and 2017 about technical and scientific collections.
fall 2020	Scientific publication	Arnaud Dubois	"Exhibiting Work: From Industrial Arts to Anthropology of Technology"	USA		Paper in the volume "Understanding Use"
fall 2020	Scientific publication	Arnaud Dubois	Taming Material Knowledge	France		Direction of a special issue of the Journal "Cahiers d'Histoire du Cnam" about Technical Heritage, Digital Science and Anthropology of Craft
fall 2022	Scientific publication	Arnaud Dubois	Gestes (dé)possédés	France		Co-direction of a special issue of the Journal "Ethnologie Française" about property of technical gesture.

HDS				
Date	**Type of action**	**Name of communicator**	**Location**	**Link**
4/4/2019	Communication through traditional mass media (tv newspaper radio)	Dieter Brenner	Westdeutche Zeitung	https://www.wz.de/nrw/krefeld/kultur/haus-der-seidenkultur-in-krefeld-ist-am-projekt-mingei-beteiligt_aid-37889135?fbclid=IwAR0zwQHAVc2uWAPMqG-2SSWrKs9GCzEURiKgY01pOAzqORknHuyEXPGwPRM
4/6/2019	Communication through traditional mass media (tv newspaper radio)	Dieter Brenner	RP Online	https://rp-online.de/nrw/staedte/krefeld/das-krefelder-haus-der-seidenkultur-digitalisiert-im-mingei-projekt-die-berufsbilder-der-seidenweberei_aid-37920633?fbclid=IwAR3SR_hJYZfpRQy6TYYvVH54ZS0217OeX53x3js6YtRYTtjkuRzZWJiT2jE
6/27/2019	Communication through traditional mass media (tv newspaper radio)	Dieter Brenner	Radio "Kufa"	https://www.kulturfabrik-krefeld.de/radio/kanal/3
7/10/2019	Published on own website/newsletter	Dieter Brenner	HdS Website	https://seidenkultur.de/en/current-issues/news
7/16/2019	Social media post	Dieter Brenner	HdS page on FB	https://www.facebook.com/seidenkultur/photos/a.508474735852623/2571990986167644/?type=3&theater
8/28/2019	Social media post	Dieter Brenner	HdS page on FB	https://www.facebook.com/seidenkultur/photos/a.2373973365969408/2649743998392342/?type=3&theater
1/13/2020	Published on own website/newsletter	Cynthia Beisswenger	HdS Website	https://seidenkultur.de/en/aktuelles/eu-projekt-mingei
1/13/2020	Published on own website/newsletter	Dieter Brenner	HdS Website	https://seidenkultur.de/en/current-issues/news/373-silk-culture-professions-are-digitalised-by-the-eu
5/16/2020	Social media post	Dieter Brenner	Post on FB and Instagram	https://www.facebook.com/seidenkultur/photos/a.508474735852623/3233678703332199/, https://www.instagram.com/p/CATbBn6nI2z/?utm_source=ig_web_button_share_sheet

7/9/2020	Social media post	Dieter Brenner	Post on FB and Instagram	https://www.facebook.com/seidenkultur/photos/a.508474735852623/3380661791967222/, https://www.instagram.com/p/CCwUxfJHVFd/?utm_source=ig_web_button_share_sheet

Waag						
Date	**Type of action**	**Name of communicator**	**Name of event**	**Location**	**Link**	**Short description**
8/14/2019	Published on own website/newsletter	Meia Wippoo		waag.org	https://waag.org/en/article/power-co-creation-mingei	Blog post about co-creation and Meia's visit to CNAM
08/26/2019	Social media post	Waag		twitter.com/waag	https://twitter.com/waag/status/1165993376744968192?s=20	Shared on Twitter: Blog post about co-creation and Meia's visit to CNAM
08/26/2019	Social media post	Waag		facebook.com/waagsociety	https://www.facebook.com/waagsociety/posts/2928570303825633	Shared on Facebook: Blog post about co-creation and Meia's visit to CNAM
10/18/2019	Published on own website/newsletter	Pam de Sterke		waag.org	https://waag.org/en/article/data-collection-ancient-way	Blog post about the consortium meeting at Chios
10/24/2019	Published on own website/newsletter	Waag		Learn newsletter of Waag	https://mailchi.mp/waag/tinker-workshop-met-edwin-dertien-en-nemo-system-2020-onderwijs-buiten-het-klaslokaal-in-kaart-3377509?e=ff4bd817aa	Blog post about the consortium meeting at Chios is promoted in the Learn newsletter
02/12/2020	Published on own website/newsletter	Waag			https://mailchi.mp/waag/grote-maakplaatsdag-nieuwsbrief-learn-3394305?e=[UNIQID]	Article on measuring / estimating impact

05/14/2020	Published on own website/newsletter	Waag			https://mailchi.mp/waag/grote-maakplaatsdag-nieuwsbrief-learn-3409738?e=[UNIQID]	Mention of the Mingei newsletter
06/03/2020	Participation in conference	Areti Damala, Merel van der Vaart, Dick van Dijk, Pam de Sterke	RISE IMET 2020	https://cyprusconferences.org/riseimet2020/		Presentation: Evaluation and Impact Assessment of Emerging Technologies for Museums and Heritage Institutions: Institutional and Organisational Learning
08/13/2020	Published on own website/newsletter	Waag			https://mailchi.mp/waag/grote-maakplaatsdag-nieuwsbrief-learn-4799926?e=[UNIQID]	Interview with glassblower Thibaut Nussbaumer
10/30/2020	Published on own website/newsletter	Waag			https://mailchi.mp/waag/grote-maakplaatsdag-nieuwsbrief-learn-4806570?e=[UNIQID]	Video: Mingei on Euronews
11/2/2020	Participation in conference	Meia Wippoo	EUROMED 2020	http://www.euromed2020.eu,	http://www.euromed2020.eu,	international conference on digital heritage, Meia is checking possibilities to present paper
11/19/2020	Participation in conference	Merel van der Vaart	Erfgoeddag Zuid-Holland	Online conference	https://www.erfgoedhuis-zh.nl/erfgoeddag	Merel van der Vaart gives a presentation on digitising immaterial heritage, with Mingei as leading example

7.8 Opportunity planner for Communication & Dissemination activities

Opportunity	Facilitator	Category	Date	Description	Location	Contact	Target audience	Partner
Call for papers Museum ID magazine	Museum ID Magazine	Popular publication (non-scientific)	proposal deadline 29 november 2019, copy deadline is 28 February 2020	The magazine is looking for a wide range of contributions – from short opinion pieces and expository essays to practical case studies and in-depth, referenced articles. Please also get in touch with your project news.	https://museum-id.com/call-for-papers-museum-id-magazine-issue-25/	Gregory Chamberlain – greg@museum-id.com	Museums, CHI, Museum visitors	
Special Issue "Technology-Powered Strategies for Sustainability of Cultural Heritage"	MDPI Systainability	Scientific publication	Deadline for manuscript submissions: 20 December 2019.	A special issue of Sustainability (ISSN 2071-1050). This special issue belongs to the section "Sustainability of Culture and Heritage".	https://www.mdpi.com/journal/sustainability/special_issues/tp_sus	Dr. Martín López-Nores E-Mail Website Dr. Angeliki Antoniou E-Mail Website Prof. Dr. Catherine Emma Jones E-Mail	Scientific community, preservation and sustainability policy makers	FORTH intends to submit. Any of interest is invited for collaboration.

7.9 Mingei leaflet

Consortium

Mingei

Representation and preservation of heritage crafts

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Subscribe to the monthly Mingei newsletter

This project has received funding from the European Union's Horizon 2020 research and innovation programme under grant agreement No 822336.

Mingei is a Horizon 2020 project that aims to digitize and transfer knowledge about both the tangible and intangible aspects of crafts. This covers the representation, preservation, and accessibility of craft as cultural heritage. Crafts include tangible artefacts, materials, and tools, as well as intangible dimensions, such as dexterity, skill, and the relationship between master and apprentice. These dimensions involve traditional and culturally identifying elements of the communities of practice, innovation, and artistic creation. At the same time, they are part of the history and economy of the areas and societies in which they flourish.

Aims & Objectives

To achieve digitisation and knowledge transfer, Mingei will bring together specialized knowledge. This includes crafts practitioners and heritage professionals, co-creative design approaches and the latest developments in technology and digitization, such as motion capture and mixed reality applications, as well as semantic knowledge representation. Mingei will develop a craft representation protocol and a technical platform for organizing and associating representations of crafts.

Mingei will pave the way for the development of digital curation tools. These tools will help create narratives on societal, political, historical, cultural, and economic topics. This is done through storytelling and the motion-driven representation and visualization of craft practice and dexterity. These narratives will form a scientifically validated basis for the curation of immersive presentations.

Pilot studies

Mingei chose 3 crafts that exhibit richness in tangible and intangible dimensions, that are directly related to European history, to use as pilot studies.

Silk

The traditional craft of Jacquard weaving is still practiced at the Haus der Seidenkultur, a former silk weaving workshop turned into a museum. Silk weaving takes place in an organized environment, and is a unique form of machine-enabled craftsmanship. The pilot will explore the material culture of weaving, the societal and economic impact, and the historic significance of the church for Krefeld's textile industry.

Mastic

On the Greek island of Chios, a single type of tree has shaped not only the local trade and culture, but even the built environment; the Mastic tree. The production of mastic is a family occupation that requires laborious care throughout the year. It has been at the epicenter of local economy, culture, social identity and folk culture for centuries. The pilot will explore the impact of hyper-locality, as well as the challenges related to capturing a craft that is highly interwoven with the everyday life of a region.

Glass

Being centuries old, glassmaking brings together artistic skill with a thorough technical and sensory understanding of the material. It offers an excellent opportunity to capture dexterous hand and body gestures, as well as the organization of an industrialized workshop. The Glass pilot will be hosted in the Conservatoire National des Arts et Métiers in Paris.

7.10 Mingei poster