



care, judgment, dexterity

CRAEFT

Networking and Coordination

Project Acronym	Craeft
Project Title	Craft Understanding, Education, Training, and Preservation for Posterity and Prosperity
Project Number	101094349
Deliverable Number	D7.3
Deliverable Title	Networking and Coordination
Work Package	7
Authors	Xenophon Zabulis, Madina Benvenuti, Jelena Krivokapic



This project has received funding from the European Commission, under the Horizon Europe research and innovation programme, Grant Agreement No 101094349.

<http://www.craeft.eu/>

Executive summary

This deliverable provides a comprehensive overview of the Networking and Coordination efforts within the Craeft project. It outlines strategies, objectives, and planning to facilitate effective collaboration and engagement across diverse stakeholders. Additionally, it includes the mapping of stakeholders in three relevant project spheres: Social Sciences, Technology, and Cultural Heritage and Creative Sector, as well as Education. Furthermore, it provides an overview of the achievements attained so far.

Document history

Date	Author	Affiliation	Comment
1/02/2024	Madina Benvenuti Jelena Krivokapic	MDE	First draft.
3/02/2024	Christodoulos Ringas	PIOP	Review
13/02/2024	Nikolaos Partarakis	FORTH	Revision
15/02/2024	Xenophon Zabulis	FORTH	Edits, formatting

Abbreviations

NGO	Non-governmental organisation
EC	European Commission
WCC	World Crafts Council Europe
FRH	Future for Religious Heritage
EU	European Union
ACP	Architects Conservation Professionals
M	Month
AI	Artificial Intelligence

Table of contents

Executive summary	2
Document history	2
Abbreviations	2
Table of contents	3
1. Introduction	4
2. Networking Strategy	5
2.1. Stakeholder Mapping	5
2.2. Project clusters.....	9
2.2.1. EC projects within the same call	9
2.2.2. Other EC projects	10
2.3. Participation or organisation of relevant networking events, workshops, and conferences.....	12
2.4. Experts and organisations.....	12
2.4.1. Collaboration with FRH (Future for Religious Heritage)	12
2.4.2. Heritage Crafts (UK) and Daniel Carpenter	13
2.4.3. Expert committee meeting	13
3. Coordination	15
4. Objectives.....	17
5. Planning.....	19
6. Conclusion.....	20



1. Introduction

The successful impact of the Craeft project depends not only on the robustness of its scientific or technological advancements but also on the confrontation with other stakeholders and the effectiveness of its applicability within the CC and Heritage sector, with a particular focus on crafts. This goes through the empowerment of a diversified network and coordination mechanisms.

This deliverable serves as an introduction to the Networking and Coordination aspect of the Craeft project, outlining its significance, objectives, and strategies employed to foster collaboration and synergy among stakeholders. Networking and coordination are paramount in facilitating the exchange of knowledge, resources, innovative methodologies and expertise among project partners, stakeholders, and relevant entities within the heritage crafts, intangible heritage, technological, and educational ecosystems. By fostering interconnectivity and collaboration, we aim to enhance the project's impact, scalability, and sustainability beyond the limits of individual work packages or consortium members.

2. Networking Strategy

This section provides an overview of the plan that underpins our networking and coordination efforts. Within this segment, we outline the overarching strategy guiding our interactions, define the roles of various stakeholders, and identify the target groups that are crucial for the success of our collaborative endeavours. Functioning as a roadmap, this section sets the boundaries and the parameters within which our networking and coordination activities will transpire, ensuring concordance with the project's objectives and fostering effective collaboration among all involved parties.

2.1. Stakeholder Mapping

The Craeft project's target audience encompasses a broad and varied spectrum, reflecting its multidisciplinary nature and the diverse areas it aims to address. Therefore, the stakeholders can be segmented into the following primary spheres:

- Social Sciences
- Technology
- Cultural Heritage and Creative Sector
- Education

Social Sciences: This sphere comprises individuals and groups, as well as NGOs, organisations and institutions engaged in understanding the societal implications and dynamics of the CC and Heritage sectors. Anthropologists, social scientists, researchers, and policymakers are among the key stakeholders in this sphere. The Craeft project is targeting them so that they can analyse and evaluate the project's impact on human societies, including its potential to address or exacerbate existing social inequalities, due for example to difficult access to education and knowledge.

Technology: The technology sphere encompasses professionals and enthusiasts engaged in the development, implementation, and adaptation of innovative technological solutions to the CC and Heritage sector. This includes engineers, programmers, designers, and technologists who contribute to the creation of tools, platforms, and systems that facilitate the project's objectives of increasing understanding and knowledge about crafts, as well as safeguarding and transmitting crafts skills. This audience also involves individuals interested in emerging technologies such as artificial intelligence, robotics, 3D printing, and digital fabrication, which play integral roles in Craeft's results implementation. Such stakeholders are concerned with the technical feasibility, scalability, and efficiency of Craeft's technological solutions, namely by their potential to drive innovation to the traditional hand-making processes.

Cultural Heritage and Creative sector: The cultural and creative sphere encompasses designers, crafts practitioners, historians, conservators-restorers, curators of museums, as well as institutions, and NGOs interested in exploring the intersections between technology and craft skills, design, and cultural heritage, that is tackled within the Craeft project. This audience is concerned with better understanding and safeguarding, transmitting and revitalising traditional craft practices, celebrating craftsmanship as a form of cultural expression, and exploring the aesthetic and symbolic dimensions of craft artefacts. Makers and designers may engage with Craeft as a source of inspiration and experimentation, leveraging its tools and techniques to create innovative artworks and designs that bridge the gap between tradition and

modernity. Stakeholders concerned by the isolation and oblivion that threaten certain skills are invited to consider Craeft’s methodology as a solution to map and revitalise endangered crafts.

Education: The learning process in the crafts sector relies on formal education as well as on non-formal learning. European cultural diversity gave birth to techniques and styles that mirror historical, environmental, social, economic and political contexts, not to mention the diversity of locally available materials and climate challenges. This audience includes craft schools, associations and workshops that are involved in the transmission of skills as well as other public players in education. While formal education can provide general learning in the crafts sector, many specific techniques and gestures can only be learned with crafts practitioners in their workshops. As mentioned, those practitioners are often ageing, based in non-accessible places and not engaged in transmission. Craeft’s results, based on both anthropological and technological approaches (computer sciences), will provide educational material and solutions available for a large audience, to valorise and understand gestures in specific techniques, train and self-evaluate, thus overcoming time and distance constraints.

Craeft will explore the possibility of providing education targets advice about how to empower their teaching methodology by using affordable and easy-to-use digital tools inspired by the CRAEFT protocol. In particular, the ego-centric recording of the making process followed by the elicitation by crafts masters, which is tested in each of the use cases, can improve the quality of the teaching and provide more guidance to remote learners.

Overall, the diverse stakeholders' map of the Craeft project reflects its interdisciplinary nature and its potential to create bridges, thus stimulating dialogue, collaboration, and innovation across various fields. By engaging stakeholders from social sciences, technology, cultural heritage and creative sector and education spheres, Craeft fosters a holistic understanding of crafts as a catalyst for social, technological, and cultural transformation.

The table below presents the stakeholders identified thus far with whom the Craeft project aims to establish collaboration, exchange opinions, and engage in dialogue. This table will be updated in M24 and M26 when this Deliverable is revised.

Stakeholder Group	Type	Name	Description
Social Sciences	Individual, Expert (member of the Craeft Advisory Board)	Ms Marta Gasparin	Associate Professor at the Department of Business Humanities and Law of the Copenhagen Business School. Her background is in the management of creative industries and the philosophy of aesthetics.
Social Sciences		European Commission	Section/Unit responsible for Crafts and Culture of Europe and policy making. Such as the development of the Geographical indications for craft and industrial products.

Technology	Expert in Computational Vision.	Mr Antonis Argyros	Professor of Computer Science at the Computer Science Department (CSD), University of Crete (UoC). His expertise is in human motion and human hand motion estimation.
Cultural Heritage and Creative Sector	NGO	WCC Europe	European NGO that aims at supporting crafts and crafts organisations around Europe. Particularly focused on educational challenges and digital transition. Currently has over 30 crafts organisations as members from 20 EU countries.
Cultural Heritage and Creative Sector	Organisation	FRH	Dedicated to the safeguarding of Europe's diverse and unique religious heritage.
Cultural Heritage and Creative Sector	Individual, Expert (member of the Craeft Advisory Board)	Mr Daniel Carpenter	Daniel Carpenter is the director of Heritage Crafts (UK), with over 10 years of experience in the Arts & Crafts sector in the UK.
Cultural Heritage and Creative Sector	Individual, Expert (member of the Craeft Advisory Board)	Ms Elisa Guidi	Architect, director at Artex , Centre for Artistic and Traditional Crafts for Tuscany and a prior president of WCC Europe.
Cultural Heritage and Creative Sector	Individual, Expert (member of the Craeft Advisory Board)	Mr Ignasi Guardans	Co-founder, Chairman and CEO of Cumediae, which supports initiatives that increase the impact of the creative industries as a way to create jobs and generate social and economic growth. Involved in policy, legislative and governmental activity in the field of creative industries in Europe.
Cultural Heritage and Creative Sector	Individual, Expert	David Humphreys	Group director of ACP in Ireland. Extensive expertise in built heritage conservation and restoration spanning across Ireland, the United Kingdom, and Australia.
Cultural Heritage and Creative Sector	Organisation	Europa Nostra	Europa Nostra is recognised as the largest and the most representative heritage network in Europe. It maintains close relations with the European Union, the Council of Europe, UNESCO and other international bodies.

Cultural Heritage and Creative Sector	Association	European Historic Houses	The European Historic Houses aisbl is an umbrella association covering 27 associations of privately owned historic houses. The organisation defends the preservation, conservation and transmission of heritage houses and represents 50,000 of them throughout Europe.
Cultural Heritage and Creative Sector	NGO	UNESCO	Concerning the Intangible Cultural Heritage, primarily crafts.
Cultural Heritage and Creative sector	Organisation	Ms Ioana Corduneanu - Semne Cusute - Romania	Asociatia Semne Cusute is a movement that convinced more than 45.000 persons to get actively involved in keeping Romanian textile heritage alive.
Education	Skills education group	Ms Marion Foster	The College of Master Kilt Tailors provides online courses in KILT making, aiming to preserve and enhance the heritage craft of kilt tailoring
Education	Crafts School	Ms Caroline Robinet	Centre des Métiers du Patrimoine de la Paix-Dieu is dedicated to preserving and passing on knowledge and know-how in the field of architectural heritage and old buildings.
Education	Crafts school	Mr Sébastien Maisnil	The Pôle de la Pierre is a training centre dedicated to the stone industry: from quarrying to conservation and restoration, as well as cutting, sculpting and engraving.
Education	Crafts school	Paulina Adamska	Serfenta is committed to safeguarding and transmitting basketry techniques through workshops, integrating generations, for sustainable consumption and slow fashion.

In addition to the entities listed above, MDE will also facilitate networking among its members, including craft professionals, restorers, conservators, craft schools/educational centres and architects specialised in built heritage preservation. Leveraging its extensive network, including partners from other European projects (Craft 50, CYFE, MINDCRAFT) MDE will focus on establishing bridges and on disseminating the outcomes of the Craeft project while actively engaging with professionals from heritage, crafts, and cultural sectors. The networking will also contribute to collecting bottom-up information from the sector and take into account its diversity and complexity, at a European level. This collaborative approach aims

to enhance and critically evaluate the results of Craeft, ensuring its effective implementation and assuring superior outcomes for the project.

2.2. Project clusters

There are several EC-funded projects funded under the Horizon program as well as under other programs (Creative Europe, Erasmus +...) that address similar objectives and that involve stakeholders from different sectors. Craeft is analysing the complementarity with such projects to set up bridges and exchanges. The main objectives of **networking within the identified project clusters** are :

- **Share Knowledge and Expertise:** Projects within a cluster can share their findings, methodologies, and expertise, fostering cross-fertilisation of ideas and collaboration on common challenges.
- **Coordinate Activities:** By networking within clusters, Craeft can better coordinate activities, avoiding duplication of efforts and maximising the use of resources.
- **Enhance Visibility and Impact:** Collaborating within clusters can amplify the visibility and impact of individual projects by showcasing their collective contributions to addressing broader research and societal challenges.
- **Widening the Engagement with Stakeholders** including policymakers, industry representatives, and civil society organisations, to ensure that project outcomes are relevant and accessible to end-users.

2.2.1. EC projects within the same call

Networking with a cluster of EC projects funded within the same call as Craeft:

1. [HEPHAESTUS](#) aims to fuse cutting-edge technologies with traditional craftsmanship, co-creating sustainable solutions in tools, methodologies, and business models for the future of European craft ecosystems. The project will test these solutions in a Green Living Lab on Bornholm, a Danish Island, and World Craft Region. The ultimate goal is to establish a network involving heritage sites, cultural sectors, institutions, authorities, enterprises, and stakeholders, ensuring the project's long-lasting impact by adapting and deploying its outcomes across various craft ecosystems.
2. [Colour4CRAFTS](#) combines cultural tradition and state-of-the-art technology. It focuses on the actions of Combining, Re-engineering, Applying, Futuring, Transforming, Stretching, or CRAFTS, as a means of cultivating craft skills in textile colouration, transforming traditional processes, and shaping cultural practices into sustainable, cutting-edge solutions for the future of bio-based practices in creative industries and industrial scale textile production.
3. [Tracks4Crafts](#) examines and transforms the transmission of traditional crafts knowledge (TCK) to enhance the societal and economic valuation of crafts and align them with a future-oriented heritage approach in Europe. Its objectives are to enhance and transform the transmission of TCK for a more effective economic as well as societal valuation of crafts.

These projects form a cluster aimed at advancing various aspects of craft, technology, culture, and sustainability, synergising efforts to address contemporary challenges and opportunities in these domains. MDE and other Craeft partners started to approach such projects to establish a relationship and to share about the different approaches. There are many points of convergence with each of the projects, as can be seen below.



All projects converge on wishing to create a new ecosystem for crafts, based on innovative educational models and sustainability, where digital technologies contribute to transforming traditional crafts into new business models.

On November 15 and 16, 2023, MDE participated in the panel of experts at the workshop, presenting CRAEFT and providing practical and theoretical advice to the pilot cases that were presented. The representative of MDE, Madina Benvenuti, was honoured to participate as a speaker at the Pilot 2 event of the Horizon project Track4Crafts, held in Florence from November 15th to 16th 2023. Exploiting her expertise, she emphasised the significant potential of bridging AI and digital tools with the crafts sector to empower its stakeholders. This insightful contribution underscores the importance of integrating cutting-edge technologies into traditional craft practices, enabling artisans to enhance their skills, innovate their processes, and navigate the evolving landscape of the craft industry.

During the workshops, she made valuable connections with key partners of the Track4Crafts project, including the University of Antwerp (Netherlands, project lead), the Art of Silk Museum of Sugly (Greece), the Icelandic Textile Center (Iceland), Semne Cusute (Romania), On'l'fait (Switzerland), the Department of Design at Politecnico Milano (Italy), and the Bokrijk Museum & Campus on Craftsmanship (Belgium), alongside other members of the consortium. These engagements underscored a shared commitment to empowering the crafts sector and positioning it as a vital asset for economic development, cultural enrichment, tourism promotion, territorial enhancement, and social cohesion. The exchanges with these esteemed organisations elucidated a consensus: digital technologies play a pivotal role in advancing the crafts ecosystem. They contribute significantly to enhancing knowledge dissemination and transmission within the craft community. Moreover, in certain instances, these technologies can streamline production processes, offering promising avenues for innovation and sustainability within the sector.

Through ongoing communication with the Track4Crafts consortium, we aim to further deepen the relationship, ensuring that the insights and innovations generated by both projects contribute to the sustainable growth and resilience of the crafts sector in the digital age.

2.2.2. Other EC projects

Networking with other EC projects with points of convergence:

1. The [MOSAIC](#) (Mastering job-oriented Skills in Arts & crafts thanks to Inclusive Centres of vocational excellence) project focuses on three areas within the Arts & Crafts sector: Traditional & rare crafts, precious metals & jewellery, Furniture & Wood and their relation with Design, Arts & Industry. The platform of transnational cooperation that will be set up within this project will bring together relevant EU and non-EU partners who want to foster Excellence in VET within the Arts & Crafts sector, ensuring high-quality skills that lead to quality employment and career-long opportunities, which meet the needs of an innovative, inclusive and sustainable economy. The platform will also make it possible to break down the barriers and bring together certain universes, which still too often function in a silo.
2. [CHARTER](#) (Erasmus)(Cultural Heritage Actions to Refine Training, Education and Roles) brings together and represents the whole range of the cultural heritage sector in Europe. It strives towards making apparent the value of cultural heritage and creating a resilient and responsive sector and works towards creating a lasting, comprehensive strategy that will guarantee Europe has the necessary cultural heritage skills to support sustainable societies and economies. Its 5

fields of analysis are: safeguarding and preservation; crafts and traditional knowledge; dissemination and communication; knowledge; planning and management.

3. [ARACHNE](#) (Horizon) (Advocating the Role of Silk Art and Cultural Heritage at National and European Scale) The overarching goal of ARACHNE is to create a wide and well-connected Silk Innovation Ecosystem that, starting from the historical path followed by Marco Polo in his travels to the East, also includes the routes of production and commercialization of silk in Europe in the following centuries. An innovation ecosystem is an interconnected network of quadruple helix stakeholders, including academia, industry and different levels of the public sector and civil society. The project will explore the CCI's capacities to create a cultural and artistic niche market where silk produced within EU boundaries will be valued as a distinct immaterial asset; on the other hand, the ambition is to contribute to stopping the loss of technical, traditional and cultural know-how and skills that accompanied the decline of this fibre production and that is detrimental exactly to those CCI's which might be active in fashion, art, design and product communication.
4. [MADE IN](#) (Creative Europe) is a research, design and heritage platform that proposes new collaborative practices and knowledge exchange between traditional craftspeople and contemporary designers, as well as other experts in the fields of culture and science. The platform addresses issues central to preservation and explores new articulations of embodied knowledge found in the rich legacy of European craftsmanship. Similarly, it examines possible avenues of diversification and repurposing by way of mutual learning and by imagining new approaches to thinking through contemporary art and design practices. The aim is to highlight new material research approaches and other design processes related to topics like the degradation of natural resources, extraction, and models of sustainable production.

Contacts and meetings with CHARTER partners have already been organised. MDE has been invited to participate in the "2024 CHARTER Paris Conference" on 19 March.

On July 14, 2023, in response to the recommendation of the EC Info Session, Craeft actively pursued the establishment of synergistic relationships with the CHARTER project. This initiative aimed to leverage collaborative efforts for advancing mutual objectives in the field of craft innovation and preservation. During this period, MDE took proactive steps to facilitate the introduction of our Craeft team to the leadership of the CHARTER initiative. Notably, Herman Bashiron Mendolicchio, the project manager of CHARTER, and Lluís Bonet, the project coordinator, played pivotal roles in facilitating these interactions. Their support and engagement were instrumental in fostering meaningful dialogue and collaboration between the two projects.

Furthermore, Craeft forged connections with the Craft Laboratory at the University of Gothenburg, a key partner within the CHARTER project. Specifically, we engaged with Marleen Hofland-Mol, the designated representative responsible for crafts-related topics within CHARTER. This engagement led to a highly productive discourse on the state of crafts across Europe, enabling the exchange of valuable knowledge and diverse perspectives. These interactions have laid a robust foundation for future collaboration and the dissemination of outputs from the Craeft project.

By fostering partnerships with CHARTER and the Craft Laboratory at the University of Gothenburg, Craeft is poised to enhance its impact and contribute significantly to the advancement of craft innovation and preservation initiatives across Europe. Overall, the collaboration with CHARTER and the Craft Laboratory represents a significant milestone in Craeft's efforts to build synergistic relationships and drive positive change in the field of traditional crafts.

On 31st of March 2023, MDE participated as a panellist in the “Made In” conference in Dresden and announced the starting CRAEFT project.

2.3. Participation or organisation of relevant networking events, workshops, and conferences

EU Info Session - MDE representative Madina Benvenuti had the opportunity to actively participate in the Information Sessions organised by the EAC D1 unit of the European Commission on the 22nd of June 2023.

These sessions aimed to provide updates and insights into various initiatives and projects within the European cultural and educational landscape. Notably, the session was attended by representatives from the EAC D2 unit and the European Education, Audio-visual and Culture Executive Agency (EACEA), further enriching the discussions.

The primary purpose of the Information Sessions was to facilitate dialogue and collaboration among stakeholders involved in cultural and educational initiatives supported by the European Commission. It provided a platform for sharing experiences, best practices, and updates on ongoing projects.

During the session, MDE actively engaged in discussions and shared insights into its activities, including its involvement in the Craeft project. The Craeft project, focused on preserving and promoting traditional crafts within the European cultural landscape, aligns closely with the objectives and priorities of the European Commission in promoting cultural heritage and sustainable development.

Key outcomes:

- **Craeft Project Overview:** MDE provided an overview of the Craeft project, emphasising its objectives, activities, and expected outcomes.
- **Collaborative Opportunities:** MDE explored potential collaborative opportunities with other participants and stakeholders present at the session. This included identifying synergies with ongoing initiatives and exploring possibilities for future partnerships. From this session networking and collaboration with the CHARTER project emerged.
- **Feedback and Input:** MDE actively sought feedback and input from representatives of the EAC D1 and D2 units, as well as EACEA, regarding the Craeft project and its alignment with broader European Commission priorities. This exchange of ideas contributed to refining project strategies and maximizing its impact.

2.4. Experts and organisations

2.4.1. Collaboration with FRH (Future for Religious Heritage)

In our ongoing collaboration, MDE and FRH have worked together to create a detailed survey aimed at crafts practitioners involved in preserving built heritage. The main goal of this survey is to gather deep insights into the practices and knowledge related to build heritage crafts. Preserving these traditional skills is crucial for supporting European sustainability goals, ensuring that historic buildings and artefacts are conserved for future generations. Recognising the potential loss of certain crafts in different countries is

vital, and addressing this issue involves taking proactive measures. One way to do this is by providing strategic support for vocational education and assessing the balance between supply and demand. The survey is available in Italian, English, French, Spanish, and German, and it plays a crucial role in identifying endangered crafts and developing preventative measures. The English version of the survey can be accessed here:

https://docs.google.com/forms/d/e/1FAIpQLSdubC1ZK7d6KggHMXha8ZdGs9Kph_itClq8yG3VZhVOhsEg_nw/viewform

The insights and findings from this survey will not only deepen our understanding but also provide valuable inputs for the Craeft project. By using this data, Craeft aims to improve its outcomes and plan for the future more effectively.

2.4.2. Heritage Crafts (UK) and Daniel Carpenter

MDE explored potential collaboration opportunities between the Craeft project and the UK association Heritage Crafts. This collaboration was initiated during the presentation of the new edition of the "RED LIST OF ENDANGERED CRAFTS" at the FRH conference "European Year of Skills: the future of endangered heritage crafts", that took place on the 25th of May 2023 (the recording is available here: https://www.youtube.com/watch?v=aGX31k_G8bg&t=2725s). The primary objective was to showcase the added value of the Craeft methodology and results as a significant contribution to the intangible heritage sector. Craeft and Heritage Crafts share a common goal of protecting and strengthening the traditional crafts sector in Europe. The collaboration with the "Red List" and Heritage Crafts presented an excellent opportunity for Craeft to exchange best practices, and discuss common challenges, weaknesses, and synergies in the field.

Furthermore, Heritage Crafts had the opportunity to learn and implement the Craeft methodology of documenting craft actions and utilizing technology for craft education, which could ultimately contribute to the preservation of endangered traditional crafts. As a result of this collaboration, Daniel Carpenter, the Executive Director of Heritage Crafts, joined as a member of the Stakeholders Experts Advisory Group of the Craeft project. This addition strengthens the collaboration between Craeft and Heritage Crafts and facilitates further networking opportunities.

2.4.3. Expert committee meeting

On March the 5th MDE will organise a first online meeting with the expert committee. Partners from ARMINES and CNAM will present the first results of the protocol, based on the use of anthropology and computer science to improve understanding of crafts gestures. The agenda includes :

- Share first achievements - how we use AI -Protocol (work in progress)
- Ask for feedback on comprehension of results
- Collect best practices from other projects
- Check the replicability of our approach in their areas of expertise and evaluate possible synergies
- Enlarge network
- Collect research and studies that can feed our results
- Explore new dissemination networks
- Ask for one-to-one interviews to be spread on our channels about the following topics



D7.3 Networking and Coordination



- Their knowledge about endangered cultural heritage
- their action in favour of safeguarding of heritage
- their vision and recommendations about AI at the service of CH.
- Their recommendations for us
- Increase documentation including their publications, if any, on our topics coming from them

Additional project mapping, if deemed necessary, will be incorporated into future versions of this deliverable.

3. Coordination

As outlined in the preceding chapter, the stakeholders come from a diverse array of sectors, and the consortium boasts an interdisciplinary line-up of professionals from fields including crafts, education, anthropology, computer science, and technology. Herein lie the defined roles and responsibilities for networking:

Dr Xenophon Zabulis, Institute of Computer Science, Heraklion, Crete, Greece (FORTH)

Expertise: stereo and multiple-view computer vision; pose estimation and motion estimation for objects and persons; medical and industrial image analysis; applications of computer vision in interactive environments

Role: Leading networking initiatives within the technology sphere.

In addition to Dr Zabulis as the leading figure, the following partners may also contribute to the networking in the sphere of technology:

- Consiglio Nazionale delle Ricerche, Istituto di Scienza e Tecnologie dell'Informazione "A.Faedo",
- MINES ParisTech, PSL Université Paris, Paris, France,
- KHORA, Denmark,
- ETH Zurich.

Madina Benvenuti, Mad'in Europe (MDE)

Expertise: As the founder and director of Mad'in Europe, Madina Benvenuti possesses an extensive understanding of the state of the art in the craft sector in Europe. By employing the wide network that MDE built in the last 10 years, spanning craft spheres across Europe, including collaboration with the EC and organisations and initiatives such as the WCC Europe, New European Bauhaus Heritage Alliance 3.3 etc. she can provide insights about the needs of the sector in terms of educational models and about the capacity of the sector to face the digital transition.

Role: Leading networking initiatives within the cultural heritage and creative sector.

In addition to Madina Benvenuti as the leading figure in the crafts sector, the following partners contribute to the networking in the sphere of technology:

- Centre Européen de Recherches et de Formation aux Arts Verriers (Cerfav),
- Technology Centre of Furniture and Wood (CETEM),
- Piraeus Bank Group Cultural Foundation (PIOP).

Prof. Dr. Arnaud Dubois, Conservatoire National des Arts et Métiers, Paris and Ecole Nationale Supérieure d'Art, Limoges, France (CNAM)

Expertise: Anthropology of colour; relations between aesthetic technology and society; the link between art craft and industry.



Role: Leading networking initiatives within the social science sphere.

Furthermore, alongside Prof. Dr. Arnaud Dubois, all other partners are integral contributors to advancing networking initiatives within the realm of social science, ensuring a comprehensive approach to collaboration across disciplines.

David Arnaud. Director at Cerfav, creator and lead of the [\[G\]host project](#) is contributing to the project networking with networking across the different departments of the school and through its action at a larger scale, for example with the Chambre des Métiers et de l'Artisanat du Grand Est as well as the connections created during the Salon International du Patrimoine in Paris (October 2023).

Role: Leading networking initiatives within the education sphere.

Networking within the educational sector will receive comprehensive support from all partners involved. However, the primary emphasis on leadership will be placed on MDE and Cerfav.

The **CERFAV** French school is a reference at a European level for teaching glass crafts and for bringing innovation in the glass working process.

4. Objectives

The primary objectives of the Networking and Coordination activities within the Craeft project are multifaceted:

Facilitate Collaboration: Establishing effective channels for communication and collaboration to maximise synergies among project partners and other relevant stakeholders.

Enhance Knowledge Exchange: Promoting the exchange of best practices, lessons learned, and innovative ideas to drive continuous improvement and innovation within the project.

Stakeholder Engagement: Engaging with a diverse range of stakeholders, including policymakers, industry representatives, academia, and civil society, to ensure relevance, applicability, and wider impact of project outcomes.

Feasibility evaluation. Due to the specificity and diversification of the sector, which is fragmented and divided into several sub-sectors, it is mandatory to keep tracking the applicability of Craeft's results on such ecosystems.

Resource Optimisation: Optimising the allocation and utilisation of resources, including funding and expertise to maximise the efficiency and effectiveness in achieving project objectives. Additionally, reaching this objective would also strengthen the up-to-date and innovative aspect of the project results.

In addition to the direct impacts listed above, Craeft Networking and Coordination activities will also support a wider, more global impact directly affecting the overall sustainability and state of crafts in Europe.

Through a multidisciplinary approach encompassing Anthropology, Knowledge Representation, Cognitive Science, Art History, Advanced Digitization, Audio-visual, and Haptic Immersivity, and Computational Intelligence, Craeft aims to examine the value of crafts across various dimensions. By implementing innovative methodologies, such as ego-centric cameras to record craft gestures, followed by video elicitation, Craeft enables practitioners to experience their craft from a first-person perspective, fostering a deeper understanding and critical approach to their skills. This approach not only **enhances the practitioner's awareness of their gestures but also facilitates knowledge and skills valorisation**. Furthermore, the further and wider implementation of the Craeft study protocol can also result in professional collaboration and peer learning, leading to continuous **improvement and refinement of craft techniques**.

Moreover, through collaboration with stakeholders from the cultural heritage and creative sectors, Craeft is making valuable contributions by **introducing novel approaches to documenting and archiving crafts**. Depending on the extent and impact of its networking activities, Craeft has the potential to significantly advance development within the field. This could potentially include substantial contributions to the Convention for the Safeguarding of the Intangible Cultural Heritage (UNESCO, further **enhancing the preservation and promotion of traditional crafts and cultural practices on a global scale**).



D7.3 Networking and Coordination



Furthermore, the impact of Craeft's networking activities extends to **policy recommendations at the European level**, where the consortium's engagement with a diverse range of stakeholders, including educators, cultural heritage professionals, craft practitioners, and cultural institutions, facilitates dialogue and exchange. This collaborative effort serves as a platform for identifying, addressing, and highlighting the challenges and opportunities faced by the crafts sector, thereby informing the development of policy recommendations that support the advancement and recognition of crafts and crafts professionals across Europe.

In this regard, MDE will bring an additional contribution thanks to its participation in the **Advocacy working group** created by the World Crafts Council Europe in 2023. This participation will make it possible to monitor challenges and priorities all over Europe and drive efforts where it is most needed.

Through these concerted efforts, **Craeft's networking activities catalyse driving positive change and shaping the future of the crafts sector on both a regional and global scale.**

5. Planning

In the first year of project implementation, Craeft successfully established initial connections with numerous stakeholders within the cultural heritage and creative sectors. Building upon these foundational relationships, Craeft is committed to preserving and enhancing the exchange and dialogue established during this period.

Furthermore, Craeft will convene an Expert Committee meeting on the 5th of March, as outlined in detail in section 2.4. of the project documentation. This meeting will bring together experts to discuss and strategize on key aspects of the project.

Craeft has been invited to attend the conference organised by the HEPHAESTUS project in May in Antwerp. This conference marks the beginning of a collaborative partnership with the HEPHAESTUS project and will serve as a kick-off for sharing insights and fostering connections.

Looking ahead, Craeft aims to organise a mutual conference with other projects funded under the same project call, including HEPHAESTUS, Colour4CRAFTS, and Tracks4Crafts, in the upcoming project year. This conference will provide an invaluable opportunity for cross-project collaboration, knowledge sharing, and networking within the broader context of craft-related initiatives.

Moreover, as the project progresses, Craeft will prioritise and actively work towards establishing connections with stakeholders from the technological sector. The initial phase will involve mapping out relevant stakeholders, including professionals, researchers, as well as institutions such as research centres and university departments. This proactive approach will facilitate meaningful engagement and collaboration with key players in the technological domain, enhancing the project's capacity to leverage cutting-edge innovations and advancements in support of its objectives.

In addition to establishing the networking group within the technological sector, Craeft will also prioritise engagement with the design community and it will also enhance its collaboration within the educational sphere. This strategic approach aims to widen Craeft's reach and impact by fostering exchange with diverse relevant sectors that have been just tackled so far.

6. Conclusion

The Networking and Coordination aspect of the Craeft project plays an important role in ensuring its impact within the Cultural Heritage and Creative sectors, concerning crafts. By empowering a diversified network and employing effective coordination mechanisms, the project aims to maximize collaboration, knowledge exchange, stakeholder engagement, and resource optimization.

Through the implementation of a strategic networking strategy, Craeft has laid the groundwork for fostering interconnectivity and collaboration among project partners, stakeholders, and relevant entities within the heritage crafts, intangible heritage, technological, and educational ecosystems. This strategy serves as a roadmap, guiding interactions and ensuring compatibility with the project's objectives, thus enhancing its impact, scalability, and sustainability.

The coordination efforts within the project are further reinforced by the interdisciplinary lineup of professionals from fields including crafts, education, anthropology, computer science, and technology. Defined roles and responsibilities for networking have been established, aligning with the overarching objectives of facilitating collaboration, enhancing knowledge exchange, engaging stakeholders, evaluating feasibility, and optimizing resources.

Moving forward, Craeft remains committed to maintaining and strengthening the connections established during the initial phase of the project. By continuing to engage with stakeholders across diverse sectors, Craeft will ensure the relevance, applicability, and wider impact of its outcomes. Moreover, ongoing feasibility evaluation will allow the project to adapt and optimize its strategies in response to the specific needs and challenges of the diversified craft ecosystems.

In the coming years of project implementation, Craeft will focus on furthering collaboration, expanding networks, and leveraging resources to maximize the efficiency and effectiveness of its activities. By doing so, Craeft aims to deliver innovative and up-to-date results that contribute to the preservation, promotion, and advancement of Europe's rich craft heritage.