



care, judgment, dexterity

CRAEFT

P3 – Valorisation, methodology, and results

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

Executive summary

This deliverable reports on Craeft’s Pilot 3 regarding Valorisation. One of the project’s objectives is to valorise craft products by diversifying the income streams of practitioners and related entities. This is envisioned through the development of engaging cultural experiences introducing a Representative Craft Instance (RCI) in the context of cultural tourism. The experiences are designed for both onsite and online access to further support distance learning. Furthermore, digital dimensions for craft-specific games and toys are exemplified and suggested as another means of disseminating and introducing craft practices to a wider audience. Last, the deliverable provides digital dimensions that will connect products with digital content, and certifications. The suggested technology comes from Mingei’s previous work on enhancing handmade products with historical narratives (Partarakis et al. 2021). Craeft’s version will be linked with the Craeft Authoring Platform (CAP) developed in WP2 and tools of Artificial Intelligence (AI) for the generation of narratives.

The deliverable is divided into three chapters covering each component and a chapter drawing conclusions and next steps for the second year of the pilot.

Chapter 2 refers to the development of introductory crafting experiences for cultural tourism and distance learning. Methodologically, a workshop among the partners took place during the project’s plenary meeting in Paris (October 2024) to define the stakeholders, outcomes, and activities that could be developed within Craeft for each related partner. This method was used for the RCIs of glass, marble, wood, and silver. For clay and textiles, previous contact of FORTH with related entities led to new proposals and plans. Porcelain and tapestry are represented as examples of already existing experiences that use or would use digital technologies in the future.

Chapter 3 introduces three craft-specific games and toys that Craeft suggests as a way to disseminate craft knowledge to a wider audience represented by several ages. A “papier mâché” sculpting workshop aims to introduce people to Do It Yourself (DIY) practices, recycling, and sculpting with materials and tools that they can find at their homes. The workshop will be implemented within the project’s framework and digitised for inclusion in the CAP. The chess project is founded on the idea that chess is a traditional universal game with cultural history. Craeft’s ambition is to create instructions for making a chessboard and chess pieces by employing different crafts. It aims to entertain and transmit craft knowledge through a game that is already known and loved by many throughout the world. Last, performing craft-specific activities is suggested as another way of creatively engaging young people with craft stories. It is proposed to use the narratives generated through the digital contextualisation form of craft products (Chapter 4) as inspiration to create stories. Further use of AI tools could help in the formation of these stories into theatrical plays and other performing activities.

Chapter 4 reports on the plan for the digital contextualisation of crafts products through the existing Mingei technology of object recognition. For Craeft, this is enhanced by developing a content collection form that will allow the user to generate text and media narratives (third-person narrative), object biographies (first-person narrative), and sound narratives (podcasts) which will make the content available also to people with visual impairments. This will be achieved through the integration of AI tools to formulate the desired format that the users will choose. The narratives aim to offer a green digital marketing strategy for craft professionals and related shops.

Chapter 5 summarises the deliverable’s overall content and refers to the next steps of the pilot during its second and last year until the end of the project (M36). These primarily include the implementation of the described activities, their evaluation, and results. The Appendixes include detailed information about each RCI's use case scenarios for the introductory crafting experiences, an example of performing craft-specific activities, as well as the content collection form layout for the digital contextualisation of RCIs and a couple of possible narrative examples.

Document history

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Abbreviations

AI	Artificial Intelligence
AR	Augmented Reality
BVI	Balanced Value Impact
CH	Cultural Heritage
CAP	Craeft Authoring Platform
DIY	Do It Yourself
LLM	Large Language Model
GI	Geographic Indication
PBIS	Product Biography Information System
RCI	Represented Craft Instance
VR	Virtual Reality



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1 Introduction

Craeft seeks to foster a deeper appreciation and sustainable future for traditional craftsmanship through the integration of digital tools, innovative valorisation strategies, and interdisciplinary research methodologies. Rooted in the recognition that craft knowledge is an invaluable aspect of cultural heritage, Craeft aims to preserve, promote, and expand its relevance in contemporary contexts by engaging with new audiences, enhancing practitioner visibility, and introducing novel economic opportunities. This deliverable presents the progress and findings of Pilot 3, a core component of the project's effort to ensure that craft products and practices remain culturally significant, economically viable, and technologically adaptable.

Historically, craftsmanship has been deeply intertwined with human development, shaping societies through material culture, artistic expression, and community-based knowledge transfer. However, with the advent of industrialisation and mass production, many traditional crafts have faced marginalisation and decline, with their practitioners struggling to sustain livelihoods in increasingly mechanised economies. Furthermore, as digital technologies transform various sectors, craft-related professions risk being overshadowed unless they find new ways to engage with modern audiences and market their products effectively. Craeft addresses these challenges by focusing on the valorisation of craft products, leveraging digital storytelling, cultural tourism, and emerging AI-driven methods to increase their visibility and accessibility.

This deliverable highlights the key role of digital technologies in enhancing the value and marketability of craft objects, emphasising strategies that enable craft practitioners to reach broader audiences while maintaining the authenticity and uniqueness of their work. The concept of valorisation, as employed in Craeft, refers not only to economic benefits but also to the cultural enrichment of craft practices through innovative dissemination methods. Methodologies such as immersive cultural experiences, interactive craft-based games, and AI-generated craft product narratives, ensure that craft knowledge is preserved and actively circulated within contemporary cultural and economic frameworks.

To achieve this, Pilot 3 explores how Representative Craft Instances (RCIs) - selected craft domains representing various materials and techniques - can be contextualised and communicated through interactive and educational experiences. Craeft introduces a forward-thinking model for craft promotion based on designing craft-based workshops, developing digital marketing tools, and implementing AI-powered storytelling tools. The pilot draws on interdisciplinary research and collaborative input from cultural heritage institutions, academic partners, and craft professionals, ensuring that the proposed solutions are both technologically robust and culturally sensitive.

This deliverable is structured into four main sections, each focusing on a distinct aspect of Craeft's valorisation strategy:

1. Introductory Crafting Experiences for Cultural Tourism and Distance Learning - outlines the methodologies and outcomes of workshops conducted with partners to design engaging RCI experiences. These activities aim to create immersive, educational encounters that introduce craft-making processes to in-person and remote audiences. Digital learning tools, interactive demonstrations, and hands-on engagement are integrated so that these experiences cater to cultural tourists, craft enthusiasts, educators, and students. Presented in detail is the methodology followed

that integrates stakeholder mapping, impact assessment tools, and best practices for fostering active participation in creating these experiences.

2. **Craft-Specific Games and Toys** - As a means of engaging a broader audience, Craeft develops interactive and playful craft-based experiences, such as DIY sculpting workshops, chess sets crafted using traditional techniques, and performative storytelling activities. These initiatives serve as both entertainment and craft education tools. This section explores how gamification can contribute to the transmission of traditional craft knowledge and presents detailed case studies of digital and physical games developed within the project framework.
3. **RCI Digital Contextualisation** - Building on Mingei's object recognition technology, this section introduces a digital framework for craft product biographies. Through an online content collection form, users can generate structured narratives—ranging from third-person historical descriptions to AI-generated first-person object biographies and sound narratives. This system enhances product storytelling, connects consumers with craft heritage, and supports craft professionals in sustainable marketing. A detailed overview of the development process and proposed implementation strategies is provided to illustrate how digital tools have the potential to bridge the gap between traditional craftsmanship and modern consumer expectations.
4. **Conclusions and Next Steps** - The final section summarises key findings and lays out the path forward for Pilot 3's second year, focusing on implementation, evaluation, and refinement of the proposed methodologies. The insights gained from the initial phase of the pilot will inform the next round of development, ensuring that Craeft's valorisation strategies continue to evolve in response to practitioner needs, audience engagement trends, and technological advancements.

A directive axis of this work is the integration of digital marketing strategies, innovative learning tools, and AI-driven narratives to elevate public engagement with traditional crafts and establish sustainable valorisation pathways for the future. The findings presented in this deliverable contribute to a broader discussion on how digital transformation can support CH, ensuring that traditional crafts become relevant to contemporary society.

2 Introductory crafting experiences for cultural tourism and distance learning

This chapter reports on the methodology and the introductory crafting experiences that RCI partners created for Craeft. The first part concerns the methodology that was followed to arrive at the use case scenarios of these experiences and their background. The second part is divided per RCI and includes the results of the preparatory work and a summary of the use case scenarios. The complete use case scenarios can be found in [Appendix A](#). In, some cases preliminary implementations of software applications accompany the scenarios defined in the deliverable. Further implementation is expected to occur together with the pilot instantiation.

2.1 Methodology

PIOP and RCI partners started discussing craft-related educational workshops that would enhance local and global cultural tourism and distance learning during the project’s online monthly meetings. It soon became clear that almost all partners faced difficulty in pinning down an idea because specific stakeholders of the experiences were not defined beforehand. As the time of the project’s plenary meeting in Paris (22-23 October 2024) approached, we collectively decided to organise a workshop in person during the meeting to brainstorm ideas. The workshop was based on the free online resource of Europeana’s Impact Playbook.¹ We used the Playbook to define the stakeholders and the proposed activities for the introductory crafting experiences. This process was affected among the PIOP, CERFAV and CETEM partners. FORTH had already started conversations with local Cretan stakeholders whom they knew from Mingei’s activities. CNAM decided to conduct expert interviews with people in Aubusson and Limoges who have worked or currently work in related activities. The following section reports on the background and use of the Impact Playbook.

For the workshop, we used Europeana’s Impact Playbook to initiate brainstorming and have a guideline from the creation to the evaluation of the introductory crafting experiences. The Impact Playbook is inspired by Prof. Tanner’s Balanced Value Impact (BVI) Model (Tanner 2012) which proposes a solid methodology to assess the impact of digital cultural heritage collections. The Playbook consists of four phases: Phase One – Impact design, Phase Two – Impact measurement, Phase Three – Impact narration, and Phase Four – Evaluation. For this workshop, we used material and guidelines from Phase One – Impact Design.

Stakeholder definition

To identify the relevant stakeholders, we proceeded with mapping and prioritising stakeholders. First, the partners were asked to think about who might be interested in a craft-related cultural experience according to their current and/or wished institutional practices. Second, to prioritise the identified stakeholders, we used a matrix where one axis indicates the importance of the stakeholder and the other axis regards how directly and indirectly, they are affected by the institution’s activities. From that list, we picked the most direct and important for our purposes. Last, the Empathy Map tool (Figure 1) helped us

¹ <https://europeana.atlassian.net/wiki/spaces/CB/overview?homepageld=2256699653>, accessed 16 January 2025.

to put our feet in the stakeholder’s shoes to see, think, and hear like them, and consider their difficulties and achievements.

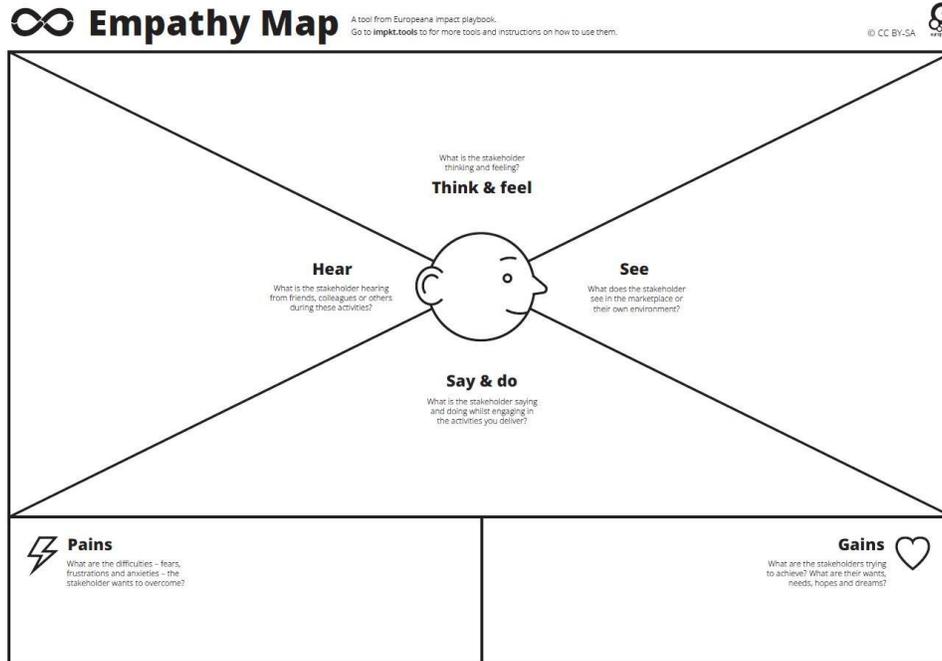


Figure 1. Empathy Map

Outcomes definition

To define the desired short- and long-term outcomes of the introductory crafting experiences, we used the Value Lenses tool (Figure 2). The values inscribed on the tool are:

- **Utility:** Earned through the development of new resources or enhancements of existing ones, and/or change in work perspective.
- **Existence:** Gained through knowing that the activities exist and are beloved. It indicates the conceptual value of an activity or resource.
- **Legacy:** Derives from the capacity to transmit intergenerational knowledge.
- **Learning:** Stems from the ability of stakeholders to formally or informally gain knowledge through the activities.
- **Community:** Grows from the collective experience gained through the activity.

It is stressed that outcomes should remain practical in matters of materiality and accountability. Materiality concerns the importance, size and value of the desired change that the activity will be designed to foster. Accountability helps think about the responsibility that the institution can bear through their activities. It refers mostly to long-term outcomes that usually occur after the duration of short-term projects and activities.

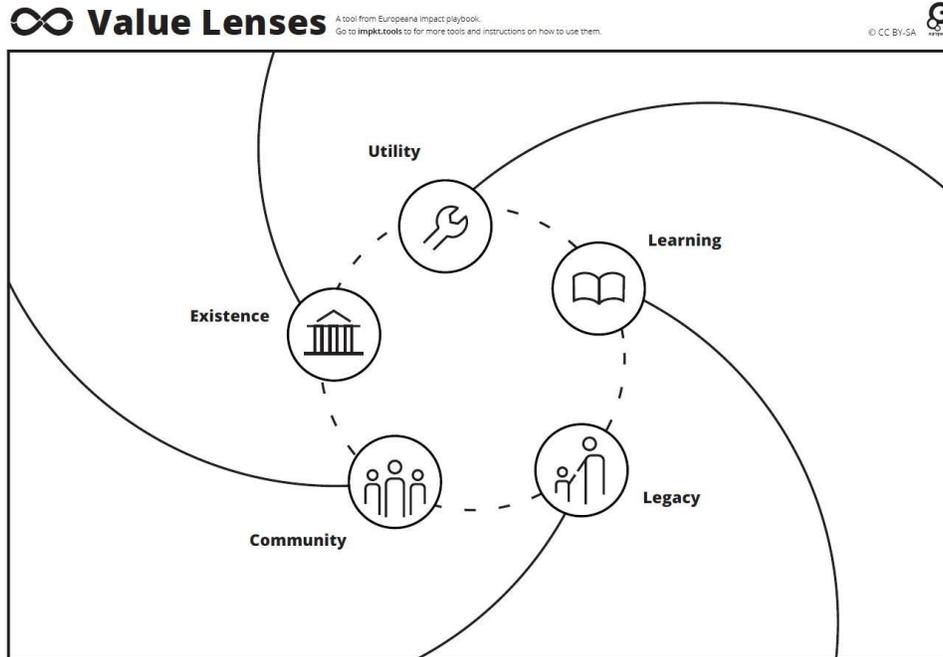


Figure 2. Value Lenses

Change Pathway guideline

The most important tool of the Impact Playbook is the Change Pathway (Figure 3). It is a table that indicates all the aspects needed for the completion of an impact assessment. Those aspects are the stakeholders, resources, activities, outputs, outcomes (short- and long-term), and impact. It can be used either linearly or not. In our case, the desired impact of the activities was pre-defined according to Craeft’s objectives. It aims at cultural impact, precisely to add value to the cultural experience of crafts. Through the workshop explained in this section, we completed the stakeholders, outcomes, and activities that will be developed to offer an introductory crafting experience for cultural tourism and distance learning. The next section reports on the Change Pathways and preparatory work of each RCI, as well as the use case scenarios that were developed.

The diagram titled "Change Pathway" shows a table structure with the following columns and headers:

- Stakeholder**: Represented by a person icon.
- INTERNAL**: A group header for the next three columns.
- Resources**: Represented by a Euro symbol (€) icon.
- Activities**: Represented by a gear icon.
- Outputs**: Represented by a bar chart icon.
- EXTERNAL**: A group header for the next two columns.
- Short - Outcomes - Long**: Represented by a thumbs up and arrows icon.
- Impact**: Represented by a water drop icon.

Figure 3. Change Pathway

2.2 Introductory Crafting Experiences

2.2.1 Glass

Preparatory work

CERFAV identified the relevant stakeholders, which are students and trainers, tourist offices, and the general public. For our desired impact, we concluded in Paris in October 2024 that the most relevant stakeholder that will culturally benefit from the experience is the general public. Thus, we began by understanding what the general audience that visits CERFAV feels, hears, does, and speaks. Below is the Empathy Map that we created.

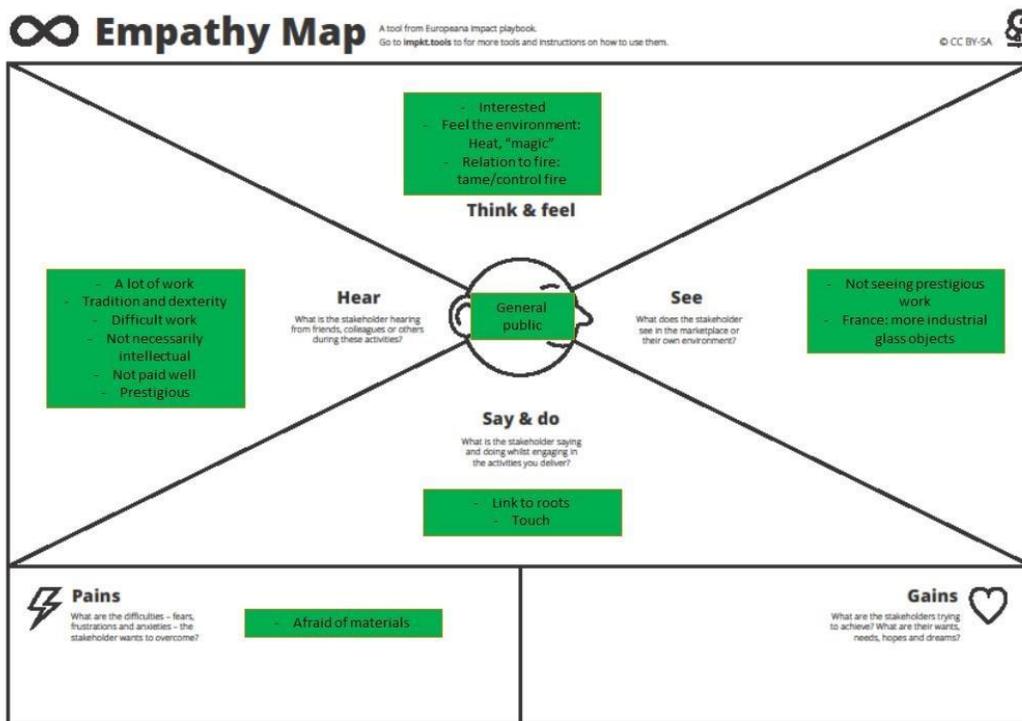


Figure 4. CERFAV's Empathy Map

CERFAV believes that the general public does not see many prominent glassworks in the market or other environments. They note that in France, most of these objects are industrially made. Contrarily, people hear there are prestigious glassworks that need a lot of work, which is often difficult. Although they might hear that it does not involve intellectual work, they connect it with tradition and dexterity. What they probably say about glassmaking is that it involves the touch sensation and offers a link to one's roots in time (tradition) and place (geography). The general public seems interested in knowing more about this craft, and more precisely to learn and feel it's making an environment where 'magic' happens among a lot of heat. Furthermore, a craft-specific and intriguing part is the relation to fire and the excitement of taming or controlling it. The excitement though can be accompanied by fear towards the materials.

After we grasped an idea of who the general public is, we consulted the Value Lenses to come up with the desired expected outcomes of the planned activity. Below is the image of the Value Lenses and the outcomes that were formed.

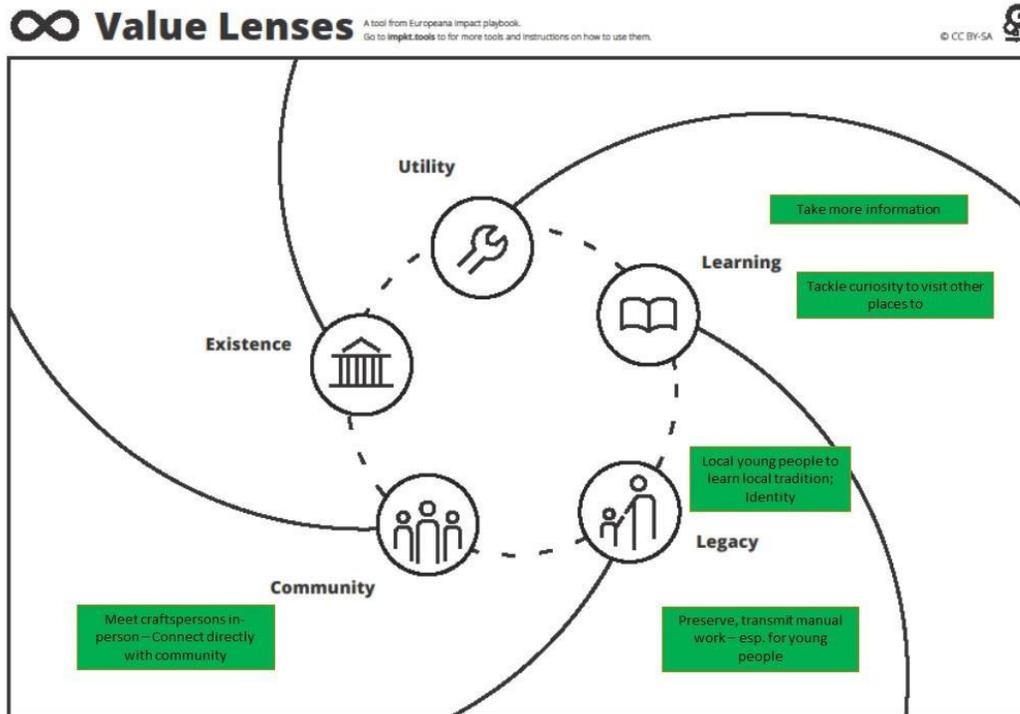


Figure 5. CERFAV's Value Lenses

CERFAV acknowledges that it wishes to contribute to three main domains. First, they want to offer more information about glassmaking to their visitors and ‘nudge’ their curiosity to visit even more places related to this craft in other parts of Europe or globally. Second, the legacy and transmission of this knowledge to younger local generations is important for safeguarding the craft. Through the planned activity, they wish to make local young people learn about their traditions, and thus, identity. Last, a direct connection with the community of craftspersons seems significant for perpetuating all the above-mentioned goals.

After identifying these desired outcomes, it was time to place them on the Change Pathway table and see which are short- and long-term. After discussion, we concluded that offering more information about glassmaking and meeting the craftspersons are short outcomes for which CERFAV can be directly accountable for offering through a planned activity. Augmenting the visitors' curiosity and driving them to visit other places related to glassmaking is a long-term outcome for which CERFAV can strive to contribute but cannot be accountable. Similarly, knowledge transmission to the younger generation is a long-term outcome to which CERFAV can only contribute up to a certain degree. In those cases, the participants’ free will and choice are important and defining factors. Below is the Change Pathway that we created, including ideas for the planned activity.

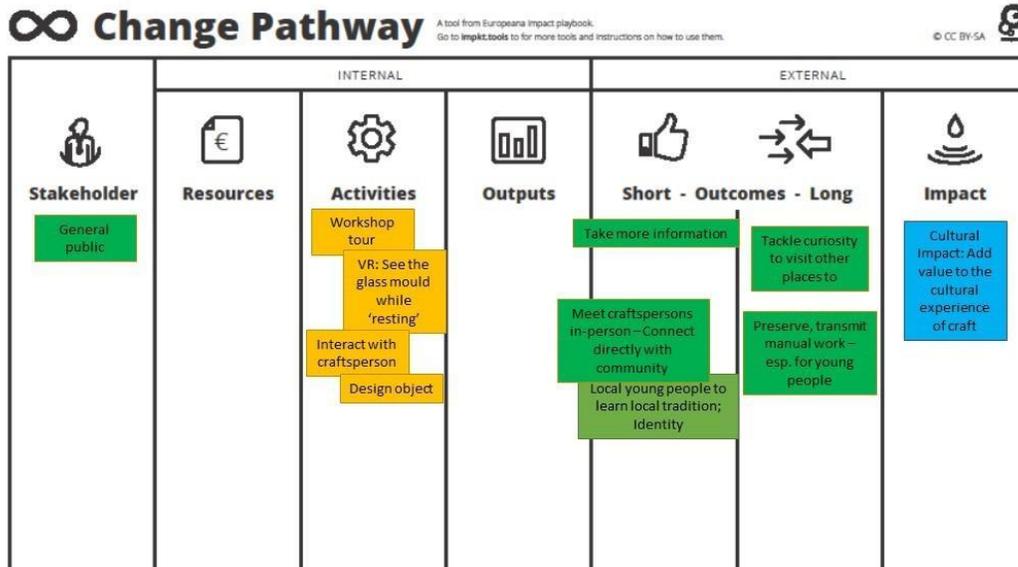


Figure 6. CERFAV's Change Pathway

As CERFAV already has a dedicated space for visitors, including a demonstration workshop area, an exhibition area, and a shop, we decided to follow preconfigured plans and enhance them with elements that will satisfy the outcomes noted in the Change Pathway. The elements are both physical and digital, and include:

- A workshop tour in the demonstration area.
- Interaction with the craftsperson.
- Design a glass object.
- See what happens to glass as material while it rests through Virtual Reality (VR): This process cannot be seen because the object is enclosed while resting. VR can help the visitor better understand what happens to the glass material and increase their curiosity.

Use case scenario

CERFAV created scenarios targeting all the desired outcomes revealed through the above-mentioned workshop. Those are to offer more information about glassmaking and 'nudge' the curiosity of a general audience to visit even more places related to the craft, transmit the legacy and knowledge of the craft to younger generations for safeguarding, and connect directly the general audience with the craftspersons. Each objective aims to engage different stakeholders through different means. Those can be realised through mobile applications, FabLabs with video installations, workshops, and physical events. Available media include texts, images, videos, and simulations. The represented techniques traversing the scenarios are glassblowing with pipe and blowtorch, casting, and stained glass. Supported languages will be French and English.

CERFAV as an educational institution already contains a shop, an exhibition area, and a glassblowing workshop. The use case scenarios developed so far aim to enhance the institution's activities outside the formal education context to reach a wider audience of varied ages and increase their curiosity. The enhancement of their activities will further contribute to craft-related cultural tourism in their area and

beyond, and informal learning for non-experts. [Appendix A.1.1](#) showcases the different use case scenarios that CERFAV proposes. They also interconnect with other pilots of WP6. CERFAV has yet to decide on a specific option that they can implement and evaluate for the second year of Pilot 3.



Figure 7. The existing shop and workshop areas of CERFAV. © CERFAV

2.3.2 Porcelain

For the porcelain RCI, CNAM decided to conduct an expert interview with Delphine de Boisséron, former head of the Adrien Dubouché Museum’s public and communication department. Today, she is the director of studies and research at the ENSAD Limoges and is a direct partner of CNAM for Craeft. This decision was based on the fact that ENSAD Limoges is an educational institution and does not real ise cultural experiences. The focus of the interview was the museum’s mobile application on which the expert worked while she was employed at the museum. As resources are limited and the museum has already developed a digital application to enhance its visitor’s experience, the results of this interview are considered an applied practice of what Craeft aims to also perform for the project’s other RCIs.

The interview was conducted in two parts (onsite and online) in November and December 2024. Below are details about the institutional context of the Adrien Dubouché Museum and ENSAD Limoges, and the origins and objectives of the museum’s mobile application. More details on the structure and content of the application can be found in [Appendix A.1.2](#).

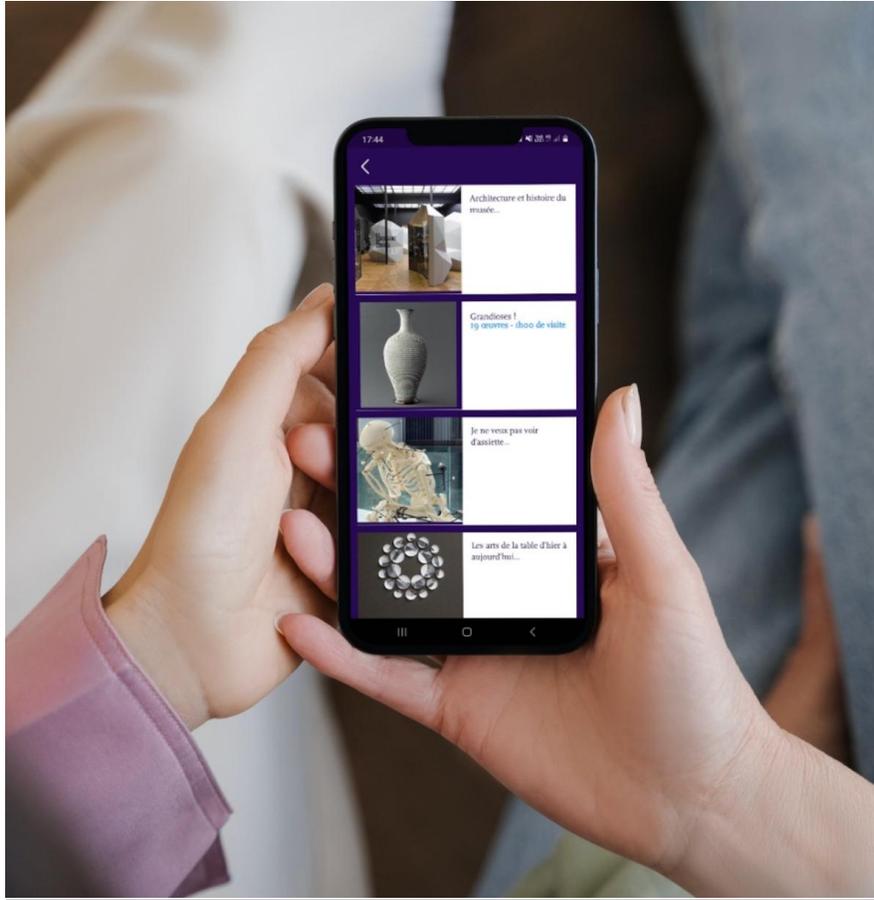


Figure 8. MNAD App © Musée national Adrien Dubouché, Cité de la Céramique - Sèvres & Limoges / RMN-Grand Palais (Limoges, musée national Adrien Dubouché) / Martine Beck-Coppola

Institutional context

The National School of Decorative Arts (currently ENSAD Limoges) and the Musée National Adrien Dubouché share an intertwined history rooted in their common mission to preserve and promote the decorative arts. Founded under the leadership of Adrien Dubouché, the two institutions were initially housed together at Place du Champ-de-Foire, reflecting their complementary roles in education and cultural preservation. Even after the school's relocation in the 1990s, the museum preserved this shared legacy by repurposing the former classrooms to exhibit its exceptional 19th-century ceramic collection.

Both institutions played vital roles in promoting technical expertise and artistic innovation. The school trained artisans while the museum highlighted the history and craftsmanship of ceramics, offering resources and inspiration for both students and professionals. Through their collaboration, the school enriched the museum's collections, and the museum supported the school's pedagogical mission. This connection remains integral to the museum's identity as a centre of memory and innovation.

The links between the school and the museum continue to develop today, for example through projects such as *Atavism*, an annual pedagogical project created in collaboration between the school's ceramics teachers and the museum team. The project consists of a contemporary reinterpretation by the school's students, who each work on a single object from the museum's collections.

Origins and objectives of the mobile application

The Adrien Dubouché National Museum introduced its mobile application, *MNAD Limoges*, in 2021, during the European Heritage Days. This application was designed and set by the museum’s public service and communication department to enable an accessible and interactive exploration of the museum for a diverse audience.

The development of the application was linked to the museum's tour route, particularly the section known as the "Mezzanine of Techniques", which serves as both the starting and concluding point of the visitor’s path. This section, introduced after the museum's renovation and reopening in 2012, focuses on the manufacturing processes of ceramics—especially porcelain—from historical, technical, and socio-cultural perspectives. Central to the application's concept is the restitution of gestures involved in ceramic craftsmanship, reflecting a commitment to preserving and showcasing the intangible cultural heritage of these artisanal techniques within the museum's narrative.

As a step-by-step guide to the museum's collections, the app is a valuable educational resource offering a comprehensive overview of the history of ceramics, making it easy to plan a visit beforehand, but also to consult its contents afterwards. Through a curated selection of 190 objects with their carefully written texts, the application offers an appealing introduction to the museum's collections and the wider universe of ceramic art.

The application's user-friendly interface is organised into various thematic sections, offering different ways of visiting and accessing the museum's objects, including the possibility of exploring a selection of objects in detail through 3D digitisation. The *MNAD Limoges* mobile app further enhances and enriches the visitor experience with audio and text content, and extensive archival and drawing-based photographic resources, making available to the visitor a wide variety of content, including video material, to enable a deeper exploration of the collections. The application is available for download on both iOS and Android platforms. Supported languages are French and English.

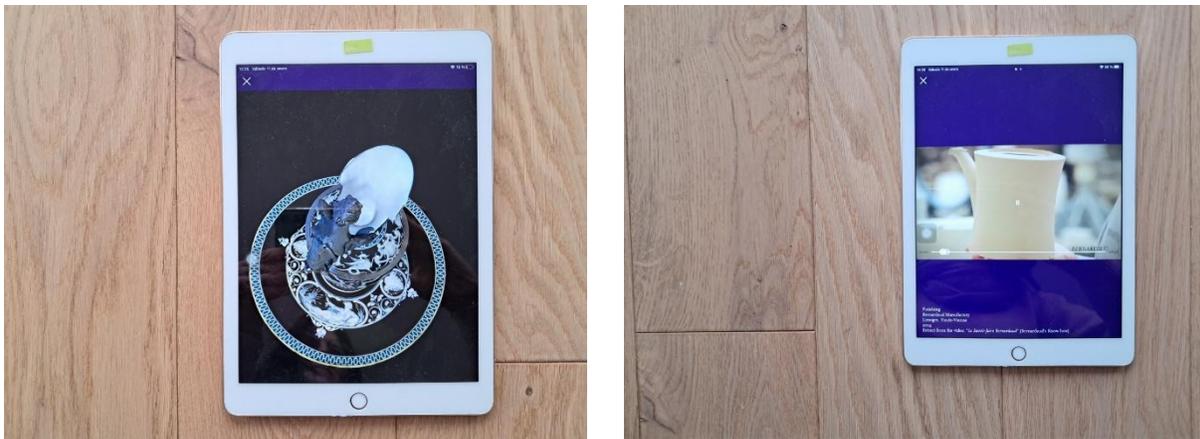


Figure 9. 3D Digitised objects from the museum’s collections (left) and video excerpt on finishing techniques (right), Bernardaud Manufactory. © Inés Moreno

2.3.3 Clay



Preparatory work

Since Mingei, FORTH has been researching ceramics in Crete. To valorise the work of Cretan potters and local development, they wished to contribute to planning an activity that would enhance the visitors' understanding of pottery crafting and decoration methods. In other words, to develop a craft-related cultural tourism activity. The idea stems from the observation that tourists want to blend in with the local culture and obtain experiences by joining local and authentic experiences that include the making of tangible and intangible products. They often look for such 'day trips' which they combine with a longer stay on the island. FORTH wished to find and promote ways of diversifying and increasing the income of practitioners so that they are motivated to continue their practice. The proposed activity aims to connect local traditional practices to modern contexts to emphasise the timelessness of craftsmanship.

In their search for workshops, they found *Kerameion*, a pottery workshop located in Margarites, near Rethymno. Rethymno, located on the northern coast of Crete, is renowned for its blend of Venetian, Ottoman, and Greek influences. The city offers stunning sights, such as the Fortezza Fortress overlooking the sea, the Old Town with its cobblestone streets and vibrant cafes, and the Rimondi Fountain, a relic of Venetian architecture. Just a short drive away lies the picturesque village of Margarites, perched in the rolling hills of Rethymno's countryside.

Margarites is famous for its pottery heritage, tracing back to the Minoan civilisation. Its narrow, flower-adorned alleys are dotted with traditional workshops, each offering unique ceramic creations that reflect centuries-old techniques. Visitors can discover everything from practical tableware to artistic recreations of Minoan artefacts. The village also offers a warm welcome, with local taverns serving Cretan delicacies and artisans eager to share their craft.

Among the highlights of Margarites is the *Kerameion* workshop, a hub for preserving and celebrating ancient Minoan pottery traditions. The workshop is known for its live demonstrations, interactive activities, and master artisans who craft pieces inspired by archaeological findings. Visitors have the rare opportunity to immerse themselves in the artistry and cultural significance of pottery-making.



Figure 10. The Kerameion workshop. © Copyright 1996 - 2025 | KEPAMEION Keramion.gr

Giorgis Dalamvelas, owner of the workshop, was born in 1972 in Margarites. His first picture of ceramics and how they are used came from the houses in his village and the daily lives of the people living there. The son of a potter himself, he went to Athens in 1991 to study ceramic art at OAED (Hellenic National Organisation of Employment) and was taught by Alekos Kardiakos. In 1997 he attended a stone conservation program in Orvieto, Italy, and worked with local potters. In the same year, Giorgis and his partner, Mariniki Mania who is a conservator of antiquities, set up *Kerameion* as a meeting place for anyone who loves Ceramic Art and is interested in learning about the idiosyncrasies of Pottery created at the village of Margarites and the uses of ceramics. He works with local clays from Aori, an area at the foot of Psiloritis, which was well-suited for use as the basis of their ceramics. As well as using local soil for his original creations and ceramic experiments, he fires his pottery in a traditional wood-burning kiln. He is inspired by local craftsmen and by his teachers, and he is open to learning both old and new ways of working.

Mariniki Mania was born in Heraklion in 1972 and studied Conservation of Antiquities and Works of Art at TEI (Technological Education Institution), Athens, specialising in the restoration of ceramics. She completed the practical part of her course at the National Centre of Scientific Research “DEMOKRITOS” and at the Archaeological Museum of Heraklion, Crete. From 1997 to 2003 she worked at the Archaeological Museum of Rethymnon. She worked with the University of Crete on the archaeological findings from the excavation of Vrysina and ancient Eleutherna.

The owners state about the work:

“Because we use only local materials, ancient techniques and skills come to life. The term *experimental archaeology* is truly applicable to our work. This leads to us working with archaeologists and institutions such as the University of Crete, the International Centre for Greek and Mediterranean Studies, the Centre for the Study of Modern Ceramics, the British School of



Archaeology, INSTAP Study Centre for East Crete, the Eleftherna Museum, the Rethymnon Museum, and the Foundation for Research & Technology – Hellas (FORTH).”

Use case scenario

The scenario that FORTH developed is focused on the Ancient Minoan Pottery that is characteristic of the Margarites village in Rethymno. It is addressed to cultural tourists, craft enthusiasts, and educators. It will be available through the user’s mobile device or tablet. The application, titled *Ancient Clay in Modern Hands*, will be interactive with screen-based interactions and augmented reality (AR) functionalities. It will include text, images, AR features, and interactive content related to the technique and the socio-historical context of pottery. Supported languages will be English and Greek. The detailed use case scenario can be found in [Appendix A.1.3](#).

The application aims to support cultural tourism in Margarites by including information not only about a local traditional crafting technique but also by highlighting other points of interest around the village, such as landmarks and culinary traditions. Furthermore, its design targets long-term interaction with the users even after their visit by sending reminders and/or updates on local events and offering the possibility to share content with a wider audience through social media channels. Educationally, the users can experience aspects of craftsmanship interactively onsite and online, and enhance their knowledge through informal ways of craft knowledge transmission.

2.3.4 Marble

Preparatory work

PIOP conducted the workshop at the premises of the foundation in Athens in October 2024. The workshop refers to both RCIs related to PIOP and its museum network, that is, marble and silver.

First, we brainstormed about who could be the relevant stakeholders interested in an introductory crafting experience. To select a group, we prioritised them by placing them in a matrix with two axes: one indicating how important the stakeholder is, and the other how directly or indirectly they are affected by our activities. Although museum and art curators are important for adding value to a craftsperson and artist’s work, they are indirectly affected by the museum’s activities. We believe that educators and a general audience are neutral in matters of importance and the level they are affected by our activities. The most relevant crowd seemed to be makers (artists using crafts in their practice or craft enthusiasts). We chose them as our main stakeholders but soon realised we had to divide the group into professional and casual makers because of the differences we think they place in making and crafting (i.e. a source of making a living or a hobby). Therefore, our target stakeholders are the craft enthusiasts.

To better understand the stakeholders, we filled out the Empathy Map. We concluded that a craft enthusiast does not see many rich experiences with advanced digital technologies related to crafts in museums. They hear about PIOP’s museums’ existence and visit them because of their enthusiasm for craft and industrial heritage. We acknowledge that as a group their activities depend on their knowledge level but they show an interest in enriching that. They are open to new experiences and can serve as a suitable audience for offering valuable feedback and further suggestions.

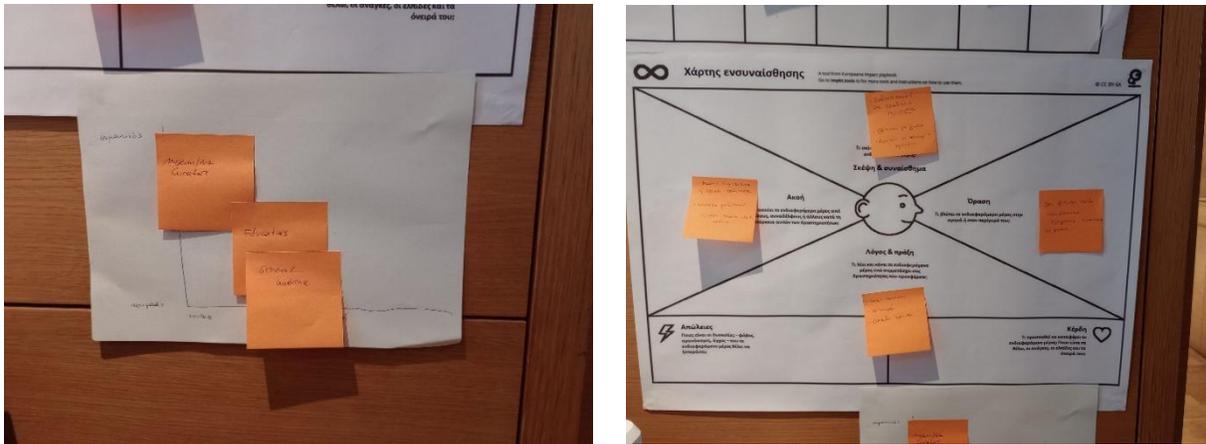


Figure 11. PIOP's Stakeholder Prioritisation and Empathy Map

After getting a hold of our stakeholders, we advised the Value Lenses to define the desired outcomes (short- and long-term) of the developed activity. We agreed that, independently of their knowledge level, we wish to make them even more interested in the craft, that is, to ‘nudge’ their curiosity to further look into and think about the craft after their visit and experience in the museum. Moreover, we want to offer more information than those of the present-day exhibition. In the long-term, the stakeholders might feel more connected not only to the local craft community but also to the European (or even global). Also, by offering more enriching cultural experiences, we contribute to informal knowledge transmission and safeguarding of the craft. We acknowledge though that we can be accountable only for the short-term outcomes that are directly connected to living the experience.



Figure 12. PIOP's Change Pathway



The introductory crafting experience links to the project's activities focused on understanding and transmitting knowledge about specific craft gestures at various levels. Having completed the WP1 tasks, we wish to use this material to design an introductory crafting experience that will focus on the techniques of the RCIs involved in Craeft which are marble carving and silversmithing. Therefore, we want to research the possibility of developing a targeted museum experience to connect traditional techniques with contemporary, everyday objects to make the stakeholders feel the timelessness of craft techniques. A preliminary scenario includes:

- Focused museum tour on techniques
- Use of interactive videos available on Craeft's e-learning platform
- VR experience of crafting an everyday object

Initially, the idea assumed that the interested visitor could make a reservation to live the experience before their museum visit. After further practical considerations, this would not be feasible because there are not many museum professionals to support a physical experience at the museum either as a guide or to provide digital devices. As this was a definitive parameter of the experience outlined above, we made some initial changes to the preliminary scenario and will create a technique-specific tour in the form of a mobile application that the users will download and follow during their visit to the museum.

Use case scenario

The scenario targets crafts enthusiasts. Its objective is to offer more information, make them more interested in marble carving, and connect traditional techniques with contemporary, everyday objects. The experience will be delivered through a mobile application, titled *Carve Beauty like Marble*, with which the user can interact with the fingers through a mobile device or tablet. The content focuses on technique-related and contextual information regarding marble carving and traditional quarry techniques. Moreover, it refers to marble carvers' drawings that are exhibited in the museum and links them to their physical place. It includes texts, images, videos, interactive videos (connected through Craeft's e-learning platform), and a crafting simulation for each represented technique. Supported languages include Greek and English. The detailed use case scenario can be found in [Appendix A.1.4](#).

The application aims to support cultural tourism on the island of Tinos through the inclusion of technique-related sites not only in PIOP's Museum of Marble Crafts but also in the villages of Pyrgos, Ysternia, and Vathi. In this way, the craft enthusiast will be able to connect information learned in the museum with the local community and natural environment. The sites include monumental works such as exterior and interior parts of churches, workshops, and sites related to industrial history.

Educationally, supplementary to the traditional museum exhibition, interactive learning material and simulation games will be available not only during the museum visit but anytime the user downloads the application. This feature contributes to the informal learning of users at any time and from any place, rendering knowledge widely accessible.

2.3.5 Wood

Preparatory work

The workshop took place in Paris in October 2024. CETEM agreed that the general public would be the targeted stakeholders for the crafting experience. They explained that CETEM receives visitors and schools that book a tour of its premises before their visit. The tour consists mainly of technological equipment related to wood and furniture making.

Looking at the Value Lenses of the cultural activity, CETEM acknowledges that they wish to enhance the learning aspect of the existing tour and connect the experience with the local community. CETEM recognised that offering more information to the general public and connecting the cultural experience with the local community of wood carvers are short-term outcomes for which they can be accountable. Further developing the audience's curiosity is desired but seen as a long-term outcome that CETEM cannot guarantee through their activities. Below are the Value Lenses (Figure 13) depicting the expected outcomes.

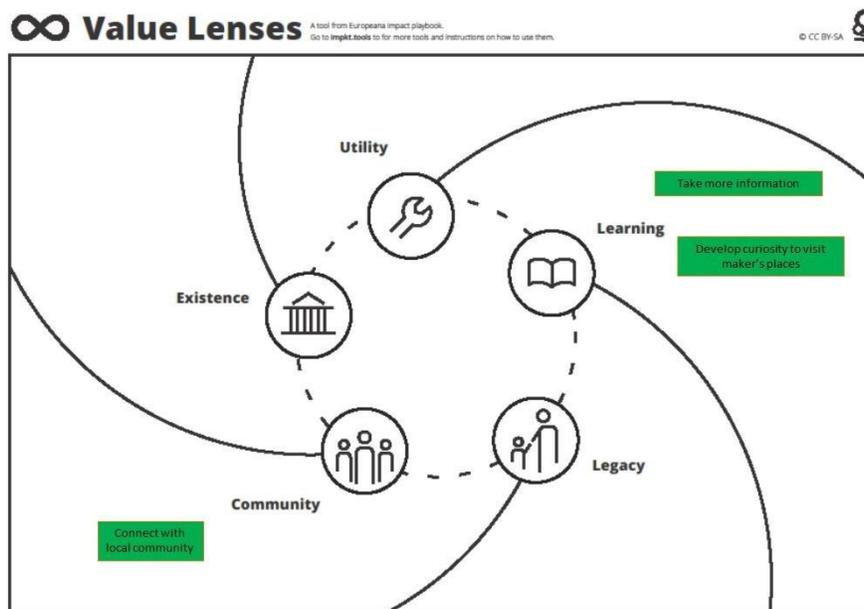


Figure 13. CETEM's Value Lenses

In this context, and also considering practical aspects of how these outcomes could be achieved, CETEM decided that the most suitable way for them to valorise the cultural craft experience for their general public is to create a virtual museum of their technological exhibition, which will be contextualised with local historical information about wood carving, furniture making, and cultural traditions related to the processions held during the Holy Week. Furthermore, they will associate the wooden objects with their makers, workshops, and shops by inserting the relevant information. This effort will aim to promote a visit to those places. The virtual museum will be hosted on CETEM’s official webpage. Below is the Change Pathway that we created.

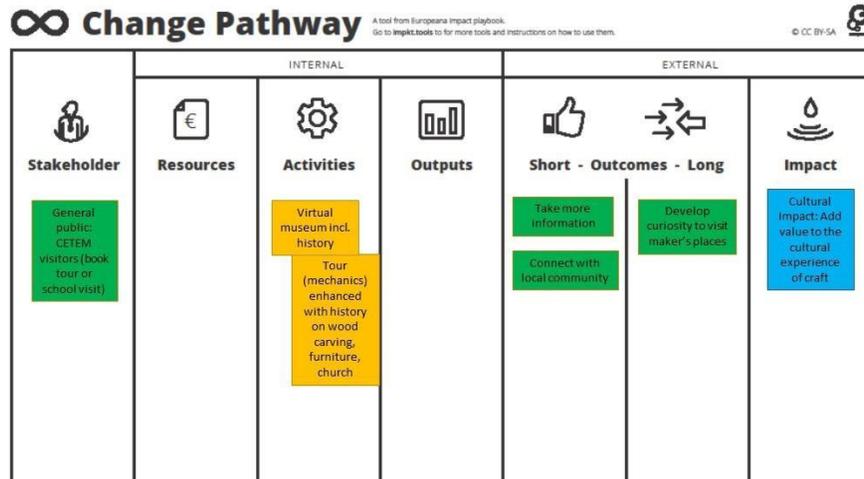


Figure 14. CETEM's Change Pathway

Use case scenario

The scenario targets CETEM’s visitors and the general public. Annually, on average more than 150 students from schools, high schools, and training centres visit CETEM intending to learn about the work carried out at the technology centre. Furthermore, around 80 adults from senior centres visit the centre to learn about the different activities and projects carried out. Finally, it should be mentioned that from the numerous international initiatives and projects, approximately 150 people have visited their facilities. This group includes project partners attending consortium meetings, students, and attendees at the final presentations of projects.

From the training activity, on average, around 15 training courses are implemented at the centre for approximately 140 students (50% workers and 50% unemployed). All students also visited CETEM facilities during the different courses. In addition, due to the daily activity of CETEM, contact with companies and professionals in the sector is constant. Around 200 people visit the centre annually to be informed about different activities and participate in workshops, project meetings, and so on.

In total, CETEM can estimate that annually around 720 people, with varied profiles, visit the institution. Nevertheless, this data could have some fluctuations due to events. For instance, in 2024, CETEM organised *TecniHabitat*, a fair on technology for the woodworking sector with more than 200 participants in only two days. Furthermore, the CETEM website receives annually more than 15.000 visits.

Because of CETEM’s diverse audience, the objective of the planned introductory crafting experience is to offer more information on woodcarving and furniture history in Yecla and make the general public more interested in the topic. An additional aim is to connect different key places, such as wood carving workshops, companies, furniture fairs, and others, with craft objects in museums and/or companies. The experience will be delivered through a virtual map, titled *Yecla es Madera: Patrimonio Artesanal / Yecla is Wood: An Artisanal Heritage*, that will include different locations across the city, as well as a virtual historical museum which does not exist physically and would be the first one to exist contributing in this way in the safeguarding of the local craft tradition. It will be available through a website (computer experience) and by using VR glasses (immersive experience) on the premises of CETEM. The content will



include 360° images enriched with videos and text explanations. Supported languages will include Spanish and English. The detailed use case scenario can be found in [Appendix A.1.5](#).

The application aims to support cultural tourism in the city of Yecla and beyond through the inclusion of craft-related locations and the creation of a new virtual historical museum. Educationally, the virtual museum will accumulate related socio-historical and craft-related knowledge and present it to a wide audience. The computer experience will render the information available to anyone at any place. The immersive experience at the premises of CETEM will contribute not only to new content but also to a new feature in the organisation's activities that will enhance the contact of the visitors with the craft. Overall, these aspects wish to valorise wood carving traditions and their future local and global development.

2.3.6 Silver

Preparatory work

For the preparation of the crafting experience for silversmithing, PIOP conducted the workshop reported in section [2.3.4 Marble](#).

Use case scenario

The scenario targets crafts enthusiasts. Its objective is to offer more information, make them more interested in silversmithing, and connect traditional techniques with contemporary, everyday objects. The experience will be delivered through a mobile application, titled *Shine Bright like Silver*, with which the user can interact with the fingers through a mobile device or tablet. The content focuses on technique-related and contextual information regarding the silversmithing techniques of sand casting and filigree. It also connects the user with the Ioannina Traditional Crafts Centre (KE.PA.V.I.). It includes texts, images, interactive videos (connected through Craeft's e-learning platform), and a crafting simulation for sand casting. Supported languages include Greek and English. The detailed use case scenario can be found in [Appendix A.1.6](#).

The application aims to support cultural tourism in the city of Ioannina through the inclusion of technique-related sites not only in PIOP's Silversmithing Museum but also in the town of Ioannina. In this way, the craft enthusiast will be able to not only learn more craft information but also visit the centre where many silversmiths have their workshops and through which they promote their work.

Educationally, supplementary to the traditional museum exhibition, interactive learning material and the crafting simulation will be available not only during the museum visit but anytime the user downloads the application. This feature contributes to the informal learning of users at any time and from any place, rendering knowledge widely accessible.

2.3.7 Wool: Aubusson tapestry

For the wool RCI in Aubusson, CNAM decided to conduct an expert interview with Jean-Philippe Trapp, Economic Development Project Manager at the Cité Internationale de la Tapisserie. He has crafted a cultural tourism initiative in Aubusson, called *Textile Tour*, which offers professionals in the textile and design industries a unique opportunity to engage with the region's rich heritage, contemporary practices,



and collaborative ecosystem. The focus of the interview was the tour, its origins, and a discussion about the possibility of adding digital parameters. The results of this interview are considered an example of a cultural tourism practice related to a Craeft RCI. As resources and time are limited, further technological developments will not take place within Craeft. The interview was conducted in person in December 2024. Below there are details about the tour's institutional context, origins and objectives, its structure and content, as well as a consideration on the role digital technology could play and in what form.

Institutional context

The *Textile Tour* originated as a response to the need for greater collaboration between the Cité Internationale de la Tapisserie and LAINAMAC. The Cité Internationale de la Tapisserie is a cultural and artistic institution in Aubusson, France, dedicated to the preservation, promotion, and innovation of the art of tapestry. It serves as a hub for showcasing the rich history and craftsmanship of Aubusson tapestry. LAINAMAC is a French organisation based in Felletin, dedicated to supporting and promoting the wool and textile industry in France. It plays a central role in preserving traditional craftsmanship while fostering innovation, sustainability, and economic development in the textile sector. Both institutions shared complementary goals but operated in silos. Trapp envisioned the *Textile Tour* as a structured format to showcase the region's unique resources, inspire professionals, and encourage the settlement of new talent in the area.

Origins and objectives

The project started after the Cité Internationale de la Tapisserie hosted the Bettencourt Schueller Foundation² laureates to Aubusson in 2021. They organised three to four days' programs which included a tour of the Cité, a meeting with a cartoonist, a night-time visit to the cartoon's museum, and a tour of the spinning mills and workshops. The laureates were amazed because they had the chance to not only visit a museum but also meet makers and other important figures from the community, and understand how their work interrelated. In addition, Trapp observed through his work at the Cité that when they host professionals, they also enjoy meeting local people and visiting workshops in their free time. Eventually, Trapp and his colleagues developed an infrastructure and organised the first *Textile Tour* in 2022.

Structure and Content

The Textile Tour offers a 24-hour immersive experience targeted at professionals with a genuine connection to textiles. Participants are introduced to:

- Local Expertise: Visits to spinning mills, dyeing workshops (natural and synthetic), and tapestry manufacturers.
- Cultural Insights: Guided tours of the Cité's museum and the unveiling of works like the *Aubusson Squares*.

² The Bettencourt Schueller Foundation is a prominent French philanthropic organisation founded in 1987. The foundation aims to contribute to the common good by supporting projects in three main areas: life sciences, the arts and crafts, and social impact initiatives. It is widely regarded as one of the most influential private foundations in France. The foundation is deeply committed to preserving and promoting craftsmanship and artistic excellence. It funds training programs, masterclasses, and initiatives that support artisans and craft makers. The Liliane Bettencourt Prize for the Intelligence of the Hand (Prix Liliane Bettencourt pour l'Intelligence de la Main®) is awarded annually to recognise exceptional talent in craftsmanship, innovation, and creativity.



- Community Engagement: Networking events with artisans, dyers, and weavers to foster collaboration and inspire projects.

The *Textile Tour* operated so far only in 2022 when the participants surpassed the organisers' expectations with a total of 17 attendees out of many more requests. The cost is 150€, covering accommodations, meals, and activities. For 2025, there are two tours organised in May and October.

Digital technology

Jean-Philippe Trapp acknowledged the potential for integrating digital elements to complement the in-person experience:

- Virtual Reality:
 - Inspired by the Lascaux model, a portable VR headset could showcase the weaving process, dyeing techniques, and the scale of monumental tapestries.
 - A virtual "mini-tour" could attract professionals unable to visit Aubusson immediately, sparking interest in a future physical visit.
- Augmented Reality: In museums or workshops, AR could provide layered information about specific techniques or artworks, enhancing understanding without replacing the physical experience.
- Digital Documentation: Developing a dedicated website or mobile app for the *Textile Tour* could streamline communication, registrations, and follow-ups while offering access to digital content like video tours and interviews with artisans.

2.3.8 Wool, Cotton Textiles

Preparatory work

In recent years, there has been a growing recognition of the importance of women's entrepreneurship as a driver of economic growth and social development. As a result, women-led businesses, including the Development Association of Women Entrepreneurs of Crete (DAWEC), are gaining more visibility and support than in the past. These factors have contributed to the growing strength and rise of women-led businesses, including DAWEC, in recent years. Women entrepreneurs are now more empowered and supported than ever before, and their contributions to the economy and society are increasingly being recognised and celebrated.

DAWEC is a non-profit organisation that was founded in 2002 in Heraklion, Crete, Greece. Its main goal is to support and promote women's entrepreneurship in Crete by providing business training, mentoring, networking opportunities, and access to funding. DAWEC also advocates for gender equality and women's empowerment in the business world. Through these efforts, DAWEC is helping to preserve the cultural heritage of Crete while also creating new economic opportunities for women entrepreneurs.

DAWEC organises fairs in which it showcases, exhibits, and sells products of its members. One of DAWEC's initiatives in this area is the *Weaving Crete* project, which aims to revive the art of weaving in Crete and to create new opportunities for women weavers. The project involves training women in traditional weaving techniques and helping them develop new designs and products that incorporate these techniques. Under the *Weaving Crete* project, DAWEC has collaborated with designers and artisans to



create a range of products that combine traditional weaving with contemporary design. These products include clothing, accessories, home decor items, and even furniture.

Use case scenario

FORTH came in contact with DAWEC and decided to collaborate in Craeft's framework to support the fair's organisation in a virtual environment. The virtual museum will exhibit the elements of the *Weaving Crete* project, linking intangible stories and memories to showcase products and showing how traditional styles can be incorporated into modern products. The visitor will be able to enjoy thematic exhibitions that showcase the product and present the cultural origins and stories of its design. They aim to attract the interest of craft enthusiasts, especially those in the fields of fashion and design, women entrepreneurs, tourists, educational and cultural institutions, and ethical consumers. Through the planned activity, they wish to promote cultural heritage, educate and inspire, expand market reach, empower women entrepreneurship, and create a unique, engaging experience.

The experience will be accessible through web browsers on desktops, tablets, and smartphones. It will include 3D environments, narratives, images, videos, audio files, and interactive simulations. Furthermore, it will be linked to the cultural object registration and biographical descriptions system outlined in [Chapter 4](#). To begin with, supported languages include English but further can be integrated based on demand or targeted audience expansion. A detailed use case scenario can be found in the [Appendix A.1.7](#).

3 Craft-specific Games and Toys

This chapter reports on the designs for craft-specific games and toys that the consortium has agreed to explore. It is divided into three parts corresponding to its game/toy, including its concept and design.

3.1 Papier mâché sculpting workshop

3.1.1 Concept

PIOP organises regular creative workshops for adults and children at the Conservation Lab which is located at the organisation's Historical Archives building in Athens, Greece. Their focus is on making the audience familiar with the processes of the historical archive, such as paper conservation.

PIOP decided to use one of those prescribed workshops for Craeft's valorisation pilot. The paper workshop focuses on the familiarisation of the public with the nature of paper. Participants learn about the history of the material which began in ancient China where the art of paper-making was invented. After an introduction, the participants dive into the process of manufacturing paper on their own by recycling used paper (newspapers, magazines, and so on). Furthermore, through another version of the workshop, they learn ways to transform the material into handmade objects with methods of creating artworks made out of "papier mâché" that they have made. Last but not least, the workshop promotes the recycling and reuse of material for the creation of craftworks.

For Craeft, it was agreed to implement the version of sculpting with papier mâché because it resembles the process of pottery, which is one of the project's RCIs. During the implementation of the workshop, participants will have the opportunity to learn this DIY crafting method and recreate it at their home. Furthermore, digital instructions will be embedded in CAP. After the implementation efforts during the last year of the project, accompanying material will become available along with the instructions. Below is the detailed design of the workshop.

3.1.2 Design

The papier mâché sculpting workshop includes a list of materials needed and instructions to create the papier mâché. Materials include used paper (old books, old mail, catalogues, magazines, etc.) or toilet paper, a food blender, a basin, a strainer, single-use gloves, and white bookbinding glue (PVA). The users cut the papers into small pieces and soak them in warm water, preferably overnight. Then, they put in the blender one part piece of soaked paper with three parts of water, and blend until it becomes a pulp. If they use toilet paper, the same effect can be achieved by melting the paper with their hands. They strain the pulp and press with their hand to remove most of the water. Water should not drip. They add white bookbinding glue (PVA) and mix well by hand. The amount used should be what will give a uniform texture of pulp that won't rub off as they create the project. They can colour your sculpture before and/or after the "papier mâché" artwork dries.



Figure 15. Papier mâché sculpting workshop. © PIOP

3.2 The Chess Project

3.2.1 Concept

As part of the project’s mission to revitalise traditional crafts and foster public engagement, we have initiated an innovative activity centred around creating chess sets using diverse craft techniques. This initiative not only serves as a medium for introducing traditional crafts to new audiences but also demonstrates their relevance and adaptability in contemporary contexts.

Chess is a game with an enduring legacy and a universal presence. The history of chess mirrors the history of crafts. Originating in India and evolving through Persia, the Arab world, and Europe, chess embodies a cross-cultural narrative that aligns with the diverse traditions of crafting. Furthermore, today, played and celebrated across continents, it transcends linguistic and cultural barriers, making it an ideal choice for global outreach. Its rules are widely known, reducing the barriers to engagement and allowing participants to focus entirely on the creative process. By creating universal chess sets through traditional techniques, we connect the legacy of the game with the legacy of craftsmanship for a wide audience.

More precisely, the chessboard’s grid and the distinctive roles of the pieces provide a defined structure within which creativity can flourish. This framework encourages participants to explore materials and techniques while ensuring their creations retain functional usability. Creating a chess set introduces participants to the intricacies of traditional crafting processes while engaging with historical and cultural narratives. This dual learning experience aims to deepen user appreciation for both the crafts and the cultural significance of chess. Moreover, a handcrafted chess set represents a timeless artefact, aligning with sustainable crafting principles. By encouraging the use of durable, natural materials and methods, the project promotes a culture of creating meaningful, long-lasting items that can be cherished for generations.

This initiative transforms traditional crafts into a dynamic, interactive experience, reinforcing their relevance in the modern era. By linking these crafts to a universally loved game, the project bridges cultural divides, nurtures creative expression, and preserves invaluable knowledge. The chess project exemplifies the Craeft ethos of revitalising heritage through innovative, participatory means.

3.2.2 Design

The chess project's scope allows for the exploration of various traditional crafts. Below, we elaborate on potential materials and techniques:

- Chessboard:
 - Woodcraft techniques:
 - Inlay and Marquetry: Create intricate designs using contrasting woods, such as mahogany, ebony, and maple. Techniques such as parquetry can add cultural motifs or patterns to the board.
 - Rustic Hand-Carving: Produce tactile boards with carved textures, inspired by folk art traditions.
 - Ceramic and Mosaic techniques:
 - Hand-glazed tiles featuring traditional patterns can bring a colourful and durable aesthetic to chessboards.
 - Mosaic designs crafted from ceramic shards, stone, or coloured glass allow for intricate, one-of-a-kind boards.
 - Textile and Weaving techniques:
 - Weave chessboards using traditional looms, employing materials like jute, cotton, or silk. Patterns could reflect local weaving traditions or geometric motifs.
 - Quilting techniques could combine fabric squares into a portable chessboard.
- Chess Pieces:
 - Materials for Sculpting and Carving:
 - Wood: Use traditional carving methods to create ornate or minimalist designs. Techniques like chip carving or whittling could highlight cultural artistry.
 - Soapstone or Bone: Sculpt elegant pieces with a smooth, polished finish, inspired by historical artefacts.
 - Ceramic:
 - Mold chess pieces from clay, using techniques such as wheel-throwing or hand-building. Pieces can be glazed with traditional colours or painted with fine details.
 - Traditional Raku firing could add a unique texture and finish to the pieces.
 - Metal:
 - Forge or cast pieces from metals like brass, bronze, or tin, incorporating traditional techniques such as repoussé, chasing, or filigree.
 - Engraving and etching can add intricate designs, reflecting regional heritage.
 - Paper: Fold pieces using origami techniques or layer-cut paper to create striking forms. Paper craft can be an accessible, low-cost entry point for participants.
 - Fibre: Weave lightweight chess pieces from natural fibres, such as willow or rattan, combining structure with aesthetic appeal.

To ensure the widespread accessibility of this initiative, we are developing an online platform offering step-by-step instructions. These contain detailed tutorials, videos, and written guides tailored to each

craft technique to ensure that participants of all skill levels can create their chess sets. Indicative material includes:

- Design templates: Downloadable patterns and templates for chessboards and pieces, allowing participants to experiment with forms and motifs.
- Cultural Context and Inspiration: Stories and historical insights into the crafts and their relevance to specific regions, enhance cultural appreciation and understanding.
- Community Showcase: A platform for users to share their creations, fostering a sense of community and inspiring others to participate.
- Sustainability Guidelines: Information on sourcing sustainable materials and adopting eco-friendly practices in crafting.

3.3 Performing craft-specific activities

3.2.1 Concept

[Chapter 4](#) introduces Craeft’s plan for the digital contextualisation of craft products. Briefly, it refers to an online content collection form that aims to gather information about an object, its maker, and shop details. The target is to generate narratives with AI tools that will accompany the products. Nevertheless, partners see further exploitation of using AI tools to produce further material based on the content collected through the digital contextualisation form. Specifically, in the domains of performing arts, the narratives generated by the content collection form for contextualisation can offer inspiration to people engaging with performing arts, such as in theatre. AI tools can also produce scripts for theatrical plays that can serve as supplementary help to human creative processes (Lockhart 2024). These activities might attract the attention of children, school pupils, or even, university students, as they can become activities within a school setting, a children’s museum or other, or within an amateur group. Moreover, it is planned to create digital capacity-building instructions that could accompany the users throughout the process. It is believed that through the creative engagement of recreating a craft-specific story not only craft-related information are transmitted but also performing arts are supported and enhanced with a digital tool.

3.2.2 Design

It is envisaged that the users could, for example, use one or two narratives about craft products and create a theatrical play. For experimenting purposes, we asked the ChatGPT LLM to create a story based on the narratives of the ‘Mirabelle’ and ‘Saint Nicolas’ glass objects ([Appendix A.3.2](#)) for which CERFAV offered information for their digital contextualisation. [Appendix A.2](#) offers an example of a story and its potential accompanying theatrical storyboard that could be used to facilitate creative activities in the field of performing arts.

4 RCI digital contextualisation

The goal of this sub-task is to create a content collection form that will help to digitally contextualise craft products and provide the possibility to present them through varying channels to enhance their marketing opportunities. During the plenary meeting in Paris in October 2024, it was agreed to create an online form where text, images, video, sound, and other media can be included. In summary, once the content is uploaded in the form, the result will be an online narrative for the object that would be generated by scanning the object with a mobile camera. It is suggested to provide choices on how the result will look, i.e. as text narrative with media (third-person narrative), as a biographical object (first-person narrative), or as a podcast (sound narrative; inclusive for visually impaired people). For the formulation of the narratives, it is suggested to use AI tools. Following are two parts explaining the background and layout of the content collection form for RCIs' digital contextualisation, accordingly.

4.1 Background

To formulate the content of the online form, literature research in the fields of cultural anthropology, economics, and informatics took place to find out what kind of information would be useful to include. The concept of *biographical objects* is relevant to material culture studies and refers to the cultural perspective of seeing and analysing objects and their lifetime, from making and so on. An object biography can reveal aspects of individual and collective identity, uses, experiences, and relationships that are forged throughout an object's lifetime. Furthermore, the same object or type of object can constitute different roles in the hands of different people, such as being a gift for one or a tool for another. In contrast to economics, an object biography aims to reveal hidden aspects of an object's life and development that refer more to transmission than productivity and commodification (Kopytoff 1988, Drazyn 2020).

In the field of economics, a turn has been the notion of *servitisation* which focuses on the offering of services rather than just products (Vandermerwe and Rada 1988). These services are not only considered a business but also aim to complement the physical product. A product biography includes its design, production, circulation, consumption or use, and end of life. An additional service to the product would be customer or repair support, adding in another product life cycle (Spring and Araujo 2017). Nevertheless, Mont (2004) observes that, in today's globalised world, consumption of such services might be more expensive than buying a new product because they usually constitute labour-intensive work.

Living in the Anthropocene where global recognition of the inextricable connection of human activity and environmental impact holds a significant place, it is more than ever relevant to talk about multiple lives of objects. Circular economy supports this plurality through the maintenance, reuse, and recycling of products. Whereas a classic product biography can be viewed as a linear process, a circular product biography includes loops of use (Figure 16).

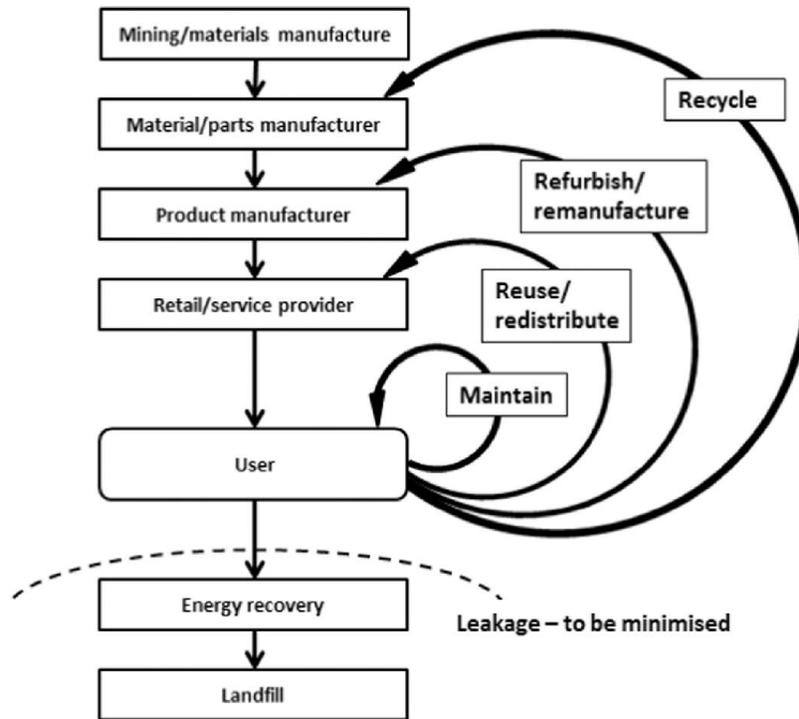


Figure 16. The circular economy (Spring and Araujo 2017)

Moreover, consumption habits and intentions are activities that further impact our lives. Mont mentions that “although improving [technological] efficiency of products and processes makes environmental sense, it is not enough to combat the *scale* of problems we face. Special attention should be given to current consumption levels and patterns” (2004:136; added emphasis). Morone et al. (2021) researched consumer intention based on a product’s presence and absence of bio-based certification. They showed that making a certification visible is a good management practice to communicate a product’s background but the prices should also become more elastic and attractive for consumers to adopt sustainable habits. Chang and Wildt (1994) further suggest that purchase intention relies on direct product information because it influences the perceived price and quality of a product.

Craeft’s new online form proposes a combination of the previously mentioned biographies and takes into account consumer habits and improvements. In other words, it suggests a culturally informed craft product biography that will enhance and increase the information provided to consumers. Craft products are usually esteemed for their uniqueness because of their handwork and environmentally friendly practices. Nevertheless, new business models and practices are under research (see for example the European-funded project *HEPHAESTUS*³), and often against global industrial production. Craeft’s online form aims to contribute to the marketing of craft products, specifically their descriptions.

Technologically, the form’s layout draws from the Product Biography Information System (PBIS) which generates a holistic product biography not only from raw material to end product but also by gathering third-party data after the product leaves the industrial facilities (Barata et al. 2020). Furthermore, it takes into account suggestions about influential words and categories that were discovered after AI-driven product description mining of online stores (Chen et al. 2019, Pryzant et al. 2017). Narrative generation is

³ <https://hephaestuscraeft.eu/>, accessed 24 January 2025.



affected through the use of AI tools, such as ChatGPT and Gemini. CNR partners have recently investigated the possibility of integrating large language models (LLMs) into workflows using semantic web technologies to generate narratives (Bartalesi et al. 2024). This is a feature that would be further explored to include in CAP in the future.

Below is a description of Craeft's suggested content collection form for the digital contextualisation of craft products.

4.2 Content Collection Form

Craeft's form consists of three main categories: Object, Maker, and Shop. The Object category is filled out by the Maker. The Maker and Shop categories might be represented by the same entities. The Object category contains general information (name, year of creation, geographical location of creation, description), creative information (inspiration), craft and technique-specific information, as well as use, repair, recycle, and reuse information. The user can also attach relevant certifications, such as Geographical Indication (GI) or regarding authenticity. The Maker category includes general information, educational background and know-how transmission roles, personal background milestones (including certifications, if applicable), and personal work philosophy and values. The Shop category comprises general information, connection with the Maker, contribution to the local economy, sustainable information (transportation, packaging, etc.), and marketing recommendations according to seasons, occasions, staff, and customers' testimonials. [Appendix A.3.1](#) includes the draft content collection form.

The proposed technology is to create an online form where text, images, videos, and audio files can be uploaded. The users will have the opportunity to select the desired format of the form's outcome. Formats will include a text narrative in the third person, an object biography (first-person narrative), and a sound narrative (podcast). These formats are suggested to be generated by AI tools, such as Gemini and ChatGPT, integrated into CAP that will host the content collection form. The end-user will access the narrative by scanning the object with their mobile camera. This technology exists from Mingei (Partarakis et al. 2021).

There are two identified groups of users; the content providers and consumers. For content providers, the selected outcome format could be integrated into professional websites. Consumers can scan the object with their mobile camera, select the desired format, and access the narrative. The image recognition technology allows the consumers to also take home the product information that would have otherwise stayed in the shop or their memory after a chat with the seller. Furthermore, the audience and marketing of the object are propagated through the narrative's open- and ease of access. For instance, family members and friends of the consumer can access the narrative through their phone when scanning the object while visiting. The audio narrative also makes the object available to users and consumers with visual impairments. To begin with, the supported languages will be English.

This proposed design targets the personalisation of product information, support of circular economy, and the enhancement of object and human relationships. The customer will be able to access through this cultural product biography the web of actor relations and networks and be informed not only about its past but also its future possibilities. It is believed that by offering such information through a unified and accessible narrative, the product's value will be increased.

4.3 Examples

CERFAV experimented with providing content for the collection form concerning two glass objects that are available for sale at their shop. Although the form is not developed yet, FORTH experimented with the possible outcome formats by using AI tools to formulate narratives. Below are the entries for the ‘Mirabelle’ cake dish and ‘Saint Nicolas’ figure. [Appendix A.3.2](#) includes the third-person and first-person narratives of the above-mentioned objects that were generated using the NotebookLM (Google), Gemini (Google) and ChatGPT (OpenAI) tools, accordingly.

‘Mirabelle’ Cake Dish

Object

- General Information
 - Object Name: ‘Mirabelle’ Cake Dish
 - Year of Creation: 2005
 - Geographical Origin: Vannes-Le-Châtel, France
 - Coordinates: Latitude 48°32’47’’N, Longitude 5°46’48’’E
- Description: [Images]
- Inspiration: Inspired by the Lorraine region of France, Mirabelle has been created as part of a collection of tableware products with a fruit, strawberry and lemon theme. The star product, the ‘Mirabelle’ cake dish, is available as an ice cream dish, a dessert plate and a 3-compartment plate.
- Materials and Techniques
 - Techniques: Fusing and thermoforming
 - Materials: Float glass and coloured Flossing glass
 - Material Provenance: Float glass from Alsace, coloured Flossing glass from GKTech, Spain
 - Tools Used: Ruler, square, cutting table, gauge, glass cutter, engraving pen, oven
- Making Process: The creation process involves several detailed steps:
 1. Preparation
 2. Cutting
 3. Engraving
 4. Chamfering and cleaning
 5. Two-step firing (fusing and thermoforming)
 6. Cleaning
 7. Storage
- Usage and Care
 - Usage Recommendations: Suitable for serving cakes, desserts, and other baked goods.
 - Care Instructions: Hand wash only. Avoid thermal shocks, such as placing hot items directly on the dish.
- Recycling: Not suitable for glass bins; dispose of them at waste collection centres.

Maker

- Valérie (Production Manager, Bac in Applied Arts and CPC in Stained Glass and Decoration)
- Blandine (Production Agent, internally trained)

- Mélinda (Apprentice CPC Decorator)

Shop

- Shop Name: ‘Galerie Atelier’
- Location: Vannes-Le-Châtel, France
- Owner: Cerfav
- Sales Information: Operates year-round, with activity peaks in summer and the end-of-year holiday season.
- Contribution to Local Economy: Supports local jobs and collaborates with artisans.
- Exhibition and Events: Regularly showcased in glass-blowing workshops, exhibitions, and events featuring external artisans.



Figure 17. ‘Mirabelle’ cake dish. © Cerfav / Julia Schaff

Saint Nicolas

Object

- General Information
 - Object Name: ‘Saint Nicolas’
 - Year of Creation: 2008
 - Geographical Origin: Vannes-Le-Châtel, France
 - Coordinates: Latitude 48°32’47’’N, Longitude 5°46’48’’E
- Description: [Image]
- Inspiration: Inspired by the myth of St Nicolas, who is very present in Lorraine.
- Materials and Techniques
 - Techniques: Fusing and thermoforming
 - Materials: Float glass and coloured Flossing glass
 - Material Provenance: Float glass from Alsace, coloured Flossing glass from GKTech, Spain
 - Tools Used: Ruler, square, cutting table, gauge, glass cutter, engraving pen, oven
- Making Process: The creation process involves several detailed steps:

8. Preparation

9. Cutting
10. Engraving
11. Chamfering and cleaning
12. Two-step firing (fusing and thermoforming)
13. Cleaning
14. Storage

- Usage and Care
 - Care Instructions: Hand wash only.
- Recycling: Not suitable for glass bins; dispose of them at waste collection centres.

Maker

- Valérie (Production Manager, Bac in Applied Arts and CPC in Stained Glass and Decoration)
- Blandine (Production Agent, internally trained)
- Mélinda (Apprentice CPC Decorator)

Shop

- Shop Name: ‘Galerie Atelier’
- Location: Vannes-Le-Châtel, France
- Owner: Cerfav
- Sales Information: Operates year-round, with activity peaks in summer and the end-of-year holiday season.
- Contribution to Local Economy: Supports local jobs and collaborates with artisans.
- Exhibition and Events: Regularly showcased in glass-blowing workshops, exhibitions, and events featuring external artisans.



Figure 18. Saint Nicolas – Cerfav. © Cerfav / Julia Schaff



5 Conclusion

In this deliverable, the plan for valorising craft products of CRAFET's RCIs has been presented. Craeft aims to expand the income streams of craft practitioners and related entities by employing existing technology from Mingei and further developing new digital technologies. Specific targets are engaging introductory crafting experiences that will support local and global cultural tourism and distance learning, craft-specific games and toys with digital dimensions that will reach a wider universal audience of varied ages, and a digital contextualisation tool for craft products that will enhance marketing practices.

The Pilot started during the second year of the project (M13), after the understanding (WP1) and representation (WP2) of Craeft's RCIs. For the second year of the Pilot, it is scheduled to implement the content (or parts of it depending on the partners' availability and flexibility) and proceed with at least one evaluation round per activity. The evaluation and assessment will be designed by PIOP (leader of the pilot) in coordination with the related project partners. The Pilot continues until the end of the project (M36) and a second deliverable will contain the implementation and evaluation results of the suggested activities outlined in this deliverable.

Appendix A

A.1 Use Case Scenarios

A.1.1 Glass

Option A - Offer more information and 'nudge' curiosity

- Telling the story of a product (Digital contextualisation): Provide online content linked to one or two test craft products. The objects tested are highlighted and staged in the shop and/or exhibition area with an information note explaining how to proceed. The visitors get the application on their mobile phone or tablet (iOS / Android). When they scan the object, they are linked to its biographical story. At the end of the narrative, a very brief satisfaction survey may be proposed.
- Offering workshops using digital tools: Laser engraving, vinyl cutting and 3D printing technologies employed to create, personalise and make a piece using glass. The workshop targets young people and adults. For example, engraving a glass plate after a motif or a personal photo, or using laser cutting to create or customise a wooden base to display a piece of blown glass.

Option B - Information and legacy transmission

- Workshop tour: Take a virtual tour of the glassblowing workshop to discover the tools and machines. In addition, based on the workshop simulations developed as part of the training (WP6.1), we propose a virtual workshop glass gathering. The VR experience requires the presence of an animator, who will be present during the full opening time of the workshop. A calendar of activities can be offered to visitors and 3D animation videos can be available outside the VR space.
- See what happens to glass during the making process [glassblowing or casting (pâte de verre)]: An area of culture and information on the glass professions can be offered with a video trail (see Figure 16) on a glassmaking speciality whose presentation can follow one another over time. Using Vitra Moco videos or dedicated 3D animations, for example, for the glass casting process “What happens in the furnace?”



Figure 19. CERFAV video trail. © CERFAV

Option C - Direct connection with the community of craftspersons

- Glass-making workshop: Draw, create and design an object with a glass professional, make a model using digital techniques such as 3D printing, and then have it produced in glass using an accessible technique such as sandblasting, fusing or casting.
- Events: Organise meetings with glassmakers at exhibitions and conferences on specific themes. Exhibitions are already held regularly in the dedicated space of CERFAV. In the short term, we need to make the most of these events, for example, by offering meetings with the craftsperson or artist outside the exhibition opening. We also need to systematically ask the craftspeople or artists to give a presentation of their career and their work during the exhibitions. We can further use the existing CERFAV and ID VERRE info websites, plus social networks, to communicate events and relay information via the Craeft community portal (WP6.4). In the medium and long term, we could develop a programme of conferences in the various glass specialities. It should be mentioned that there already exist formal or informal exchanges with craftspeople working in the glassblowing workshop, or others presenting their techniques and products (e.g. the presence of blowtorch makers during the end-of-year festive season).

A.1.2 Porcelain

The Adrien Dubouché National Museum highlights the techniques of ceramic and porcelain manufacturing, which are central to its narrative. This focus is showcased in the "Mezzanine of Techniques," a key section that explores these processes from historical, technical, and socio-cultural perspectives. Located between the historical museum and the former School of Decorative Arts, this section plays a pivotal role in the museum's journey, shedding light on the history and techniques of



ceramics. It presents ceramics within the context of the arts of fire, with a monumental display case representing porcelain kilns and an exhibition that covers various ceramic families, including terracotta, earthenware, stoneware, and porcelain. The section also offers an overview of traditional skills and contemporary applications, underscoring Limoges' central role in the history of porcelain. The application of ceramics in fields such as medicine and aeronautics (technical ceramics) and the design of porcelain-based innovative technical objects are also displayed.

The museum's mobile application extends this exploration by offering thematic tours that highlight both traditional and innovative techniques, such as inlaying, lithophane, and ceramic 3D printing. The app allows visitors to gain a deeper understanding of the craftsmanship behind the collection, making the museum's rich technical heritage more accessible and engaging. Unlike the audio content, the videos have not been created especially for the application and are either excerpts from documentary videos or promotional videos made by the local manufacturers themselves.

Structure and Content

Structure: the application is structured around a set menu that offers different categories of visits: a general visit that includes all the selected items, a chronological visit to discover the collection through a selection of works, a variety of curated thematic tours and a special tour for families. Theme tours include:

- *Spectacular*: An invitation to discover objects from the collections that are grandiose from a technical or aesthetic point of view, but also focus on the techniques themselves, both traditional and contemporary, such as inlaying, lithophane or ceramic 3D printing.
- Unmissable works of art: This section includes an introduction to the history of several French porcelain manufacturers.
- Limoges Porcelain: A deep dive into the region's renowned ceramic tradition.
- Tableware from Past to Present: An exploration of the evolution of dining aesthetics.
- *I don't want to see plates*: This tour, which deliberately avoids all tableware-related objects, allows visitors to discover that ceramics and porcelain are much more than just tableware.
- Architecture and History of the Museum: It provides insights into the museum's historic building and its transformation over time.

Interaction and personalisation: the *MNAD Limoges* mobile app offers a range of interactive features and personalisation tools conceived to enhance the visitor experience. These include:

- 3D Digitised Objects: 10 selected pieces from the museum's collection have been digitised in 3D, allowing users to explore these works from every angle, gaining insight into their shape, textures, and colour, providing a comprehensive view of the objects.
- Visitor-Created Museum Highlights: Visitors can create a personalised "favourites list" by marking items of interest, making it easier to navigate during their visit and revisit them afterwards.
- The app includes logistical tools, such as an interactive map of the museum and planning aids for organising visits in advance.
- Variety of multimedia content: High-resolution photographs, video excerpts, and audio recordings provide supplementary information about the exhibits.
- A distinctive aspect of the app is the use of recordings created specifically by the museum team, who personally narrated texts they had authored. This effort has resulted in approximately 6.5 hours of audio content.



Inclusivity and Accessibility: The app is designed for a diverse audience and offers specialised tours designed to make the museum experience accessible and enjoyable for all visitors.

- Family-Friendly Tour: A special section tailored for children aged seven and above, featuring a step-by-step playful exploration of the museum through an interactive sketchbook.
- Easy-to-Read and Understand Language (FALC, *facile à lire et à comprendre*): A tour designed for visitors with cognitive, intellectual or linguistic difficulties, ensuring inclusivity and accessibility.

A.1.3 Clay

The application will be available for download from the official *Kerameion* website and associated tourism platforms. The application's webpage will include a detailed description of the experience, technical requirements, and a recommendation to download it before visiting Margarites Village due to potential internet connectivity issues.

Visitors can access the content at any time: before, during, or after visiting the physical location. The application includes the following options:

- A. Pottery Workshop Tour
- B. Village Tour
- C. Interactive Learning Material
- D. Simulation
- E. Evaluate Me!

After the visitors' local experience, the app sends personalised notifications, such as invitations to online workshops or virtual exhibitions. A digital gallery showcases the user's creations and offers the option to order replicas or other pottery items from *Kerameion*'s online store. Users can also share their experience on social media directly from the app.

Option A: Pottery Workshop Tour

Pre-Visit:

- The user downloads the app and logs in using their booking reference. The home screen offers a brief introduction to Margarites Village and the *Kerameion* workshop.
- A virtual map highlights key points of interest in Margarites village, including artisan shops, pottery museums, and scenic viewpoints.

During the Visit:

- Upon arrival at *Kerameion*, the user opens the "Pottery Workshop Tour" section. The app displays a welcome message outlining the workshop's goals and learning outcomes.
- A digital map of the workshop premises appears, marking three interactive stations:
 - Clay Preparation: Tour the area where clay is prepared through a video explaining how clay was sourced and prepared in ancient Crete. An interactive activity is also included to assess and/or enhance the user's knowledge.



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- Pottery Crafting: Tour at the pottery wheel station. Here, a live demonstration is complemented by an AR overlay showing historical depictions of Minoan potters. The user can also access an “Observe & Learn” video showcasing crafting techniques like coiling and throwing. An interactive quiz challenges the user to match pottery shapes with their historical uses, such as amphorae for storage or kylixes for drinking.
- Decoration and Firing: In the decoration area, the app invites the user to watch a video about ancient motifs, including spirals and marine themes. The app’s AR feature allows users to overlay these motifs onto blank pottery images on their screen. The firing process is explained through an interactive simulation where the user adjusts kiln settings to achieve the right finish.

Post-Station Completion:

- After exploring all stations, the user returns to the virtual map. They are encouraged to visit the shop area, where they can use the app’s AR scanner to learn about items for sale.

Option B: Village Tour

A Village Tour option offers a virtual map highlighting:

- Local Landmarks: Users are guided to the village’s pottery museum and artisan studios.
- Scavenger Hunt: Collect virtual stamps by visiting landmarks and scanning QR codes.
- Local Cuisine Tips: Recommendations for trying traditional Cretan dishes at nearby taverns.

Option C: Interactive Learning Material

The app’s interactive section provides:

- Minoan Pottery Techniques: h5p-based activities where users match tools to their uses or identify patterns from famous archaeological finds.
- Historical Context: Multimedia content, including a timeline of pottery’s evolution and its role in Minoan society.
- Glossary: An interactive glossary of pottery-related terms, enriched with images and audio pronunciation.

Option C: Simulation

The simulation section includes:

- Shape a Vase: Users shape a digital lump of clay on a virtual pottery wheel. Motion controls allow them to adjust the form, mimicking real-world techniques.
- Decorate with Motifs: Users select from a library of Minoan patterns to decorate their virtual creations, learning the symbolism behind each design.
- Kiln Challenge: A mini-game where users fire their pottery, adjusting temperature and duration to achieve the desired outcome.

Option D: Evaluate me!

The evaluation section features a short survey about the app and the visitor's overall experience. Upon submission, users unlock a digital badge celebrating their participation in the *Kerameion* experience.

A.1.4 Marble

The application will be downloaded from PIOP and the museum's website. On the application webpage, there will be a text description of the experience, technical requirements, and strong advice to download the application before visiting the museum because of possibly unstable internet connection. The stakeholder downloads the application, which is available for Android and iOS. They can access the content before visiting the museum. The introductory page contains the following options to choose:

- a) Techniques museum tour
- b) Interactive learning material
- c) Simulation
- d) Evaluate me!

The user accesses the application's content (all options) at any point, before, during, or after visiting the physical place, in this case, the island of Tinos in Greece and PIOP's Museum of Marble Crafts. Below is a description of the content and sub-scenarios of each option available in the application.

Option A – Marble Techniques Museum tour

A virtual map of the museum exhibition indicates the available points that the user can visit and obtain more information. The museum points include:

- Traditional quarry techniques: The visitors are invited to take a closer look at the exhibited tools, and textual and video displays in the museum. Then, they can assess and/or enhance their knowledge through interactive learning material offered in the application. A simulation of extracting marble from a mountainside is also available.
- Marble carving techniques: The visitors are invited to take a closer look at the exhibited tools, objects, and textual and video displays in the museum. Then, they can assess and/or enhance their knowledge through interactive learning material offered in the application. A simulation of carving a marble object is also available.
- Drawings: The visitors are invited to read the textual information displayed in the museum area. The user can scan some of the exhibited drawings and acquire more specific information about their maker, visual information, as well as an indication of where the physical building exists.

A second virtual map depicts locations on the island of Tinos. These are:

- Pyrgos cemetery: The user is invited to enter the cemetery and admire marble monuments.
- Pyrgos marble floor tiles: The user is invited to observe the marble floor tiles of a specific village street, and look for the one depicting a single sailing boat. They can scan the single sailing boat and retrieve a video showcasing the making of a similar floor tile (material from Craeft recordings – WP1).
- Church of Agios Nikolaos, Pyrgos: The user visits the place and loads a story about Ioannis Chalepas, whose drawings are included in the museum exhibition.
- Marble Art Workshop Ioannis Hondrogiannis, Pyrgos: The user visits the place and loads the life story of Ioannis and Dimitris Hondrogiannis, with whom Craeft collaborated for fieldwork (WP1).



- Church of Agios Dimitrios, Pyrgos: The user visits the place and loads a story about Michail Lyritis, whose drawings are included in the museum exhibition.
- Church of Agia Paraskevi, Ysternia: The user visits the place and loads a story about Iakovos Vidalis, whose drawings are included in the museum exhibition.
- Vathi: The user visits the place and loads a story about the Karageorgi enterprise.

At the end of the general visit, the users can evaluate the application through a short survey.

Option B – Interactive learning material

The users can access the interactive learning material about the traditional quarry and marble carving techniques whenever they wish.

Option C – Simulation

The users can access the simulations of the traditional quarry and marble carving techniques whenever they wish.

Option D - Evaluate me!

The users can evaluate the application at any point of their interaction.

A.1.5 Wood

The virtual map of wood carving will include the following options:

Option A. Physical visits to CETEM

The visitors of CETEM will be invited to learn about the history of woodworking in Yecla and about woodcarving and its influence on Yecla furniture. Visitors, depending on the number of people, time and scope, will have two possibilities:

- Show the map and different points to discover in a presentation/screen and invite them to follow it on their phones/computers.
- Do an immersive experience with VR glasses: This approach would be more attractive and didactic for students.

After an introduction to Yecla Furniture and CETEM Technology Centre, visitors will be invited to participate in this cultural experience. A welcome page opens with a short text description, a link to the map, and an evaluation button.

The map will offer different places of interest that users can visit virtually and get more information. The map will connect different places of interest creating the virtual furniture and woodcarving museum of Yecla, as there is not a physical one. The different places to visit are:



- Woodcarving workshop: Visitors will have the opportunity to discover a real workshop, where they will learn about the woodcarving techniques and the tools used. It will include a 360° visit with videos and text explanations.
- Museum: The connection between woodcarving and religious art will be explained through the 360° visit to the Museo Mariano Virgen del Castillo, where it will be possible to learn and admire one of the most important craft objects done in Yecla, the throne of the Virgen del Castillo.
- Furniture fair: Hall of the furniture fair where visitors will learn about the history of the oldest Spanish furniture fair, its history and its importance for Yecla. Some key wood carving crafts through different pictures will be available.
- City town: A room of the city town where historic furniture will be shown with information on the Yecla furniture history.
- CETEM: this will be offered to learn more about the work and activities done at CETEM and to be potentially used by visitors of other places that are not physically at CETEM.

The virtual map could also include an additional page with information on places “out of the map” of Yecla city. It could contain pictures, explanations, and links for those who want to learn more about it. This is a possibility that will be further investigated.

The evaluation button will direct the user to a new page with a short survey and a text box where they can leave comments/suggestions to CETEM.

Option B. Physical visits to other points

A QR code displayed in some touristic places of Yecla, such as the Museo Mariano Virgen del Castillo, the furniture fair or the tourist information office, will allow visitors to enhance their knowledge of the furniture history of Yecla and visit other places through their mobile phones. Through the QRs, visitors could navigate the virtual map and discover other places. For instance, a visitor to the Museo Mariano Virgen del Castillo could scan the code with their mobile phone, discover and virtually visit other places, such as CETEM or the workshop, and learn from them. This could prompt them to visit those places too physically.

Option C. Virtual visits

Visitors to the CETEM website and the general public could access the virtual map through their digital device at home or on the road and learn more about Yecla, the local furniture and wood carving history, CETEM activity, etc.

A.1.6 Silver

The application will be downloaded from PIOP and the museum’s website. On the application webpage, there will be a text description of the experience, technical requirements, and strong advice to download the application before visiting the museum because of possibly unstable internet connection. The stakeholder downloads the application, which is available for Android and iOS. They can access the content before visiting the museum. The introductory page contains the following options to choose:

- e) Techniques museum tour
- f) Interactive learning material



- g) Simulation
- h) Evaluate me!

The user accesses the application's content (all options) at any point, before, during, or after visiting the physical place, in this case, the city of Ioannina in Greece and the Silversmithing Museum of PIOP. Below is a description of the content and sub-scenarios of each option available in the application.

Option A – Silversmithing Techniques Museum tour

A virtual map of the museum exhibition indicates the available points that the user can visit and obtain more information. The museum points include:

- Sand casting technique: The visitors are invited to take a closer look at the exhibited tools, materials, and textual and video displays in the museum. Then, they can assess and/or enhance their knowledge through interactive learning material offered in the application. A simulation of making an object is also available.
- Filigree technique: The visitors are invited to take a closer look at the exhibited tools, elements, and textual and video displays in the museum. An emphasis is given to observing the miniature chest by Yiannis Mentis, scanning it, and reading an object biography. The users can also assess and/or enhance their knowledge through interactive learning material offered in the application.
- KE.PA.V.I.: The visitors are invited to observe the showcase of contemporary silver objects made by members of the Ioannina Traditional Crafts Centre (KE.PA.V.I.).

A second virtual map depicts the location of KE.PA.V.I. in the city of Ioannina. At the end of the general visit, the users can evaluate the application through a short survey.

Option B – Interactive learning material

The users can access the interactive learning material about sand casting and filigree techniques whenever they wish.

Option C – Simulation

The users can access the simulation of making an object with the sand-casting technique whenever they wish.

Option D - Evaluate me!

The users can evaluate the application at any point of their interaction.

A.1.7 Wool, cotton textiles

The virtual museum will be accessible through web browsers on desktops, tablets, and smartphones. It will include WebGL or similar frameworks for 3D environments, integrated with an object database. The museum is structured into galleries and sections, each dedicated to a theme or craft. Visitors can also engage with simulations and learning material directly within the virtual museum environment. Last, the



virtual museum connects visitors to physical experiences, such as workshops or local museums. The user will have the following options:

- A. 3D Virtual Tour
- B. Interactive Experiences
- C. Linking to Physical Experiences

Option A – 3D Virtual Tour

Access the Virtual Museum: Brief introduction and instructions for navigation (e.g., mouse, keyboard, or touchscreen controls).

Museum Navigation: The museum is divided into thematic galleries. Visitors can freely navigate the galleries, viewing 3D objects displayed on virtual pedestals or in cases. Interactive hotspots allow users to:

- Rotate and zoom in on 3D models.
- Click for additional information (linked to the cultural object database).
- Listen to narrated stories about objects.

Option B – Interactive Experiences

Interactive exhibits are marked with a distinct icon (e.g., “Learn & Try”). Visitors click the icon to access experiences like a simulation of crafting techniques (e.g., “Weave virtually”) and quizzes or h5p content to test knowledge about objects. For example, in the “Traditional Crafts” gallery, a visitor selects an interactive exhibit on loom weaving. They watch a video explaining the technique and then try weaving virtually by dragging and dropping threads in a simulation.

Option C – Linking to Physical Experiences

Each object’s page includes links to related physical sites (e.g., workshops, museums). Visitors can view maps and information about these locations. For example, a visitor views a high-quality 2D digitisation of a woven rag used to decorate the bed in traditional Cretan weddings. The page offers information about weaving workshops still working on the same designs and motifs. They click a link to a workshop that is not only visitable but also offers weaving classes and receive details about booking and location.

A.2 Performing craft-specific activities

A.2.1 Play

Title: "A Table of Heritage"

Characters:

1. **Saint Nicolas** – The figurine, proud and wise, with a deep, resonant voice.
2. **Mirabelle** – The cake dish, is elegant and warm, with a playful tone.



3. **Valérie** – The shopkeeper, knowledgeable and kind.
4. **Marie** – A young woman, thoughtful and sentimental.
5. **Luc** – Marie’s partner, curious and practical.

Setting:

The play takes place in the "Galerie Atelier," a quaint glass shop in Vannes-Le-Châtel. The stage is set with shelves of glimmering glassware. A spotlight highlights the Saint Nicolas figurine and the Mirabelle cake dish on separate pedestals.

Scene 1: The Shop

(The stage is dimly lit. A bell rings as Marie and Luc enter the shop. Valérie, arranging a display, looks up and smiles warmly.)

Valérie:

Welcome to Galerie Atelier! You’ve come at a perfect time—our collection is ready for the holiday season.

Marie:

(looking around)

It’s beautiful here. I’m looking for something... unique, something that feels like home.

Luc:

(stopping in front of the Saint Nicolas figurine)

This is incredible. It’s like it has a story to tell.

Marie:

(picking up the Mirabelle cake dish)

And this—so delicate. Imagine it on the table, holding something sweet.

Valérie:

(smiling)

You’ve chosen two of my favourites. Let me tell you about them.

Scene 2: The Narration

(The stage dims. A soft spotlight focuses on the Saint Nicolas figurine. As Valérie speaks, Saint Nicolas comes to life, stepping off his pedestal and addressing the audience.)

Valérie (voiceover):

The Saint Nicolas figurine is more than an ornament. It embodies the spirit of Lorraine.

Saint Nicolas:

(stepping forward, with a grand gesture)

I was born in fire and shaped with devotion. My form reflects centuries of tradition—the protector of children, the bringer of gifts. I remind all to cherish generosity and light during the darkest nights.



(The spotlight shifts to the Mirabelle cake dish as it comes to life, lifting slightly and spinning gracefully.)

Valérie (voiceover):

And the Mirabelle cake dish? It's a celebration of life's sweetest moments.

Mirabelle:

(laughing softly)

Oh, I'm more than just a dish! I cradle the fruits of Lorraine's orchards—Mirabelle's, strawberries, lemons. My curves are shaped by hands that value beauty in utility. Place me at your table, and I promise to hold not just desserts, but memories.

(The two objects turn to each other, their voices growing animated.)

Saint Nicolas:

You speak of fleeting moments, dear dish. I carry the weight of tradition.

Mirabelle:

(lightly)

And I carry the joy of sharing. Without me, your stories would have no sweetness!

(They share a knowing smile, their banter reflecting mutual respect.)

Scene 3: The Decision

(The lights brighten. The objects freeze as Marie and Luc step forward, breaking the spell.)

Marie:

(smiling at Luc)

I think Valérie's right. These two belong together.

Luc:

(grinning)

Like us?

Marie:

(laughing)

Exactly. Saint Nicolas for tradition, Mirabelle for celebration—a perfect balance.

(Valérie carefully wraps the items as the couple exchanges a glance of excitement.)

Scene 4: A New Home

(The stage shifts to a warmly lit dining table at Marie and Luc's home. The figurine stands at the centre, glowing in candlelight. The dish holds a golden cake. The couple sits at the table, surrounded by family and friends.)



Saint Nicolas:

(to Mirabelle, softly)

You were right—joy does sweeten tradition.

Mirabelle:

(smiling)

And tradition gives joy its depth.

(The spotlight fades as laughter and clinking glasses fill the stage. The Saint Nicolas figurine and Mirabelle cake dish share a final, knowing glance as the curtain falls.)

The End

A.2.2 Theatrical Storyboard

Scene 1 – The Shop

Panel 1: The Shop's Exterior

- **Visual:** A quaint, rustic storefront with a wooden sign that reads “Galerie Atelier.” Soft light glows from the shop’s windows, hinting at the glassware inside. A bell is affixed to the door.
- **Text:** *(Sound effect: "Ding!" as the door opens.)*

Panel 2: Marie and Luc Enter

- **Visual:** Marie and Luc step inside the shop. Marie wears a warm coat and scarf, looking curious, while Luc is in casual attire, intrigued by the displays. Shelves of colourful glassware sparkle under warm lighting.
- **Text:**
 - **Marie:** "It's beautiful here. I'm looking for something... unique, something that feels like home."
 - **Luc:** *(looking around)* "It's incredible. It's like the objects are alive."

Panel 3: Valérie Greets the Couple

- **Visual:** Valérie stands near a display shelf, holding a delicate piece of glassware. She smiles warmly at the couple, gesturing towards the displays.
- **Text:**
 - **Valérie:** "Welcome to Galerie Atelier! You've come at a perfect time—our collection is ready for the holiday season."

Panel 4: Luc Notices the Saint Nicolas Figurine

- **Visual:** A spotlight highlights the Saint Nicolas figurine on a pedestal. Luc stands in front of it, leaning slightly to examine the details, a look of admiration on his face.
- **Text:**
 - **Luc:** *(pointing at the figurine)* "This is incredible. It's like it has a story to tell."



Panel 5: Marie Picks Up the Mirabelle Cake Dish

- **Visual:** Marie holds the Mirabelle cake dish gently, tilting it slightly to admire its elegant design. The glass reflects the soft light, giving it a warm glow.
- **Text:**
 - **Marie:** "And this—so delicate. Imagine it on the table, holding something sweet."

Panel 6: Valérie Suggests Both

- **Visual:** Valérie stands between the couple, her hands gesturing towards both the figurine and the dish. Marie and Luc exchange a thoughtful glance.
- **Text:**
 - **Valérie:** "Why not both? They complement each other, much like the traditions they represent. Let me tell you, their tales."

Scene 2 – The Narration

Anel 1: Spotlight on the Saint Nicolas Figurine

- **Visual:** The stage dims, leaving a soft spotlight on the Saint Nicolas figurine. It stands proud on its pedestal, glowing softly, as Valérie's voice narrates.
- **Text:**
 - **Valérie (voiceover):** "The Saint Nicolas figurine is more than an ornament. It embodies the spirit of Lorraine."
 - **Saint Nicolas (softly, resonating):** "I was born in fire and shaped with devotion."

Panel 2: Saint Nicolas Comes to Life

- **Visual:** The figurine steps off the pedestal. Its form remains glassy, with shimmering light refracting from its surface. Saint Nicolas gestures broadly as if addressing the audience.
- **Text:**
 - **Saint Nicolas:** "My form reflects centuries of tradition—the protector of children, the bringer of gifts. I carry the weight of history and the essence of generosity."

Panel 3: Spotlight on the Mirabelle Cake Dish

- **Visual:** The Saint Nicolas figurine freezes in place as the spotlight shifts to the Mirabelle cake dish. It sparkles warmly under the light, with its elegant curves catching the glow.
- **Text:**
 - **Valérie (voiceover):** "And the Mirabelle cake dish? It's a celebration of life's sweetest moments."
 - **Mirabelle (softly laughing):** "Oh, I'm more than just a dish!"

Panel 4: Mirabelle Cake Dish Comes to Life

- **Visual:** The dish gently lifts into the air, spinning slowly to show its full design. A playful yet elegant voice fills the air.



- **Text:**
 - **Mirabelle:** "I cradle the fruits of Lorraine—Mirabelle's, strawberries, lemons. My curves are shaped by hands that value beauty in utility."

Panel 5: Saint Nicolas and Mirabelle Banter

- **Visual:** Both the Saint Nicolas figurine and Mirabelle cake dish now face each other. Saint Nicolas stands tall and regal, while Mirabelle sparkles playfully in mid-air.
- **Text:**
 - **Saint Nicolas:** "You speak of fleeting moments, dear dish. I carry the weight of tradition."
 - **Mirabelle (playfully):** "And I carry the joy of sharing. Without me, your stories would have no sweetness!"

Panel 6: Shared Smile Under the Spotlight

- **Visual:** The two objects exchange a knowing smile as the spotlight expands to encompass them both, symbolising their shared heritage and purpose.
- **Text:**
 - **Valérie (voiceover):** "Together, they represent the heart of Lorraine—tradition and celebration, bound by the art of glass."

Storyboard: Scene 3 – The Decision

Panel 1: The Lights Brighten

- **Visual:** The stage brightens, returning to the warm and inviting interior of the shop. The Saint Nicolas figurine and Mirabelle cake dish are frozen in place on their pedestals. Marie and Luc stand nearby, admiring the objects.
- **Text:**
 - **Marie:** "I think Valérie's right. These two belong together."

Panel 2: Marie and Luc Exchange a Smile

- **Visual:** Marie holds the Mirabelle cake dish in her hands, cradling it with care. Luc gestures toward the Saint Nicolas figurine, his expression thoughtful. They exchange a warm, knowing smile.
- **Text:**
 - **Luc:** "Like us?"
 - **Marie (laughing):** "Exactly."

Panel 3: Valérie Begins Wrapping the Items

- **Visual:** Valérie carefully wraps the Saint Nicolas figurine and Mirabelle cake dish in a soft cloth and tissue paper, placing them gently in decorative boxes. Marie and Luc watch with anticipation.
- **Text:**
 - **Valérie:** "These two have found their perfect home. I'm sure they'll bring tradition and joy to your celebrations."



Panel 4: The Couple Leaves the Shop

- **Visual:** Marie and Luc exit the shop, carrying the beautifully wrapped boxes. The shop door closes behind them with a soft chime from the bell.
- **Text:** (*Sound effect: "Ding!" as the door shuts.*)
 - **Marie:** "I can already picture them on the table."

Panel 5: A Final Glance at the Objects

- **Visual:** The stage fades to a dim glow, focusing on the now-empty pedestals of the Saint Nicolas figurine and Mirabelle cake dish. A faint reflection of the couple's joy lingers in the atmosphere.
- **Text:**
 - **Valérie (voiceover):** "Together, they'll create new memories, just as they were meant to."

Panel 6: Transition to Their New Home

- **Visual:** The lights dim completely, setting the stage for the final scene at the couple's dining table. The soft glow of the shop fades out.
- **Text:** (*No dialogue, only the sound of fading footsteps.*)

Scene 4 – A New Home

Panel 1: The Dining Table is Set

- **Visual:** A warm, festive dining room with a beautifully set table. A golden cake rests on the **Mirabelle cake dish** at the centre of the table. The **Saint Nicolas figurine** stands tall beside it, glowing in the soft candlelight.
- **Text:** (*No dialogue, just a gentle ambient sound of clinking dishes and soft laughter.*)

Panel 2: The Couple's Family and Friends Gather

- **Visual:** Marie and Luc sit at the table with their family and friends. Glasses are raised for a toast. The Saint Nicolas figurine and Mirabelle cake dish are subtly visible in the background, illuminated by the festive atmosphere.
- **Text:**
 - **Marie (raising a glass):** "To traditions, new and old."
 - **Luc:** "And to the sweet moments we share."

Panel 3: Saint Nicolas Figurine Comes to Life

- **Visual:** The figurine glows faintly and subtly moves, turning its gaze toward the Mirabelle cake dish. Its expression is proud and serene.
- **Text:**
 - **Saint Nicolas (softly, to Mirabelle):** "You were right—joy does sweeten tradition."

Panel 4: Mirabelle Cake Dish Responds



- **Visual:** The Mirabelle cake dish glimmers as the light dances across its curves. It tilts slightly as if acknowledging the Saint Nicolas figurine’s words.
- **Text:**
 - **Mirabelle (smiling):** "And tradition gives joy its depth."

Panel 5: The Family Celebrates Around the Table

- **Visual:** The scene zooms out to show the entire table. The family is laughing, sharing food, and exchanging heartfelt conversation. The Saint Nicolas figurine and Mirabelle cake dish sit quietly, their presence enhancing the moment.
- **Text:** *(Background sound of joyous chatter and clinking glasses.)*

Panel 6: The Scene Fades to a Warm Glow

- **Visual:** The lights slowly dim, leaving the figurine and dish glowing softly on the table. The focus fades to their silhouettes as the joyful sounds of the family linger.
- **Text:** *(No dialogue, only fading laughter and ambient warmth.)*

A.3 Digital Contextualisation

A3.1 Content Collection Form

Categories	Name	Type	Comments
Object	Name of object	Text	
	Year of creation	Drop-down menu	
	Geographical location of creation	Latitude/Longitude	
	Description of object	Text	Anything the user wants; not all fields are mandatory
		Image	
		Video	
		Interactive video	
		Audio	
	Inspiration	Text	Anything the user wants; not all fields are mandatory
		Image	
		Audio	
	Craft	Drop-down menu	
	Techniques	Text or Drop-down menu	
	Materials	Text or Drop-down menu	
Provenance of materials	Text or drop-down menu	Countries	
Tools/machines	Text or Drop-down menu		
Description of making	Text	Anything the user wants; not	
	Image		

		Video	all fields are mandatory	
		Audio		
	Milestone(s) of making		Text	Highlight significant moment(s) while making; anything the user wants; not all fields mandatory.
			Image	
			Video	
			Audio	
	Use and repair information		Text	anything the user wants; not all fields are mandatory
			Image	
			Video	
			Audio	
			Location and Contact details	If the maker provides this service or the shop has service collaborators
	Recycle information		Text	Instructions regarding how and where each material/part or whole of the object can be recycled.
Reuse information		Text	indicate retail places of used objects	
		Location		
Certification (e.g. Geographical Indication, Authenticity, etc.)		Attach pdf		
Maker	Name of maker	Text		
	Role	Text		
	Year of birth	Drop-down menu		
	Geographical location of birth	Latitude/Longitude		
	Websites	Links		
	Educational background	Drop-down menu	Variety; not only formal education	
	Know-how transmission	Drop-down menu	e.g. trainer, apprentice, etc.	
	Background milestone(s) and certifications		Text	highlight significant moments of engaging with
		Image		
		Attach pdf		

			craft; anything the user wants; not all fields mandatory
	Philosophy and Values	Text	
Shop	Name of shop	Text	
	Geographical location of the shop	Latitude/Longitude	
	Name of owner	Text	if same as Creator, use their info
	Local economy contribution	Text	
	How did you meet the maker?	Text	Applicable if the creator is not the seller
	<u>Environmental information:</u> <ul style="list-style-type: none"> • Transportation to retail: aeroplane, vehicle, boat, train • Transportation to the client (e-shop): aeroplane, vehicle, boat, train 	Check the appropriate box for each relevant phase.	
	<u>Shipping information:</u> <ul style="list-style-type: none"> • Season: Summer, Winter • Packaging: plastic, paper, fabric, other (please specify) 	Check the appropriate box for each aspect.	Outcome example: This item is shipped with a refrigerated courier service during the summer.
	<u>Seasonal information:</u> <ul style="list-style-type: none"> • Christmas • Easter • Mother's Day • Father's Day 	Check the appropriate box	
	<u>Occasion information:</u> <ul style="list-style-type: none"> • Birthday • Wedding • Name day • Relationship celebration • Thought of you • Souvenir 	Check the appropriate box	

	Staff recommendation	Check the box	Outcome example: our staff recommends this product!
	Customer testimonials	Text	
		Image	

A3.2 Examples

‘Mirabelle’ Cake Dish

Third-person biographical text narrative

Born in 2005 in the glassmaking hub of Vannes-Le-Châtel, France, the ‘Mirabelle’ cake dish represents the confluence of tradition, creativity, and regional pride. Its creation was deeply inspired by the Lorraine region, with its lush orchards and vibrant produce. The design, centred on themes of fruit, strawberries, and lemons, celebrates the natural abundance of the region while infusing a sense of elegance into everyday dining.

The ‘Mirabelle’ cake dish is not just a static object but a product of meticulous craftsmanship. Its "life" began with the fusion of float glass from Alsace and coloured Flossing glass from Spain, combined through the skilled application of fusing and thermoforming techniques. Each step of its making—from cutting and engraving to a carefully managed two-step firing process—marks a stage in its personal history, akin to the shaping of character over time.

The dish carries the fingerprints of its makers: Valérie, the production manager and a trained artist in stained glass; Blandine, an artisan shaped through internal training; and Mélinda, an apprentice decorator learning the trade. Together, they form a lineage of expertise, ensuring that the craft traditions are both preserved and innovated upon.

Over time, the ‘Mirabelle’ dish has developed its own identity within the households and special occasions where it is used. Its versatility—serving as a cake plate, ice cream dish, and 3-compartment plate—has made it a cherished item at birthdays, weddings, and name days. Through these moments, it participates in the lives of its owners, witnessing laughter, celebrations, and the quiet moments of daily meals.

The dish has a guiding principle for its care: hand washing and avoiding thermal shock, ensuring its longevity and continued presence in the home. When no longer needed, it asks for respectful disposal—not in the glass bin, but at a proper waste collection centre, reflecting its makers' commitment to sustainability.

The ‘Mirabelle’ cake dish also carries a story of community and economy. Sold primarily through the ‘Galerie Atelier’, a shop integrated with the workshop, it draws locals and visitors alike, contributing to the vibrancy of the local economy. It stands as a testament to the interconnectedness of artisanship and the regional identity of Vannes-Le-Châtel.



This object's biography is ongoing. It participates in exhibitions and workshops, inspiring new generations of makers and admirers. As a product of both tradition and innovation, it bridges the gap between utility and art, proving that even the most everyday items can tell extraordinary stories.

First-person biographical text narrative

Title: The Life of the 'Mirabelle' Cake Dish: An Object Biography

I was born in the year 2005, in the charming town of Vannes-Le-Châtel, located in the Lorraine region of France. My birthplace is a place where creativity and craftsmanship meet, and my story is deeply intertwined with this region.

My design is not arbitrary; it's rooted in the spirit of the Lorraine region. I was conceived as part of a larger collection of tableware, all sharing a common theme of fruit, strawberry, and lemon, reflecting the region's natural bounty. These themes aren't merely decorative; they are an integral part of my identity, giving me a unique sense of place.

I am crafted from two types of glass: float glass and coloured flossing glass. The float glass, which forms my base, comes from Alsace, while my vibrant colours are derived from flossing glass from GKTech in Spain. These materials are not just functional; they give me my form, colour, and character.

My creation is a meticulous process that blends traditional techniques with skilled craftsmanship. First, my base materials are prepared and then cut with precision. Next, I engraved, adding unique details and characters. My edges are carefully chamfered and cleaned, smoothing my form. I then undergo a two-step firing process involving fusing and thermoforming, which gives me my final shape. Once complete, I am cleaned and stored, ready for my journey into the world. The process is guided by skilled hands, using tools such as rulers, squares, cutting tables, gauges, glass cutters, engraving pens, and ovens.

My makers are a talented team of three: Valérie, Blandine, and Méline. Valérie, my production manager, brings years of expertise in applied arts, stained glass, and decoration. Blandine contributes her skills through internal training. Méline, an apprentice decorator, adds to the team with her enthusiasm and fresh approach. These makers are not just my creators; they are my guardians, giving me life and character. They represent the fusion of traditional techniques with innovative practices.

I am not just one object, but I exist in a few different forms, including an ice cream dish, a dessert plate, and a 3-compartment plate, each designed for specific purposes. My role is to adorn tables, serve delicacies and be part of celebrations.

I am sold primarily at the 'Galerie Atelier' shop in Vannes-Le-Châtel, which is integrated with my production workshop. You can also find me through the shop's website. I am often purchased as gifts for birthdays, weddings, name days, or as a souvenir. I am also popular for professional occasions. The shop sees peak activity at the end of the year and in the summer.

My life doesn't end once I leave the shop. I become part of someone's daily life and special occasions. I need to be cared for; I should be hand-washed and kept away from thermal shock. When my use is over, I am not meant for the glass bin but should be taken to a waste collection centre for recycling.



My journey is ongoing. I am more than just an object; I am a vessel of tradition, a piece of art, and a part of the ongoing story of Vannes-Le-Châtel. My story is one of heritage, craftsmanship, and the beauty of functional art.

‘Saint Nicolas’ figure

Third-person biographical text narrative

The Saint Nicolas figurine was born in 2008 in the heart of Vannes-Le-Châtel, a place where the timeless art of glass crafting thrives. Its story began with inspiration drawn from the enduring myth of Saint Nicolas; a figure deeply woven into the fabric of Lorraine's heritage. The figurine carries within it the essence of tradition, reimagined through the hands of skilled artisans.

Its body was formed from the union of float glass from Alsace and the vibrant hues of coloured Flossing glass from Spain. These elements, akin to the ingredients of a sacred recipe, came together through the alchemy of fusing and thermoforming—techniques that breathe life into raw materials. Each cut and curve, shaped with precision tools such as rulers, gauges, and engraving pens, etched the figurine's character, while the heat of the oven fused its fragments into a harmonious whole.

The milestones of its creation were rhythmic and ritualistic. First came the careful preparation, where its makers envisioned its form. Then followed the cutting and engraving, with each line a testament to their vision. The kiln's fire refined the figurine, giving it strength and unity, while the final touches of cleaning polished it to perfection. It was then stored, awaiting the moment to reveal itself to the world.

The figurine's purpose extends beyond mere existence. It stands as a symbol, a beacon of the Saint Nicolas tradition that inspires joy and reverence. Though fragile, it is enduring, reminding those who hold it to treat it with care. It resists the common glass bin, preferring instead the respect of a waste collection centre when it's time to rest.

Since its creation by Cerfav, the Saint Nicolas figurine has been part of a legacy. Each year, new editions of Saint Nicolas emerge, adding to the tapestry of this shared narrative. Though it is one among many, its story remains unique, shaped by the hands, tools, and inspirations of Valérie, the production manager; Blandine, the production agent; and Mélinda, the apprentice decorator.

The figurine is not merely an object. It is a vessel of history, craft, and culture, carrying with it the soul of Lorraine and the spirit of Saint Nicolas. In every reflection, in every touch, its story continues to unfold.

First-person biographical text narrative

I am Saint Nicolas, born in 2008 in the heart of Vannes-Le-Châtel, where the timeless art of glass crafting thrives. My story begins with inspiration drawn from the enduring myth of Saint Nicolas; a figure woven deeply into the fabric of Lorraine's heritage. I carry within me the essence of tradition, reimagined through the hands of skilled artisans.

My body is formed from the union of float glass from Alsace and the vibrant hues of coloured Flossing glass from Spain. These elements, like the ingredients of a sacred recipe, came together through the alchemy of fusing and thermoforming—techniques that breathe life into raw material. Each cut and curve,



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shaped with precision tools—rulers, gauges, engraving pens—etched my character, while the heat of the oven fused my fragments into a harmonious whole.

The milestones of my creation were rhythmic, almost ritualistic. First, the careful preparation, where my makers envisioned my form. Then came the cutting and engraving, each line a testament to their vision. The fire that refined me in the kiln gave me strength and unity, and the final touches of cleaning polished me to perfection. I was then stored, awaiting the moment I could reveal myself to the world.

My purpose extends beyond mere existence. I am a symbol, a beacon of the Saint Nicolas tradition that inspires joy and reverence. Yet, I carry my fragility with pride—delicate yet enduring, I remind those who hold me to treat me with care. I resist the common glass bin, preferring instead the respect of a waste collection centre when my time comes to rest.

Since my creation by Cerfav, I have been part of a legacy. Each year, new editions of Saint Nicolas emerge, adding to the tapestry of our shared narrative. Though I am one among many, my story remains unique, for it is shaped by the hands, tools, and inspirations of Valérie, my production manager, Blandine, my agent, and Mélinda, my apprentice decorator.

I am not just an object. I am a vessel of history, craft, and culture, carrying with me the soul of Lorraine and the spirit of St Nicolas. In every reflection and every touch, my story continues to unfold.

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