



CRAEFT

care, judgment, dexterity

Communication Plan and Activities

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

Executive summary

This deliverable presents the Communication Strategy of the Craeft project and establishes a common framework for communication activities across the consortium from Month 1 to Month 36. It defines shared principles, objectives, target audiences, tools, responsibilities, and evaluation methods to ensure coherent, consistent, and impactful outreach.

Craeft seeks to deepen the understanding of craft(s) making activities characterised by care, judgement, and dexterity. Building on anthropology, knowledge representation, cognitive science, art history, advanced digitisation, audiovisual and haptic immersivity, and computational intelligence, the project addresses the multifaceted nature of crafts as living and evolving heritage, a sustainable economic activity, and an expression of embodied knowledge. Communication activities, therefore, play a key role in translating this interdisciplinary research into accessible narratives for diverse audiences. Embedded within Work Package 7 (Communication, Dissemination, and Networking) and coordinated by MDE, this strategy outlines the project's communication channels, visual identity, internal communication management procedures, and monitoring mechanisms. Beyond defining the operational framework, the deliverable concludes with a dedicated recommendations chapter that presents key lessons learned from Craeft's communication experience. These recommendations aim to support other EU-funded projects in strengthening visibility, engagement, cross-platform coherence, stakeholder involvement, and long-term impact through strategic and collaborative communication approaches.

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Abbreviations

AR/VR	Augmented Reality / Virtual Reality
CCS	Cultural and Creative Sectors
CH	Cultural Heritage
CHI	Cultural Heritage Institution
EC	European Commission
ENSA-Limoges	École Nationale Supérieure d'Art de Limoges
EU	European Union
ICH	Intangible Cultural Heritage
ICT	Information and Communications Technology
IT	Information Technology
STEM	Science, Technology, Engineering, and Mathematics
UNESCO	The United Nations Educational, Scientific and Cultural Organisation
PDF	Portable Document Format
PNG	Portable Network Graphic
WP	Work Package
ECA	European Crafts Alliance
INTBAU	International Network for Traditional Building, Architecture & Urbanism
M	Month
NGO	Non-governmental organisation
EP	European Parliament
VR	Virtual Reality
SMEs	Small and Medium-sized Enterprises
AI	Artificial Intelligence



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SPIC	Salon International du Patrimoine Culturel
FFIGIA	FFIGIA (Association Française des Indications Géographiques Industrielles & Artisanales)

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1. Introduction

The main aim of the Craeft project is to deepen our understanding of making activities that include care, judgement, and dexterity standing on Anthropology, Knowledge Representation, Cognitive Science, Art History, Advanced Digitisation, Audio-visual & Haptic Immersivity, and Computational Intelligence to cover the multifaceted expression of crafts as living and developing heritage, as a sustainable source of income, and as the expression of the mind through imagery, technology, and sedimented knowledge. To do so, Craeft will catalyse craft education and training with intuitive digital aids, telecommunications, craft-specific simulators, advanced immersivity, and high-end digitisation, to widen access, economise learning, increase exercisability, and relax remoteness constraints in craft learning.

The scientific core of Craeft is the generality of understanding the making process, as the purposeful interaction of the mind with the world through senses and actions. Formal representation of knowledge is essential for reenactable preservation, but also computational understanding of human creative tasks, enabling us to provide more specific tools for its aid.

Communication and dissemination activities of the Craeft project are encapsulated within WP7: Communication, Dissemination, and Networking. MDE is coordinating all four tasks embodied in WP7, which are: T7.1 Communication Plan and Activities, T7.2 Dissemination Plan and Activities, T7.3 Networking and Stakeholder Engagement and T7.4: Business Models and Exploitation. All four tasks are active from month one until the end of the project (M36), and they include the active engagement and participation of all other partners.

The difference between communication and dissemination is defined as follows. Communication is focused on the communication of the project's vision, mission, processes and content. The main result of the successful communication strategy is to engage audiences to increase awareness of the project and its activities. On the other hand, the dissemination strategy will involve all activities by which project-related knowledge and research findings are provided to relevant stakeholders and other interested parties (including the general public) at local, national, European and international levels. While networking is an important aspect of both dissemination and communication, strategies with the only difference of target audience – networking groups.

To establish the foundation and first steps towards a successful communication strategy, this deliverable is primarily intended to establish common grounds and rules between partners. Hence, in this deliverable, the reader will be informed about the following:

- The communication strategy, including the initial analysis – the state of the art within the project consortium, objectives, target audiences, and the communication plan,
- Communication channels,
- Visual identity,
- Internal communication management,
- Evaluation of the communication strategy's effectiveness, and
- Main takeaways presented in the form of a recommendations chapter.

2. Situation analysis

The multidisciplinary understanding of traditional crafts is an evolving field that encompasses a wide range of academic disciplines and professional fields, including anthropology, archaeology, art history, material science, engineering, and design, among others.

In recent years, there has been an increased interest in traditional crafts as a subject of study and as a means of preserving cultural heritage. This has led to a growing body of research that draws on various disciplinary perspectives to explore the historical, cultural, social, and economic dimensions of traditional crafts.

One notable development in this field is the recognition of the importance of interdisciplinary collaboration and knowledge exchange. Scholars and practitioners from different disciplines are now working together to develop new approaches to the study and preservation of traditional crafts, and to address complex challenges such as globalisation, urbanization, and environmental sustainability.

Another important trend is the growing interest in the role of technology and innovation in traditional crafts. Advances in digital fabrication, materials science, and other fields are providing new opportunities for traditional craftspeople to create innovative products and expand their markets.

Overall, the multidisciplinary understanding of traditional crafts is a dynamic and rapidly evolving field that is characterised by a growing recognition of the importance of collaboration and interdisciplinary exchange. As scholars and practitioners continue to explore new approaches and technologies, the field will likely continue to expand and evolve in the years to come.

Our consortium is comprised of cross-disciplinary partners from six European countries. Moreover, partners span a wide spectrum of vocational roles, spanning from academics, ICT professionals, CHIs, and CCS entrepreneurs, who bring a colourful palette of requirements for the representation of craft through technology.

Due to the strong scientific core, multidisciplinary consortium and variety of target groups, our main challenge for the communication strategy is to use a common language style. This is because partners from different backgrounds are acquainted with semiotics and discourse related to their expertise.

The same applies to the target audiences, as they have different backgrounds, levels of expertise, and individual references. To cope with these challenging requirements, additional focus of attention will be placed upon drafting and producing communication material that is consistent in terminology and matches the scientific discourse provided in dissemination channels.

At prioritising and positioning MDE as the leading content creator, as a partner with extensive experience in communication among crafts professionals, restorers and institutions from the art and craft field. Additionally, to keep the common language throughout the project, the communication strategy will strongly rely on meticulous planning. Always allow sufficient time to adjust the Craeft messages, results, findings, etc., according to the target audience and nature of the message that is being carried.



3. Orientation

This section provides information about communication values, objectives, and the target audience. The orientation of communication provided reflects our plan throughout the project. Naturally, adjustments shall be made as we better educate ourselves on the research problem at hand and become better at explaining the knowledge we acquire from this process.

Further and updated strategy for the implementation of communication goals will be periodically reported, as predicted, in the next deliverable updates coming in M24 and M36.

As such, we present the values that orient our communication plan, our objectives, and the target audiences that we envisage to benefit from our findings.

3.1 Values

We identify the values central to the orientation we believe that our communication strategy should have:

Ability: Craeft brings together multi-disciplinary, cognitive, computational, linguistic, mechanical, and problem-solving, and embodies knowledge together under a common problem of interest, the understanding of the creative expression of the mind through mastery, sensation, aesthetics, technology, knowledge, and social background. To achieve communication of this multifaceted collection of knowledge across broad audiences, there is no other way other than to resort to plain language. The use of plain language serves two purposes:

- Joint understanding of craft concepts by consortium members¹ despite the diverse viewpoints by which they may have studied this human activity.
- Reaching a wide range of stakeholders and broad audiences.

Accuracy: The selection of simple language terminology does not mean that our vocabulary would lack specificity. In contrast, the selection of termini shall be the conclusion of initial co-creation sessions and workshops between consortium members, stakeholders, and the Advisory Board. The termini employed will be further consistent with the Getty Arts and Architecture Thesaurus as an international standard. This aims at a crisp terminology for elusive elements of craft, proactive, related to tacit and embodied knowledge. Initial newsletters and other forms of communication will address definitions of such concepts from multiple disciplines.

Consistency: Quintessential to accurate and clear language is the consistency with which terms are utilised. We value communication and consistent terminology in communication and dissemination activities.

¹ In the words of a founding father of science, “If you can't explain it to a six-year-old, you don't understand it yourself.”.



Connective: Craeft is a cross-disciplinary initiative that brings together academic, cultural heritage, maker, and tech groups. Highlighting this quality makes evident the need for ground between diverse disciplines.

Accessible: The multidisciplinary character of our target audiences is related to accessibility. The wide range of prior knowledge among our target audiences compels us to communicate in a manner that is clear, appealing, and approachable on platforms that matter to them and at frequencies that are ideal for these channels/audiences.

Creative: Since Craeft is rooted in the field of crafts, the project communication will centre around creative, visually engaging content. The ability to convey compelling stories will be key to creativity.

Engaging: A variety of communication tools, with emphasis on diverse visual material, will aim at creating interaction with the audience/community. The communication strategy will focus on encouraging discussion rather than simply disseminating information. Craeft will commence by asking questions and engaging in knowledge exchange.

3.2 Objectives

Our communication strategy aims for the following:

Engagement: Stands for commitment and involvement across diverse communication channels. To ensure engagement, our communication strategy will base its tools and messages on the target audience. Our communication strategy will ensure that the emotional relationship to the applicability of the knowledge being passed establishes the connection.

Awareness: By assuring the previously mentioned objective, engagement, the Craeft communication strategy will also assure visibility of the Craeft project and its activities, events and progress, and emphasise our multidisciplinary perspective on the field of heritage crafts as well as the awareness about the following:

The importance of interdisciplinary perspectives and cooperation

Raise awareness for the need for representation and preservation of crafts amongst all the target groups, and start an open, critical conversation about the current movements in the field.

Reach new audiences beyond the direct contacts of the consortium

Raise awareness among regional, national, and EU-level policy makers regarding the role and impact of crafts in achieving Sustainable Development Goals (SDGs); ensuring that crafts are recognised as a key pillar across diverse policy agendas—ranging from cultural and economic to green and social sectors.

Craft understanding is the objective planned to be implemented as the direct consequence of engagement and awareness with crafts. Comprehension should also aim for the following:

Showcase the potential of new technologies for the documentation and preservation of crafts



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Indicate how the transfer of craft techniques into new media and materials can create cultural, social, and economic innovation.

Demonstrate how new technologies can reduce cost and increase efficiency in the acquisition of crafting skills.

Propose design and implementation techniques as well as the tools to implement them, in reducing waste and energy consumption in the manufacturing of craft products.

Inspire craft professionals with new application formats for their crafting techniques and aesthetics in contemporary products.

1. Connecting the fields of academics, CHIs, crafts professionals, and technological stakeholders
2. Provide policymakers with evidence-based insights on the urgent needs of the craft sector

The target audience of the Craeft project is wide and diverse. It consists of stakeholders and audiences coming from three main spheres:

1. Social science
2. Technology
3. Culture & Art

Based on the main spheres, the target audience can be grouped according to the table below.

Sphere	Audience	Description
Social Sciences	Anthropologists	Individuals and departments of European institutions/schools/museums connected to ICH
	(Art) historians	Individuals and departments of European institutions/schools/museums connected to ICH
	Museologists and museum educators	Staff in charge of educational, public outreach and communication programs
	Curators	Museum and CH professionals
Technology	IT Universities & research centres	Relevant educational and research institutions, at the European level, connected to ICT, technology and engineering, as well as AR/VR.

	Researchers and Academics	In the fields of ICT, technology and engineering
	Technology professionals	Front/back-end developers, motion capture, AR/VR professionals
	3D digitisation industry	Start-ups, companies and individuals involved in 3d creation
	Physical and Digital Games Industry	That implements technology relevant to the project.
Culture & Art	Craft professionals	Individuals or members of local and online communities
	Guilds	Associations active for the safeguarding and promotion of crafts and craft artefacts
	Craft industries and retail	Artefact creation and collection businesses
	Applied art schools & craft students	People who are learning a trade from a skilled employer or at an art school
	Craft educators	People who practise and transmit craft skills and know-how
	Artist & makers	Working with both traditional and contemporary crafts
	Designers	Creators of contemporary objects, clothes, and furniture
	Researchers and academics	In the field of Cultural Heritage
	Policymakers and governmental bodies	Working on developing and applying policing regarding the digital preservation of tangible and intangible CH
	Tourism offices (regional or city)	Concentrated on local heritage, both intangible and tangible
Heritage sites & managers	That can be linked or associated with traditional craft.	

The above-mentioned target audience will be reached by building upon the audience and networks brought by the consortium.

1. MDE's portal and network with 1.750 members, craft professionals and guilds across 10 European countries.
2. A network of heritage sites, workshops, regional authorities, and national authorities already formed in the Mingei project.
3. CNAM's research liaison with ENSA-Limoges.



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4. PIOP's network of nine museums on crafts.
5. Craft educational and industrial connections brought by CERFAV & CETEM.

In addition to the specialised spheres of social science, technology, and culture & art, the communication strategy will also aim to engage the following broader audiences to ensure the project's societal relevance and legislative support:

Sphere	Audience	Description
Civil society	General public	Local communities, youth in it wides reach, and heritage enthusiasts, especially those interested in the intersection of tradition and technology.
Governance	Policy makers	Representatives from ministries of culture/education/environment/businesses and economy, EU / EP bodies – DG EAC, DG MOVE, DG RTD, EUIPO office, etc. and regional development agencies, as well as tourism boards and offices.
Sustainability	Environmental / green advocate(s)	Organisations focused on waste reduction, energy efficiency, and the promotion of "slow manufacturing" through quality-oriented, traditional production methods.

4 Communication channels

FORTH established the following channels for interaction at the outset of the project. The following channels will be utilised as the primary channels of communication throughout. Each of the listed channels for communication has a distinct goal, which is outlined below. Additionally, all social media platforms will also function as factors aimed at increasing website traffic and subscribers to the Craeft newsletter. The major channels for increasing engagement, which is one of the primary communication goals (see Section 3.1), are the social media platforms and the website's "Community" section as two-way communication channels.

4.1 Online media

4.1.1 Website

The Craeft website <https://www.craeft.eu/> is structured in a way to provide general information about the project - vision, objectives and pilots of the project, information about the project partners, a dissemination section with deliverables, publications, news and events, contact page and a special section called "Communities" as a websites portal, virtual meeting point of Craeft community that consist of target audience provided in the table of the 3.2. section. The website is a one-way communication outlet, except for its "Communities" portal, which is a two-way communication outlet.

Main objectives: Content communication, which includes information on the project and outcome materials, as well as open linked data. The website contributes to two objectives of the communication strategy: awareness and understanding, and only to a low scale to the first objective – engagement through the specific "Community" portal.

Tools: The main tools used for communication will be articles and readings created by Craeft, further readings as additional sources represented through Craeft library, newsletter (still under consideration about the regularity of it), news related to Craeft's field of work (crafts, technology, cultural heritage, preservation and conservation) and community portal for exchange and communication.

Strategy: Craeft-related content will be promoted through the beauty of craft products, interviews with creators, and captivating demonstrations targeted at the young. The overall tools will rely on strong storytelling and evoke an emotional connection with the audience.

Themes: Crafts, technology, cultural heritage, preservation and conservation, training and education, ICH and CH.

4.1.2 Newsletters

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



Strategy: The newsletter is created by MDE with the contribution of the consortium. Quality control of every newsletter is done by FORTH. The exchange of materials between the partners is explained in section 4.3. Internal material exchange. Starting in September, the newsletter will be produced monthly, but until then, MDE will draft the newsletters occasionally. See more about the newsletter's first actions in 5.2. Initial communication activities. Additionally, MDE will aim at building subscribers to the newsletters by sending the first newsletters through its contacts and also by asking partners to do the same. The aim is to start using the Craeft mail newsletter tool from September 2023 onwards. The subscribe link will be regularly promoted on the website, on promotional materials and is regularly mentioned on social media.

Themes: Crafts, technology, cultural heritage, preservation and conservation, training and education, ICH and CH, UNESCO, EU regulations considering crafts and small markets/businesses.

Visibility: To increase accessibility and encourage subscriptions, the newsletters have been seamlessly integrated into the official Craeft website. This not only enhances their visibility but also promotes ongoing engagement with the project's updates. The newsletters are available [here](#).

Reporting: In addition to documenting the newsletters in the shared communication spreadsheet, the full texts of the newsletters are also archived and collected [here](#) for easy reference and consistent tracking.

4.1.3 Community portal

The Craeft Community Portal <https://projects.madineurope.eu/craeft-community/> is a dynamic, interdisciplinary digital ecosystem designed to bridge the gap between traditional craftsmanship and cutting-edge technology. Powered by the existing Mad'in Europe infrastructure, the portal has been enhanced from a fragmented, material-based forum into a unified Virtual Community of Practice (VCoP). It serves as a "one-stop shop" for the European crafts sector, ensuring that craft knowledge is preserved for both posterity and prosperity.

The Five Thematic Pillars

To address the multifaceted nature of the crafts ecosystem, the portal's activities and content are structured around five strategic pillars:

- Understanding & Valorisation: Exploring the cultural, social, and economic impact of crafts.
- Authenticity & Safeguard: Protecting genuine craftsmanship and territorial heritage against industrial imitations.
- Transmission, Training, & Certification: Facilitating intergenerational succession through innovative educational formats and formal recognition of expertise.
- Economics, Innovative & Sustainable Business Models: Enabling micro-businesses to thrive through digital skills, branding, and circular economy practices.
- Documentation & Archiving: Utilising advanced digital tools (such as the Craeft Protocol) to record and preserve Intangible Cultural Heritage (ICH).

Main objectives: The portal is focused on achieving deep engagement and participation across the European craft landscape. It supports the following key activities:



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- Knowledge exchange: Acting as a hub for research, best practices, and technological advancements (e.g., AI/IT integration in craft).
- Craft valorisation: Building professional reputations through online previews, licensing, and entrepreneurship support.
- Policy & advocacy: Providing a platform for critical dialogue on legislative topics, such as the Geographical Indications (GI) for Crafts and environmental regulations.
- Inclusivity: Gathering bottom-up information from artisans to inform top-down policy decisions, ensuring all voices—from researchers to master makers—are heard.

Tools: Open linked date of opportunities, training, funding opportunities, etc. Engaging in discussions about relevant crafts and European topics, such as Banning the Use of Lead, passing the Law for the Geographical Indicators for crafts, etc.

Strategy: By embedding the Craeft Community into the established madineurope.eu portal, the project ensures long-term viability beyond the initial funding period. The strategy is to incentivise participation by offering:

- Professional growth: Access to masterclasses, technical assistance, and certification of qualifications.
- Economic opportunity: Visibility for products and connection to funding and networking opportunities.
- Up-to-Date content: A commitment to providing free, pertinent, and curated content, making it the primary European reference point for craft guidance, news and relevant topics.

4.1.4 Social media channels

Main objectives: Since social media channels are two-way communication outlets, their main purpose is to bring engagement and, by doing so, raise awareness about Craeft, but also about the value and necessity of interdisciplinary collaborations and their contributions, in this case, to questions and issues regarding crafts, CH and ICH preservation.

Tools: Depending on the social media outlet and its users' profiles, each social channel will concentrate on and emphasise different communication tools to adjust its content to the users.

Strategy: The detailed communication strategy will be drafted in the next deliverable, month 6, according to the information provided in the State of the Art. Initially, MDE will regularly post on the official social media channels of the Craeft project and will aim to tag the partners relevant to the topic of the post. By doing so, the partner organisations will be invited to re-share the post on their social media. This action aims to reach wider audiences and build the audience/followers of Craeft's social media channels.

Facebook
Page https://www.facebook.com/craeftproject/
Tools: Pictures, videos and a strong written narrative.



Strategy/topics: Facebook is a social media channel with medium interaction, but with a strong feeling of virtual community. Therefore, MDE, together with the consortium inputs and contributions, will try to build and share not only visually attractive narratives but also interesting stories. One of the possible posts to start with would be referring to a term and definition of craft and craftsmen/craftsmanship across different languages and cultures. Also, the consortium will be invited to share relevant events, opportunities, fairs, upcoming workshops, and other initiatives. Content will be photos and videos that showcase the traditional crafts and artisans involved in the project. Use visuals to tell stories that convey the cultural and historical significance of traditional crafts. We will post behind-the-scenes content to show how your project is working to preserve traditional crafts and support the artisans involved. We will encourage engagement by asking questions, running polls, and sharing content that sparks conversation and feedback from followers.

Instagram

Page https://www.instagram.com/craeft_project/

Tools: High-quality pictures and short videos. Post/story or reel will always be followed by #Craeft and additional relevant hashtags.

Strategy/topics: High-quality pictures and short videos will emphasise the beauty of crafts and a strong visual storytelling narrative, as well as intriguing and innovative dimensions of technology. The priority will be given to the story “behind the scenes”, not only to the final project outputs. Transmitting and communicating the unseen. Since the level of interaction on Instagram is medium, MDE will aim at making interaction through stories by creating polls, questionnaires, and similar interactive stories. The content will be visually compelling photos and videos that showcase the traditional crafts and artisans involved in the project. Use high-quality images that capture the details and nuances of the crafts, and use captions to tell stories that convey the cultural and historical significance of traditional crafts. We plan to use Instagram Stories to share behind-the-scenes content, sneak peeks, and other exclusive content that builds excitement and interest around your project. Moreover, we will use hashtags to connect with people interested in cultural heritage preservation, traditional crafts, and related topics. Use relevant hashtags to increase the discoverability of your content.

YouTube

Page <https://www.youtube.com/@craeft/>

Tools: Video demonstrations and communications.

Strategy/topics: To create high-quality video content that showcases the traditional crafts and artisans involved in the project. We filmed the artisan work, highlighting the unique skills and techniques involved in traditional crafts. We will incorporate storytelling into your videos. Share stories and anecdotes from the artisans or community members to help connect viewers to the cultural significance of traditional crafts. Furthermore, we will use YouTube's description and tags to optimise your videos for search engines. Use relevant keywords and phrases to help your videos rank higher in search results. We plan to leverage YouTube's community features to engage with your audience by responding to comments and questions and using polls and surveys to gather feedback from your viewers. We will attempt to collaborate with other YouTube creators or organisations in the cultural preservation space to expand your reach and gain new subscribers.

LinkedIn

Page <https://www.linkedin.com/company/35662217>

Tools: Verbal content, jobs, tenders, articles, videos

Strategy/topics: The main objective will be to concentrate the communication tools on sharing the relevant opportunities in the crafts sphere, from educational to economic. Additionally, the communication content will be more business and professionally-oriented rather than visually attractive, aiming at evoking emotions. We plan to use LinkedIn to highlight the impact of your project on the community and showcase the success stories of artisans or organisations involved in the project. In this context, we will publish thought leadership articles related to cultural heritage preservation, traditional crafts, and related topics. Share your insights and perspectives to establish your project as an expert in the field. Moreover, we will share relevant industry news and articles related to traditional crafts, artisans, and cultural preservation, and comment on them to show your engagement in the community.

SoundCloud

Page: https://soundcloud.com/craeft_project

Tools: audio, storytelling, podcast

Strategy/topics: The SoundCloud platform was used to host the CRAFTeFT podcast episodes, entitled The Voices of Crafts. In the case of the three released episodes, “Voices of Glass” (“Les voix du verre”), the main target audience is young people. The podcast episodes, therefore, focus on sharing stories from CERFAV glass students and engaging youth with the world of crafts.

4.2 Networks

We classify the networks that we plan to reach as follows:

Individual	Consortium members are motivated to communicate or interact with project publications relevant to their activities in the project on their social and/or professional channels.
Organisational	Consortium partners are to use their organisational communication channels to promote project material.
Advisory Board	The Advisory Board will be asked for help in reaching wider academic, cultural, technological, and market audiences.
Synergies	Craeft will actively interact with projects and organisations in which they will collaborate in synergistic actions. A list of the planned synergies is provided in D7.2.
National Contacts	Each consortium member will use national contacts and national offices relevant to culture (e.g. Creative Europe, National Aggregators) and technology (STEM organisations) to communicate project results relevant to their audiences.
EC Agencies	Through the past Mingei project, the Craeft consortium has established collaboration with the Greek National Aggregator, Europeana, and Zenodo, so



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	<p>that all digital assets of Mingei are ingested in Europeana and hosted by Zenodo. This collaboration will be strengthened and extended in Craeft, with new types of educational assets for craft practice.</p>
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5 Visual Identity

The visual identity of Craeft has been inspired and motivated by the scientific core of the project - the generality of understanding the making process, as the purposeful interaction of the mind with the world through senses and actions. In other words, the main aim of Craeft is to understand the making process by understanding the complex relationship of three main phenomena, mind, action and the world, as the immediate world of the practitioner, as the working environment. In the case of Craeft, this would be the workshop(s) or the place in which craft professionals create.

5.1 Meaning and inspiration

As the initial point of the logo, MDE used the inspirational PhD thesis on authentic cognitive activities of designers by Gedenryd (1998), provided by FORTH. Gedenryd's understanding of cognition is a complex process of interaction between mind and action, as the intangible aspect and world, the working environment of the practitioner. The thesis is: Gedenryd (1998). *How designers work - making sense of authentic cognitive activities*, PhD Thesis on Cognitive Science, Lund University.

This view of cognition “as the adaptive abilities with which it equips us, rather than as the things that go on in our heads” (p. 12) is captured in the following schema.

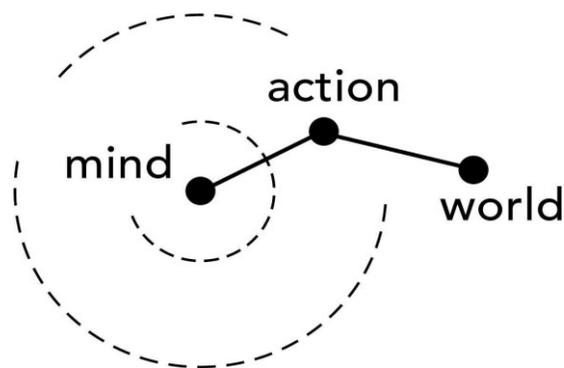


Figure 1. A wider and less distinctly circumscribed view of cognition is adopted from Gedenryd.

Furthermore, the main aim of the Craeft project is “to deepen our understanding of making activities that include care, judgement, and dexterity standing on Anthropology, Knowledge Representation, Cognitive Science, Art History, Advanced Digitisation, Audiovisual & Haptic Immersivity, and Computational Intelligence to cover the multifaceted expression of crafts as living and developing heritage, as a sustainable source of income, and as the expression of the mind through imagery, technology, and sedimented knowledge”. To create the logo, the following primary key expressions were chosen from this:

- making activities
- care, judgement, and dexterity
- expression of the mind

And two keywords:



- Crafts
- Technology

5.2 Logo

Based on the philosophy, cognitive science theory, key expressions and two keywords, the following Craeft logo was developed.

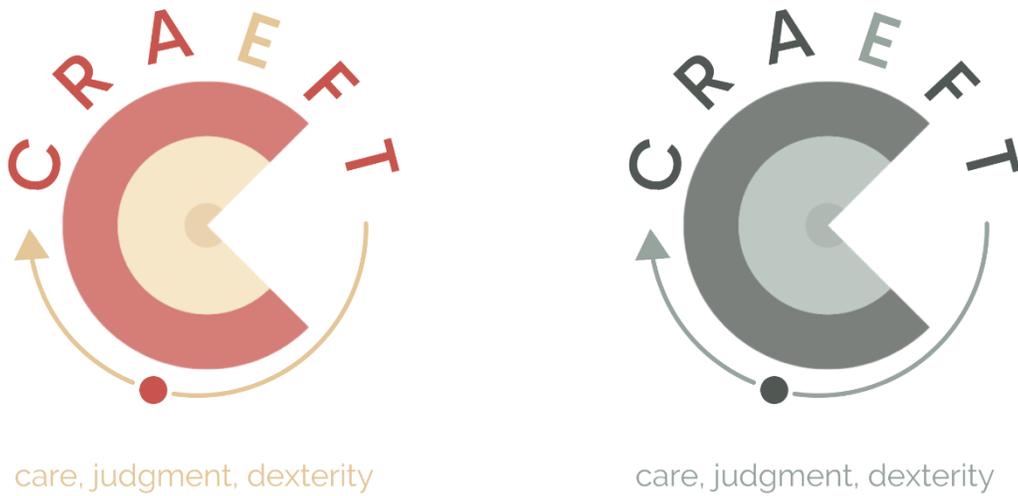


Figure 2. Craeft Logo. Colour (left) and grayscale (right).

5.2.1 Metaphor



Figure 3. Craeft Logo symbols, circle, half circle arrow and Pacman (right to left).

Circle

Meaning: The circle symbolises the mind, as well as the single craft movement in the making process. It is positioned on the ½ circle to metaphorically present that each making process consists of many single movements/activities.

Half circle and the arrow

Meaning: Together they symbolise the “making activities” or, in other words, the craft-making processes.

Pacman

Meaning: The symbol stands for innovation and technological advancement. Similar to the video game, the sign represents constant movement, progress, and a desire for improvement. Despite hurdles, moving forward constantly. They stand for digitisation and computer science. The symbol of the technological aspect of the Craeft project. They are positioned in a way to connect the letter “E”, which is the only letter in the light beige tone, to emphasise the word “craft”, and the dot (mind / the single movement). The pixel connection of the two elements is stressing the connectivity between the craft-making activities and “E” as an association with technology, since the letter “E” is often a sign for technological, innovative aspects such as e-commerce, e-learning, e-teaching, etc. The fact that a pixel is the tiniest component of a digital image serves as another metaphor. In other words, a lot of pixels will need to be gathered to accurately depict the craft-making activities in the digital world while capturing their complexity of "care, judgment, and dexterity". This highlights Craeft’s commitment to detail, complexity, and precision.

The word "Craeft" appears above everything as a symbol of total capture of the whole metaphor.

5.2.2 Colour schema

The circle and the word “CRAFT” are in an orange tone: #c8554d (or R:200, G:85, B:77). The half circle line and the arrow: Letter “E”; “care, judgement, and dexterity” is in beige tone: #e5c696 (or R:229, G:198, B:150). The Pacman is in three colours, orange and two tones of beige. Orange: #c8554d (or R:200, G:85, B:77), darker beige: #e5c696 (R:229, G:198, B:150), and lighter beige: #e4c695 (or R:228, G:198, B:149). These colours were inherited from the first Craeft logo drafted by the FORTH.

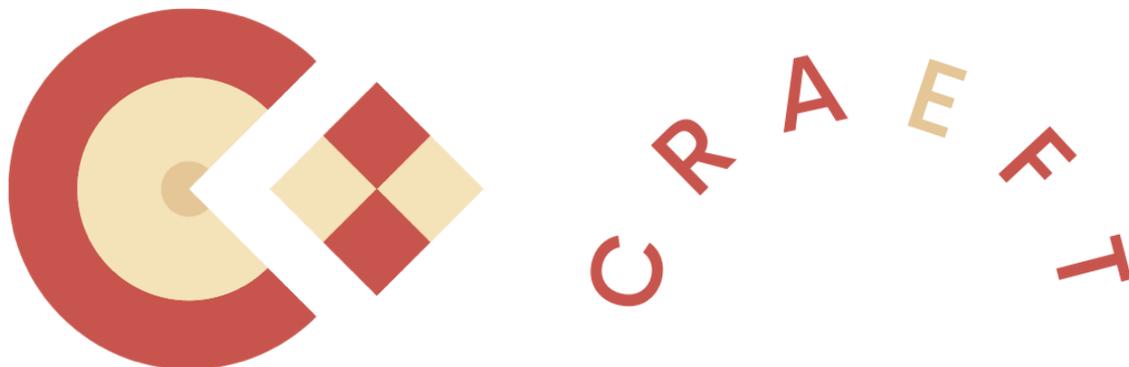


Figure 4. First Craeft logo and lettering.

Craeft

Meaning: To further highlight the word "craft," the letter "E" in the light beige tone is less easily readable. In the background, the character "E" is fading, making the word “craft” pop out. Furthermore, the



differentiated letter “E” also highlights the technological aspect of Craeft, as often associated with innovation and the digital world, such as e-commerce, e-learning, e-teaching, etc.

Typography

C R A E F T care, judgment, and dexterity

Figure 5. Craeft Logo Typography.

The word “Craeft” is written in **Cerebri Light** (bold letters) font with a letter spacing of 643 to follow the curve of the logo.

To write the slogan of “care, judgement, and dexterity”, the Raleway font was used with the regular letter spacing of the font. The Raleway font is available at Google Fonts, at this link: <https://fonts.google.com/specimen/Raleway>.

Slogan

care, judgment, and dexterity

Figure 6. Craeft Slogan.

The tagline captures the essence of crafts, as written by Pye in his seminal work on workmanship [5]. Crafts are defined as human-centred occupations that strive for the longevity, excellence, uniqueness and quality of their produced goods. Crafts professionals constantly challenge themselves to improve their movements and produce better results because the making process is done with great attention to detail and consideration for the end product as well as the environment. The slogan also conveys expertise, capacity and extensive practice, self-criticism, time and self-investment to achieve professionalism.

The slogan can be used with or without the logo, depending on the design needs.

6. Internal communication management

This section should provide relevant information regarding the successful management of communication activities inside the Craeft consortium. It sets the basic rules, obligations and commitment that will be valid throughout the project implementation, but also occasionally updated as the project develops to fit the developing needs or fill in the detected gaps.

MDE must inform the consortium about any changes in this section.

6.1 Reporting

MDE's primary concern and duty is to provide communication, reporting and keep track of communication activities. Despite this, before submitting the quarterly project report, each partner is still required to complete the Communication Plan and Report table, if not regularly, then at least every three months. The table can be accessed here:

https://docs.google.com/spreadsheets/d/1PljUyN1H7XR_Qfd3hz-yP2CyDwx35TyO/edit?rtfop=true.

The activity should be reported even if it is only a re-share of the Craeft post or a re-share of the post that is connected to Craeft. Additionally, online or in-person conferences, symposiums, networking events, workshops, etc., or any other relevant happening in which the partner presented the project should also be reported in the table.

The MDE must keep track and, if necessary, remind partners, every three months, to fill in the table. In this way, MDE will make sure to always have up-to-date input and keep track of the consortium's involvement and contribution to the communication activities. Additionally, detailed and up-to-date reporting will also contribute to a more successful communication strategy since the reporting will also provide information about the reached audience and level of engagement. Moreover, it will provide insight and enable comparison between the channels and tools.

In addition to tracking Newsletters in the spreadsheet, a new folder titled "Sent Newsletters" has been created to compile all texts and images from previously distributed newsletters. This folder consolidates all newsletter content for easy access and reference. [The folder is available here.](#)

6.2 General communication rules

These rules are sets of different obligations and standards that should be followed by partners to keep standardised and synchronised communication regardless of the multidisciplinary nature of the consortium. They are set as a list of various rules based on diverse situations. Currently, they are initial rules, but as Craeft develops and if the need arises, they can be expanded.

Events

If the partner is attending or organising an online or in-person conference, meeting, symposium, or workshop, they should always attempt to present the project.



Communication tools design:

1. When MDE produces new communication materials (online or printable) such as leaflets, posters, videos, etc., it should always share the material with the consortium before its use.
2. If the partner is using materials that have not been produced by MDE, he/she should always share these materials with the consortium before use for approval.
3. In case the partner needs additional communication material that is not included in the Communication Kit folder, he/she should ask MDE to produce the relevant material at least two weeks before the event.
4. All materials should include the following: project logo, website address (<https://www.craeft.eu/>), as well as the EU flag and the following explanation: “*Craeft is a Research and Innovation Action funded under the Horizon Europe programme of the European Commission (101094349)*”.

The EU logo and the above-mentioned citation can be found in the folder Communication Kit. Available here: <https://drive.google.com/drive/u/1/folders/1cZfvS0D7DC8ym3a1eHHn6vVRQfsyrh8p/>.

Social media

1. When posting on the official social media channel of the project, MDE will also tag other partners and organisations. By doing so, the partner organisations will be invited to re-share the post on their relevant social channels.
2. The partners that are not in charge of their social media should communicate with the relevant departments and inform them about the project. As well as ask them to make sure to re-share the posts and follow back the Craeft pages. Links to the Craeft pages are provided in section 3.3.4.
3. When posting on social media (that allows #), partners are asked to always include #Craeft in their posts. In addition to other relevant hashtags.

6.3 Internal material exchange

To establish easier communication and exchange of materials between the partners, MDE has created the shared folder entitled “Communication” in the shared drive. Available here: <https://drive.google.com/drive/u/1/folders/18WYsp2woNERgKzhnWes6SZZcls-fF4Am>.

In addition to the Communication Plan and Report Table, the communication folder also has the following folders. Each of the folders listed below is divided into folders belonging to each partner, to make the use of materials easier for MDE.

Partners' introduction folder – is made for the first step of the communication strategy that will be focused only on announcing the project.

Newsletter folder – contains the Excel sheet that will be used for drafting the texts, among the partners, when necessary. Additional newsletter folders will be created with the name of the month in which the newsletter is supposed to be sent.

Social media folder – consists of the spreadsheet with all partners' social media accounts, as well as state-of-the-art and again the folders, one per partner, for necessary contributions (when needed)

Communication kit folder – all relevant presentations, logos, press releases and leaflet(s) will be available in this folder. The materials will be added as the project progresses. Currently, the following materials are available in the folder:

1. **Presentation PowerPoint/PDF** is a presentation overviewing the project and its objectives. Currently, the presentation is only available in English, but it can be translated by the partners into their national languages. The first draft was made by FORTH and will be gradually updated by MDE as the project progresses.
2. **A project description** is a compilation of project descriptions in a single document. Currently available only in English, but subject to translations.
3. **The presentation Template** is an empty PowerPoint template available for use among the partners. The template is made to keep all the presentations produced during the duration of the Craeft project in line and with the same framework.
4. **Craeft logo in PNG format.**
5. **Logos of all partners in PNG format.** Available for further use in designing communication materials.
6. EU Commission logo in PNG format.
7. **Leaflet** ready for print, presenting and describing the main objectives of the project in a clear and accessible manner.



Figure 7. Craeft Leaflet, mock-up version on the table.



D7.1 Communication Plan and Activities



8. **Poster** ready for print, designed as a visually engaging space marker for conferences, fairs, and public events. The poster is conceived to be visually strong and immediately recognisable, featuring only essential information and an inviting QR code that directs audiences to the project website for further exploration. The poster is available in the roll-up size (2000x800mm) and in the smaller scale (891x594mm).

The **Craeft** project enhances our understanding of craft activities through a multidisciplinary approach, integrating anthropology, cognitive science, art history, and advanced digitisation.

It views crafts as **living, involving heritage and a sustainable source of income**, reflecting human expression through technology and accumulated knowledge.

By facilitating digital conservation and promoting craft education through intuitive **digital tools** and simulators, Craeft increases accessibility and eases remote learning challenges. It leverages haptic technology to connect tacit knowledge with design tools

Workflow simulations will support **experimental archaeology** for reviving lost techniques, while analytics will create digital fabrication opportunities that enhance efficiency, material reuse, and energy savings.

©Julia Schaff, Cerfav, (2023), Maxime Rosseel molding the gobelet in a mold using the "soufflé tourné" technique.

Craft Understanding, Education, Training, and Preservation for Posterity and Prosperity

Craeft is a Research and Innovation Action funded under the Horizon Europe programme of the European Commission (101094349)

www.craeft.eu

Figure 8. Craeft poster.

7. Communication strategy

7.1 State of the art

To draft the initial lines of the communication strategy regarding social channels, the consortium was invited to fill in the following spreadsheet:

<https://docs.google.com/spreadsheets/d/1wdPk7WvEFEj0mVFC8O5yvPzpJB9zISsD/edit#gid=631415070>

↴

The Table contains a list of social media and links belonging to partner channels or, in some cases, to personal accounts. The table's data will be used to tag the consortium, which will be particularly important initially to grow Craeft's audience.

In addition to the links leading to relevant social media, the Table's second sheet is the State of the Art. It provides information about the number of followers on each account, as well as about the people in charge of the relevant accounts. With these inputs, MDE will be able to target the relevant partners on relevant social channels. Example. PIOP has high visibility on Facebook (12044 followers), so MDE will aim at tagging PIOP in the Facebook post and creating tools that will engage and drive the PIOP's community to the Craeft pages with the final goal of increasing the website traffic.

7.2 Communication themes

This section presents an overview of the communication themes, efforts, and key achievements of the Craeft project throughout its three-year implementation period. Communication activities were strategically designed to evolve alongside the project's research, technological development, and validation phases, ensuring coherence between project progress and external messaging.

Craeft communicated its messages through a diversified mix of digital and traditional communication channels, including social media platforms (Instagram, Facebook, LinkedIn, and YouTube), newsletters, specialised media outlets, radio broadcasts, and both online and in-person events. These activities were supported by the project's dedicated website, which functioned as a central access point for project information, outputs, and updates.

The Craeft Communication Strategy aimed to translate complex research and technological processes into clear, accessible, and visually compelling narratives. A strong emphasis was placed on video- and image-based content, as well as first-hand storytelling from craft practitioners, to enhance audience engagement and foster a deeper understanding of the project's objectives, methodologies, and societal relevance.

7.2.1 Phase 1: Establishing the foundations and raising curiosity (Y1)

During the first year, Craeft's communication strategy was dedicated to building baseline visibility and establishing a shared understanding of the project's complex, interdisciplinary ambition. By moving from high-impact visual "hooks" to deeper intellectual engagement, phase 1 of the communication focused on three core pillars:



Introducing Craeft

Initial efforts focused on creating a cohesive project identity and a recognisable visual appearance. Communication activities introduced the international consortium, highlighting the specific expertise of each partner to demonstrate the project's scope and strength. The primary objective was to position Craeft not merely as a research initiative, but as a voice that, throughout its research, reveals pathways for merging and intersecting crafts as a human, hand-based activity with technology — a subject that is often considered taboo within the crafts sector.

Behind the Scenes of Gesture Recording

Insightful content was shared to showcase the fascinating processes unfolding behind the scenes of the gesture recording sessions, including the Cerfav glass recording (featuring the use of a steel pipe and blowtorch) and the Tinos marble carving documentation. These glimpses into the working environment of master craft professionals highlighted the intensity, precision and embodied knowledge inherent in their practice. The core message behind this initial sharing of the gesture recording sessions was not to explain in detail the technical or methodological rationale of the process. Rather, the aim was to spark curiosity, generate intrigue around the project, and gradually build a foundational audience. By revealing fragments of the process without overloading the public with technical explanations, the communication strategy focused on establishing emotional engagement and positioning Craeft as an innovative yet respectful bridge between traditional craftsmanship and advanced technologies.

The Research Protocol

After generating curiosity through engaging behind-the-scenes video recordings, Craeft gradually introduced clear and accessible technical explanations outlining the synergies between computer science and anthropological research. These communications helped the audience understand how these two disciplines, often perceived as distant, meaningfully complement one another within the project methodology – Craeft Ethnographic Protocol. The content explained how advances, cutting-edge technologies support the documentation, analysis, understanding and preservation of embodied craft knowledge, while anthropological research ensures contextual depth, cultural sensitivity and a human-centred interpretation of recorded gestures and practices. By clarifying this interdisciplinary collaboration, this step marked a transition from awareness-building towards deeper engagement and informed understanding of the project's objectives and impact.

7.2.2 Phase 2: From curiosity to explanation, building understanding (Y2)

In its second year, the Craeft project moved strategically from generating curiosity to providing a structured explanation and a deeper understanding. While Year 1 focused on intrigue and emotional engagement through behind-the-scenes insights, Year 2 marked a transition towards clarity, transparency and intellectual positioning. The objective was to consolidate the audience built in the initial phase and guide it towards a more informed comprehension of the project's interdisciplinary methodology and real-world applications.



This phase centred on translating complex research processes into accessible narratives, while preserving the project's innovative character. The communication strategy was structured around three interconnected pillars:

Contextualising traditional craft techniques.

To build understanding, Craeft deepened its storytelling around specific craft traditions – “Craeft crafts”, including porcelain making in Limoges, woodcarving in Yecla, silversmithing in Ioannina, marble carving in Tinos, Cretan pottery and Aubusson Tapestry. Rather than only presenting visually engaging content, communication efforts increasingly contextualised these practices within broader cultural, historical and socio-economic frameworks. By combining narrative depth with insights from gesture recording sessions, the project clarified why documenting embodied knowledge matters. Audiences were introduced to the concept of tacit knowledge — the unspoken expertise embedded in movement, rhythm and material sensitivity — and how such knowledge risks being lost without systematic documentation. This approach reinforced the idea of crafts as “living heritage”: evolving practices that require contemporary tools to remain visible, valued and transferable to future generations.

“Cyber Crafting” - Insights from Craeft recording sessions

In-depth perspective on the implementation of the Ethnographic Protocol, with particular focus on the egocentric recording and video elicitation phases. Rather than presenting the protocol solely as a research methodology, the communication framed it as a reflective and dialogical process between researchers, technology and practitioners. Through carefully curated content, audiences were guided to understand how emerging technologies can systematically document, analyse and disseminate embodied craft knowledge without detaching it from its cultural and human context. The communication emphasised that the protocol is not limited to capturing gestures as isolated movements. Instead, it records intention, rhythm, sounds, material interaction and spatial awareness — elements that are often invisible in conventional documentation methods. By explaining this layered approach, Craeft demonstrated how advanced recording tools can contribute to safeguarding traditional craftsmanship while opening new possibilities for education and research.

Importantly, the objective was not merely to showcase technological sophistication but to foreground the human experience behind the process. Testimonials, reflections and excerpts from elicitation sessions conveyed the emotions, hesitations and revelations of the participating artisans. Craft professionals shared how they perceived being recorded, how reviewing their own movements through video elicitation influenced their self-awareness, and how the process encouraged them to articulate knowledge that is usually transmitted informally. By highlighting these first-hand experiences — including practical challenges, moments of scepticism, and eventual insights — Craeft fostered an understanding of how digital tools interact with craft practice. The narrative reinforced the idea that technology does not replace the artisan; rather, it creates a space for reflection, recognition and enhanced transmission of tacit knowledge.

Through this human-centred communication approach, entitled “Cyber Crafting”, strengthened trust within the craft community, bridged the gap between innovation and tradition, and positioned Craeft as a project that integrates digital methodologies responsibly and collaboratively.



Advance digital tools for crafts education.

Craeft continued testing and refining digital tools, particularly in the fields of virtual reality and e-learning. A key milestone during this phase was the pilot testing of a dedicated e-learning platform and VR studio at the CERFAV Glass School (done as part of the Pilot 1: Education and Training). The communication objective was not only to introduce these technological advancements to a broader audience, but also to provide practical insights for other craft practitioners, educators and institutions. By transparently sharing how the testing was conducted — including the pedagogical setup, technical adjustments and evaluation methods — Craeft positioned the experience as a learning process rather than a finished product. Particular emphasis was placed on learner experiences. Testimonials and usability feedback highlighted both the advantages and the challenges of integrating digital solutions into traditional craft training environments. Participants reflected on improved visualisation of gestures, enhanced repetition possibilities and new forms of engagement, while also acknowledging adaptation barriers and the need for methodological refinement. By openly communicating both strengths and limitations, Craeft contributed valuable knowledge to the wider craft and heritage education sector.

7.2.3 Phase 3: Scaling impact (Y3)

While continuing to build on selected themes from Year 2, the focus shifted towards sustainability, visibility and long-term community building. The communication messages emphasised the durability of the project's outputs and their integration into broader European craft ecosystems. This phase was once again structured around three strategic pillars:

Craeft COMMUNITY

An important achievement in Year 3 was the launch of the [Craeft COMMUNITY](#) space (Pilot 4: Community) — a dedicated digital forum designed to connect craft professionals, craft enthusiasts, researchers, educators, policy makers and technology developers. Communication efforts strongly emphasised the portal's "live" status, signalling a shift from project-based interaction to an open and evolving network. Communication narratives encouraged active participation, membership registration and content exchange, positioning the platform not merely as an information repository but as a collaborative space for exchange and information sharing. The messaging highlighted the portal's role in sustaining dialogue beyond the project's lifecycle, ensuring that documented knowledge, digital tools and interdisciplinary connections remain accessible and dynamic. By framing the Community Portal as a legacy instrument, Craeft reinforced its commitment to long-term impact and stakeholder empowerment.

International presence and advocacy

Year 3 marked a significant expansion of Craeft's presence within key European forums, academic platforms, and policy-oriented arenas. The project was represented at many international events, including the Bornholm Symposium in Denmark (organised by the Hephaestus project, providing an exchange arena with Hephaestus, Track4Crafts, and Colours4Crafts), the Congreso Internacional de Artesanía in Spain, Folkemødet — Denmark's Democracy Festival, the Salon International du Patrimoine Culturel in Paris, the EGOS (European Group for Organizational Studies) Colloquium, and many others.

Participation in the Salon du Patrimoine was particularly strategic, enabling direct engagement with heritage professionals, master craftspeople, conservators, and institutional stakeholders. Through



CRAFTOUR-related activities (discussed in the following section), Craeft strengthened its communication messages and adapted its tone to effectively address policymakers. This engagement broadened the intellectual framing of the project beyond heritage and craft policy, connecting it to debates on knowledge systems, business/economy, tourism, regional and rural development, SMEs, and green and sustainable agendas. Strengthening Craeft’s role within European craft and heritage policy dialogue while simultaneously expanding its academic credibility.

The communication efforts also positioned CRAFTOUR Initiative as a strategic extension of the project’s impact. CRAFTOUR emerged as a dedicated engagement and awareness-raising format designed to translate research outcomes into interactive, place-based, and policy-relevant experiences. While its structure and activities will be discussed in detail in the following section, its integration into international events significantly reinforced Craeft’s public, institutional, and professional outreach.

Craeft expanded its public profile, enhancing its image as a research initiative by becoming a recognised contributor and thought leader in EU craft-related policy discussions, advocating for bottom-up approaches and evidence-based policymaking.

Diversified media and outputs

To further scale engagement and broaden its audience, Year 3 introduced new communication formats, including the [Craeft Podcast](#), [‘Crafts’ Board Game](#), RCI Digital Contextualisation tool (both part of the [Pilot 3: Valorisation](#)), and the promotion of the [Glaze Rendering Tool](#) (part of Pilot 2: Design). These creative outputs translated complex research concepts into accessible and interactive experiences and tools, reaching audiences beyond academia and vocational training.

Communication also highlighted the “Education Pilot” in Yecla, Spain, providing concrete evidence of how the project’s digital tools were integrated into vocational craft training. By documenting the implementation process, learner feedback, and institutional collaboration, Craeft demonstrated the real-world applicability and impact of its methodologies.

This diversified communication approach reinforced the project’s adaptability and expanded its reach across educational, professional, and public spheres. It also underscored Craeft’s commitment to ensuring that research outcomes are not confined to reports but are actively embedded in practice, fostering engagement, knowledge transfer, and sustainable impact within the craft community.

7.2.3 CRAFTOUR

At the end of Craeft’s second year, the communication strategy was significantly enriched by the strong influence of the policy and advocacy voice within the project, exemplified through the CRAFTOUR Initiative. The launch of CRAFTOUR marked a major milestone in Craeft’s communication efforts. Bringing together 75 organisations from 21 member states and 6 EU-funded — Colour4Crafts, Track4Crafts, Hephaestus, Culturality, MOSAIC, and Craeft as coordinator — the initiative aimed to amplify the collective impact of these projects and strengthen synergies within the European craft sector. Coordinated by Mad’in Europe, CRAFTOUR enhanced the visibility of each participating project and fostered cross-disciplinary collaboration.



D7.1 Communication Plan and Activities



A key moment for the initiative was its official launch at the Salon International du Patrimoine Culturel (October 2024, Paris), one of the most significant European events dedicated to cultural heritage and crafts. This event served as a strategic platform for raising awareness, connecting with stakeholders, and increasing the visibility of both Craeft and the broader network of EU-funded projects. By presenting at Salon International du Patrimoine Culturel, CRAFTOUR positioned itself within an international dialogue on craft valorisation, bridging tradition with innovation.

The SPIC not only provided a stage for CRAFTOUR's launch but also acted as a key hub for communication and visibility for all participating EU-funded projects. By leveraging this international gathering of experts, institutions, and craft professionals, Craeft and its partners reinforced the importance of European collaboration in preserving, innovating, and transmitting craft knowledge. The event enabled meaningful exchanges, fostered new partnerships, and strengthened the collective mission of sustaining traditional crafts in a rapidly evolving world.

To ensure effective communication across diverse audiences, at this specific occasion, Craeft developed a bilingual communication strategy in English and French—essential for engaging both European and French-speaking craft professionals, policymakers, and the general public. This approach was reflected in:

- Bilingual press releases distributed across European and French media outlets to maximise outreach.
- Dual-language social media campaigns tailored to resonate with different audiences.
- Invitations, email banners, and promotional materials available in both languages to facilitate engagement before and during the event.
- On-site presentations and discussions in English and French, ensuring inclusivity and accessibility for all participants.

To create a strong and recognisable presence, distinct from Craeft yet aligned with its values, Mad'in Europe developed a unique visual identity for CRAFTOUR. This branding ensured coherence across all communication channels and materials, including:

- A distinctive logo and visual theme, ensuring consistency in promotional content.
- Branded banners and signage
- Customised templates for presentations that reinforced project identity
- [CRAFTOUR website](#)

Through CRAFTOUR, Craeft, and other cluster projects strengthened its advocacy and policy voice, while simultaneously establishing a collaborative and recognisable platform for EU-funded craft projects to engage stakeholders, policymakers, and the broader public.



Figure 9. CRAFTOUR logo.

CRAFTOUR logo is envisioned as a stamp-like mark—a symbol of authenticity, craftsmanship, and the tangible impact of the initiative. Inspired by the way artisans mark their work, the logo embodies the idea that each project within CRAFTOUR leaves an imprint on the craft sector, much like a maker’s stamp on a handmade object. The visual design reinforces the themes of identity, quality, and collaboration, highlighting the CRAFTOUR’s role in shaping the future of European crafts.

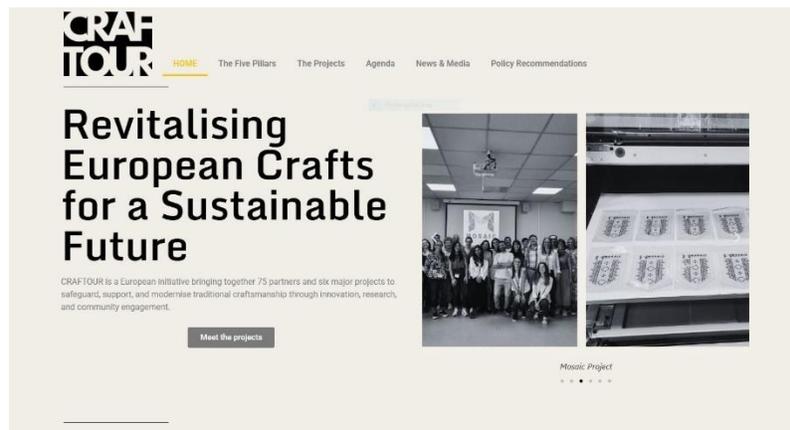


Figure 10. CRAFTOUR homepage.



Figure 11. CRAFTOUR poster 841x594mm for print.

The communication kit made for the CRAFTOUR Conference at SPIC can be accessed [here](#).



Figure 12. Figure 9. CRAFTOUR Invitation to the Conference at SPIC.



D7.1 Communication Plan and Activities



Highlights of the CRAFTOUR Conference at SPIC can be seen [here](#), while the video that was made to introduce the CRAFTOUR to the audience can be accessed [here](#).

After the successful kick-off at SPIC, CRAFTOUR built on this initial momentum by formalising its thematic working groups, transforming high-level discussions into tangible policy outputs. This strategic step moved the initiative from visibility to velocity, ensuring that the attention and engagement generated at the Salon International du Patrimoine Culturel in Paris were channelled into a year-long, structured collaborative workflow.

Over the course of this year-long collaboration, CRAFTOUR achieved significant results, supported by targeted outreach campaigns that combined direct invitations to experts and stakeholders with social media promotion and dedicated content updates on the CRAFTOUR website. These efforts maximised engagement and ensured that key audiences were informed and actively involved in the initiative's progress.

Concrete actions included:

- Policy Round Table, Brussels, 10 December 2025 — European Commission
- CRAFTOUR Scientific Conference, Antwerp, 29 January 2026 — University of Antwerp
- CRAFTOUR General Conference, Brussels, 30 January 2026 — European Parliament

These events marked key milestones in consolidating CRAFTOUR's impact, translating collaborative discussions into actionable policy recommendations, and reinforcing the initiative's role as a platform for evidence-based, bottom-up policy development in the European craft sector.

Press release for these three actions, as well as the photos for media usage, are available [here](#).

CRAFTOUR Full Recommendations Document can be accessed [here](#).

Each of the CRAFTOUR conferences had its dedicated page on the CRAFTOUR website, featuring the timetable, speakers, and their short biographies.



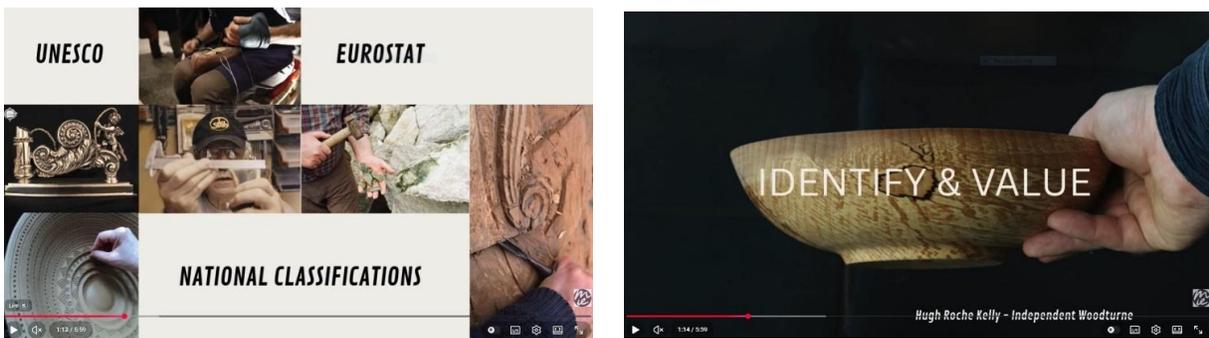
Figure 13. Left: CRAFTOUR Scientific Conference website page, featuring speakers. [Access the page here](#). Right: CRAFTOUR General Conference, Brussels, 30 January 2026 — European Parliament web page. [Access the page here](#).

[Press kit for both Conferences was made and available here](#) on the CRAFTOUR website for usage, as well as press contacts. Among the press releases, key visuals for social media, and email banners, an invitation for the CRAFTOUR General Conference (Brussels, 30 January 2026 — European Parliament) was also circulated via email to Members of the European Parliament, European Commission representatives, and other directly invited experts.



Figure 14. CRAFTOUR General Conference, Brussels, 30 January 2026 — European Parliament Invitation.

To further communicate the CRAFTOUR Policy Recommendations, Mad'in Europe (MDE) translated the recommendations into two visually engaging videos. The first video covered [Policy Recommendations - Part 1 - Understanding crafts & Empowering skills transmission](#), while the second addressed [Part 2 - Safeguarding authenticity & Viable business models](#). These videos were presented during the General Conference at the European Parliament, providing a clear and accessible overview of the policy proposals to participants. Beyond the event, the videos have been actively used as outreach tools, helping to convey the recommendations to a wider audience across social media, institutional networks, and public platforms. By transforming complex policy content into a visually compelling format, MDE ensured that the recommendations are not only understandable but also engaging, supporting broader dissemination and impact across stakeholders, practitioners, and the general public.



<https://youtu.be/N5MsF5DbfVg>

<https://youtu.be/VmExFD81JsA>

Figure 15. CRAFTOUR Videos: Policy Recommendations - Part 1 - Understanding crafts & Empowering skills transmission, and Policy Recommendations - Part 2 - Safeguarding authenticity & Viable business models.

The full recording of the CRAFTOUR General Conference at the European Parliament is available on YouTube. To make it more accessible and easier to navigate, detailed timestamps referring to specific sections of the recording have been provided in the video comments. In addition to the recording, a [summary report of the conference](#) was also made available, offering a concise overview of the discussions, outcomes, and key recommendations.



Figure 16. CRAFTOUR General Conference at the European Parliament Video recording. <https://youtu.be/ok7ewn5kEqU>

7.4. Channel selection, reach, and scheduling

Throughout the three-year project duration, the themes identified in the previous sections were disseminated across the diverse communication channels outlined in Section 4. The selection of channels was strategically aligned with the nature of each message and the characteristics of the intended target audience, ensuring both relevance and impact.

To maximise outreach and engagement, content was carefully tailored to the specific strengths, formats, and user behaviours of each platform:

LinkedIn functioned as the primary hub for professional engagement and institutional visibility. It was used to communicate high-level research findings, policy-relevant insights, project milestones, funding opportunities, and collaborations with international experts. The platform proved particularly effective for networking, stakeholder engagement, and advocacy within the cultural heritage, research, and policy-making communities. Posts were structured to emphasise credibility, innovation, and long-term impact.

Instagram was strategically utilised for high-impact visual storytelling. The focus was placed on short-form captions accompanied by strong visual content, highlighting the aesthetics of craft gestures, behind-the-scenes processes, fieldwork documentation, and workshop environments. To enhance accessibility and



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conversion, Linktree was implemented as a “link-in-bio” landing page. This enabled followers to navigate directly from Instagram posts, stories, and highlights to specific project deliverables, publications, events, COMMUNITY or the CRAFTOUR website, thereby strengthening the connection between visual engagement and substantive outputs.

During the first two years of the project, Facebook served as a platform for longer-form storytelling, including detailed explanations of activities, reports, and event summaries. However, in response to declining organic engagement and shifting demographic trends, the strategy was optimised in Year 3. Content was streamlined and aligned more closely with Instagram formats to just maintain a presence for established audiences who continued to rely on the platform for updates.

YouTube functioned as the project’s digital archive and long-term knowledge repository. It hosted gesture recordings, 3D renderings, digital simulators, event recordings, and cinematic teasers. By centralising audiovisual outputs, the platform ensured that the project’s technical and methodological innovations remained accessible to researchers, practitioners, educators, and the wider public. Its archival function also supported transparency, knowledge transfer, and future reuse of project materials beyond the project’s formal duration.

The main purpose of the newsletters was to provide updates on ongoing project activities, share achieved results, and offer more detailed insights into the work carried out with Craeft. They served as an engaging entry point, using concise and compelling teaser text to encourage readers to explore longer, more detailed content available on the Craeft website. Additionally, the newsletters were designed as a navigational hub, with clickable buttons and linked words guiding readers through the broader range of resources and information. Functioning as the main “tree of links,” they connected the audience to in-depth articles, project outputs, and supplementary materials, fostering greater engagement, accessibility, and exploration of Craeft’s activities and achievements.

The table lists all the topics covered by the Craeft Newsletters.

No.	Title	Topic	Link
1	Welcome to Craeft: care, judgement, dexterity	Introducing the project to the audience. What Craeft is about, main outcomes, partners' testimonials, etc.	Link
2	Glimpse into Craeft Crafts	More about specific Craeft crafts - Limoges porcelain, Yecla woodcarving, Glass making, Tinos marbelcarving, traditional Cretan tapestry and pottery, Ioannina silversmithing and Aubusson tapestry.	Link
3	Explore the World of Craeft: Unveiling the Arts of Cretan Textile and Pottery	Focus on specific crafts - Cretan textile and pottery.	Link
4	Flashback to the Week at Cerfav, European Centre for Research and Training in Glass Arts	Insights into the first Craeft Ethnographic Protocol application, recording session at Cerfav and facts about glass crafts.	Link



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5	Craeft Crafts and their Connections to the Territories	Focus on the link between crafts and territories.	Link
6	Craeft Moments of 2023	Achievement of 2023, a flashback of what we did in 2023.	Link
7	Tinos' Timeless Marble Craftsmanship	Focus on specific crafts - Tinos marble carving.	Link
8	LIMOGES, the cradle of European porcelain	Focus on specific crafts - Limoges porcelain.	Link
9	YECLA, Spain: Where Artistry, Tradition, and Craftsmanship Unite	Focus on specific crafts - Yecla woodcarving.	Link
10	The Art of Silversmithing in Ioannina, Greece	Focus on specific crafts - Silversmithing in Ioannina.	Link
11	"Cyber Crafting": Intriguing Reactions and Self-Discovery	Experience and insights gathered from craft practitioners who applied the Craeft Ethnographic Protocol. This included detailed feedback and reflections on the recording sessions, use of head-mounted cameras and sensory bodysuits, as well as the verbalisation of gestures through video elicitation afterwards.	Link
12	Digital Tools for Craft Education - Testing VR Studios and E-Learning Platforms at CERFAV Glass School	Feedback on the application of VR and E-Learning Platforms among the students.	Link
13	Invitation to the First Conference of the CRAFTOUR at Salon du Patrimoine in Paris – October 25th, 2024	CRAFTOUR Invitation.	Link
14	The CRAFTOUR Initiative for the revitalisation of crafts is launched!	CRAFTOUR launch follow-up.	Link
15	The Craft Behind Your Holiday Wine: Discover Barrel Making	Holiday edition featuring the storytelling of barrel making.	Link
16	Highlights for 2025	Looking back to 2025.	Deleted accidentally
17	Craeft Community Portal is now Live!	Craft Community announcement.	Link
18	Dialogue Between Crafts and Design	Exploring the topic of crafts and design, including a focus on the Design pilot and	Link

		examples of such collaborations from the field.	
19	Insights from the Bornholm Symposium	Providing an overview of the intriguing discussion during the Symposium. CRAFTOUR development insights.	Link
20	The Voice of Crafts at Folkemødet, Denmark's Democracy Festival	Insights from the Folkemødet speech on crafts.	Link
21	What's new in the Craeft Community Portal? Join us!	Sharing teaser insights from the Craeft Community to boost engagement.	Link
22	Digital Tools: A Threat or Craft Ally?	Discussion, reflections and insights on the application of digital tools in the crafts sector, focusing on the tools developed by Craeft and highlighting the main technological outcomes of the project.	Link
23	CRAFTOUR: Artisan in Focus	Reflection on the CRAFTOUR Policy recommendations with the EC. Announcement of the next steps - Conferences.	Link
24	CRAFTOUR: Artisan in Focus	CRAFTOUR Conferences Invitation.	Link

To maintain consistent visibility, the following schedule was implemented most of the time:

Channel	Frequency	Primary Objective
<i>Instagram / Facebook</i>	2 posts per week	Raising awareness of the general public through visually engaging content. Community building.
<i>Instagram Stories</i>	3–5 per week	Post updates, resharing relevant and interesting content, and driving traffic via "link stickers."
<i>LinkedIn</i>	1–2 posts per week	Professional networking and ICH, CH relevant news.
<i>YouTube</i>	Per milestone	Archiving gesture recording sessions and technological demos.
<i>Newsletter</i>	Monthly	Teasing website content and driving traffic to deep-dive into the content offered as a glimpse in the newsletter.

Engagement-based scheduling: Monthly newsletters were issued as "teasers" to drive traffic to the main website. To optimise resource allocation, the newsletter was typically suspended during July and August, accounting for lower professional opening rates during the European summer holiday period.



Cross-pollination: A proactive and consistent resharing strategy was implemented across LinkedIn and Instagram to strengthen network effects and foster cross-sector visibility. By amplifying content published by consortium partners, the CRAFTOUR partners, and leading ICH and CH organisations such as Europa Nostra, European Crafts Alliance, and UNESCO, Craeft reinforced strategic alliances while positioning itself within broader European and international heritage conversations. This approach stimulated reciprocal engagement, encouraged content co-creation, and expanded the project’s visibility into new but highly relevant professional networks. Beyond increasing reach, the resharing strategy contributed to credibility-building, alignment with sector leaders, and the consolidation of a collaborative digital ecosystem around craft, heritage, and innovation.

7.5 Experimentation with digital tools

To push the boundaries of traditional project communication, Craeft conducted several experimental cases by using the emerging digital platforms and Artificial Intelligence. These experiments aimed to test new formats for inclusivity, accessibility, and high-tech engagement.

7.5.1 Live Twitch

During the initial implementation of the Craeft Ethnographic Protocol at the CERFAV (Centre Européen de Recherches et de Formation aux Arts Verriers) Glass School, the consortium piloted Twitch as a tool for live, interactive dissemination.

The twitch was moderated by Madina Benvenuti (MDE) and featured an in-depth discussion with Arnaud Dubois (CNAM), Sotiris Manitsaris (Mines Paris), and Xenophon Zabulis (FORTH). The format combined real-time dialogue, audience interaction, and expert reflection on the implementation of the Ethnographic Protocol in a craft education context.

The stream reached 22 live views and 289 views on the recording, demonstrating that real-time digital platforms can effectively bridge the gap between complex research methodologies and digitally native audiences. The recording remains available as a permanent asset within the project’s video archive, contributing to long-term knowledge accessibility and transparency. The video is available [here](#).

7.5.2 AI video generation for educational contexts

FORTH explored the use of Generative AI for the creation of visual content addressing complex heritage-related topics. Internal pilots demonstrated strong educational value, particularly in visualising abstract concepts, workflows, and research methodologies that are otherwise difficult to communicate. However, after internal evaluation, the consortium decided not to release these AI-generated videos publicly. While the technical accuracy was satisfactory, the aesthetic quality did not yet meet the high standards established by the project’s human-produced videos. Nevertheless, this experimentation provided critical insights into both the limitations and potential of AI in heritage storytelling, educational media production, and knowledge transfer.

7.5.3 AI voice over for accessibility



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Craeft successfully made use of AI voice-over tools to address language barriers within the craft sector, where knowledge is often embedded in local dialects or regional languages.

AI voice synthesis technology was used to translate Craeft podcasts from French into English. This pilot demonstrated that AI can cost-effectively internationalise local craft knowledge, making specialised content accessible to a broader European audience without compromising clarity. The English version of AI-generated voices of the Craeft Podcast is [available here](#), while the original (in French) can be [accessed here](#).

During the CRAFTOUR General Conference at the European Parliament, AI-generated voice narration was used in the policy recommendation videos. The technology ensured consistent pacing, clear pronunciation, and a professional tonal delivery. Combined with highly engaging visual storytelling, it strengthened the clarity and impact of the message, effectively communicating complex policy data while conveying the urgency of implementing the recommendations.

8. Impact

Craeft has demonstrated exceptional growth and engagement across its lifecycle, validating the effectiveness of the Communication strategy in reaching a multifaceted audience. The impact of these activities is both qualitative and quantitative.

Communication efforts successfully reached approximately 10,000 citizens, individuals, across Europe, supported by a total of 1,486 posts, 4,323 followers/subscribers, and 4,895 interactions (excluding views), alongside 153,680 YouTube views.

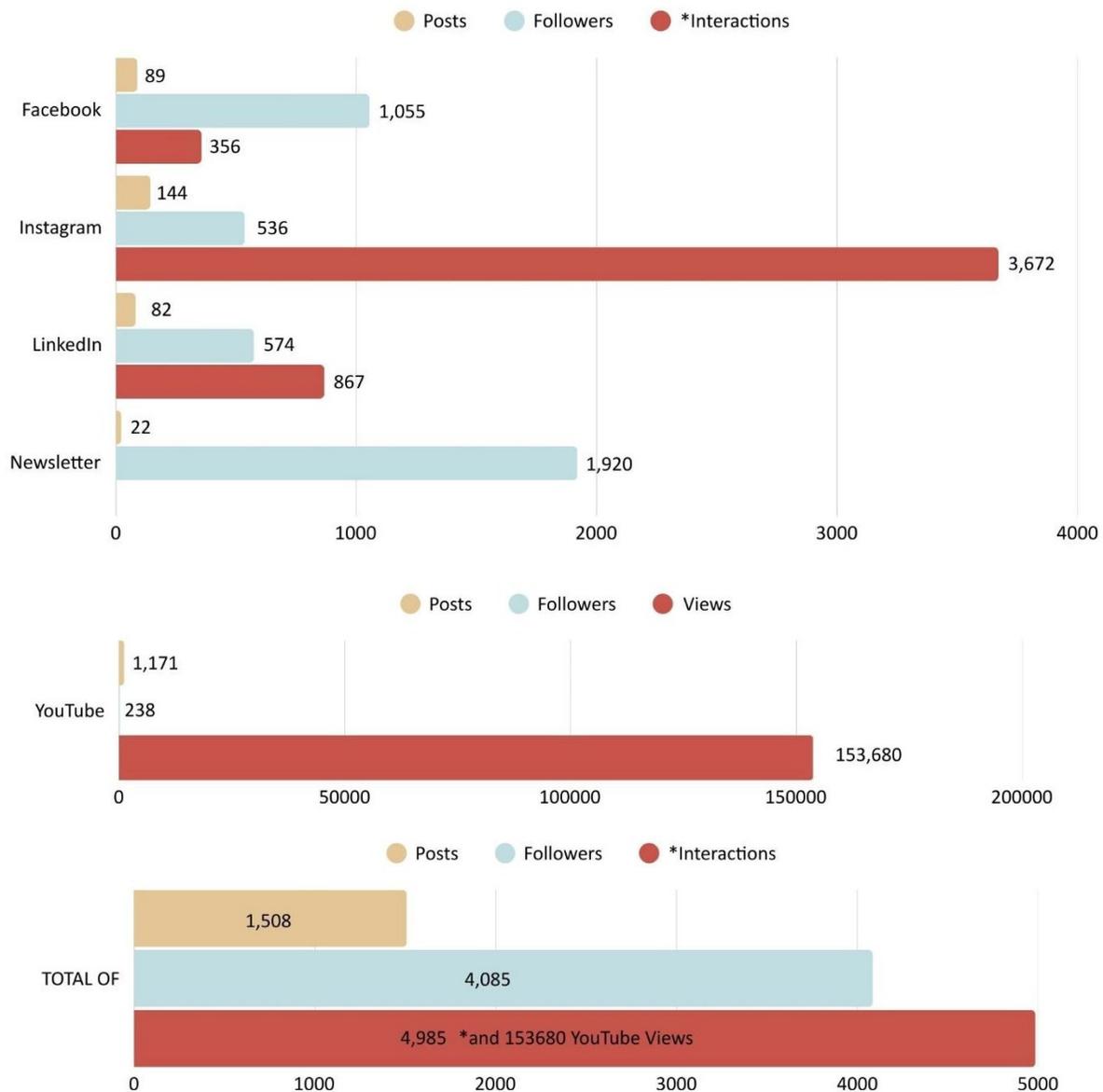


Figure 17. Graphics of Craeft social media and newsletter impact and achievements.



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Figure 15. Graphics of Craeft social media and newsletter impact and achievements.

A significant achievement was the doubling of the newsletter subscriber base, which grew from 832 at the end of Year1 to a final total of 1,920 subscribers over the following two years of the project. Remarkably, this growth was accompanied by a robust average open rate of 22.2% and a 2.1% click-through rate, signifying decent engagement and continued professional relevance among subscribers.

In addition to the Craeft Newsletter reach, MDE shared the most important Craeft milestones with its network through its newsletter, reaching 16,680 recipients in four languages (English, French, Italian, and Spanish), thereby ensuring even wider audience engagement.

CRAFTOUR campaign(s) generated significant quantitative and qualitative impact on Craeft’s overall communication reach. Following the launch campaign in September 2025, the Craeft Instagram account recorded 1,904 visits within 30 days, representing a 4.58-fold increase compared to the previous 90-day period. This sharp rise marked the beginning of a continued upward trend aligned with the broader Craeft communication strategy.

Each major CRAFTOUR communication peak contributed to strengthening Craeft’s visibility. These included the launch campaign before the SPIC Conference, the post-event follow-up campaign, communication surrounding the Bornholm Symposium attendance, the CRAFTOUR campaign promoting the Policy Recommendation presented to the European Commission on 10 December 2025, and the final campaign dedicated to promoting the CRAFTOUR conferences – CRAFTOUR Scientific and General Conference. All of these coordinated actions clearly demonstrate a measurable increase in Craeft’s reach, follower growth, and audience interaction.

Additionally, four of the five top-performing social media posts across Craeft’s channels were directly related to CRAFTOUR, further confirming the campaign’s strong resonance with its target audiences. While Instagram delivered the highest engagement levels, growth was evident across all platforms, indicating consistent cross-channel visibility and effective content alignment.

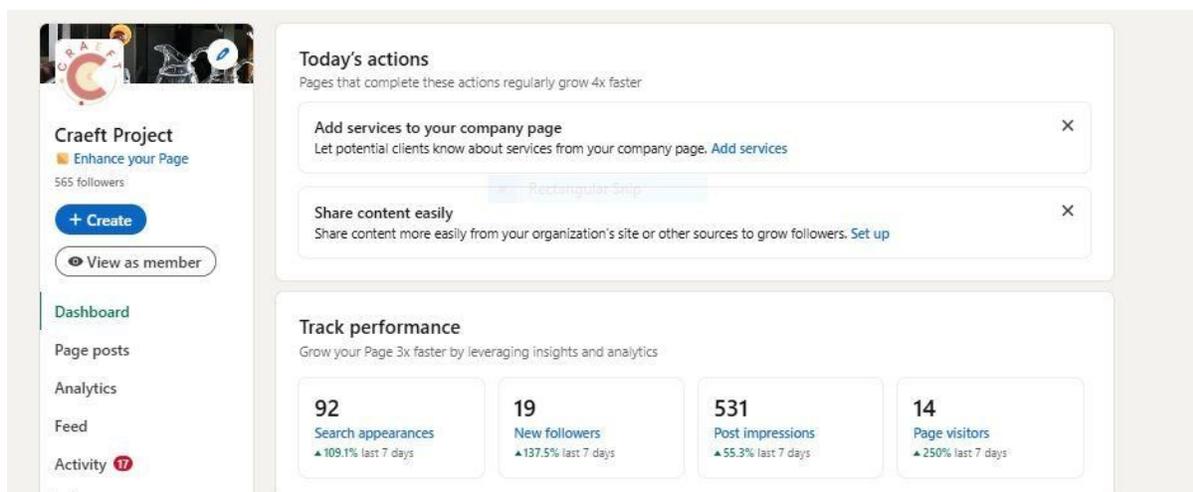


Figure 18. Track performance - Craeft LinkedIn.

As illustrated in Figure 16 (Track Performance - Craeft LinkedIn), audience growth was particularly evident during the week of the major CRAFTOUR conference activities (26 January – 2 February 2026). The performance metrics demonstrate a clear increase in visibility, search appearances, follower growth, and overall engagement on LinkedIn during this intensive campaign period. The same trend of high growth was observed on Instagram, confirming the effectiveness of synchronised, cross-project communication efforts.

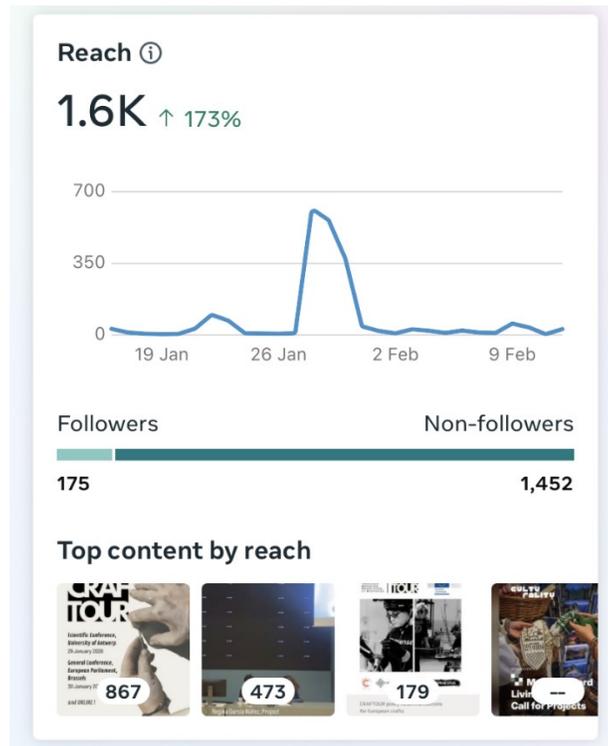


Figure 19. Reach performance - Craeft Instagram.

Conference participation figures further reinforce this impact. The CRAFTOUR General Conference at the European Parliament attracted 100 participants in person and 150 online, demonstrating strong hybrid engagement. While the Scientific Conference at the University of Antwerp welcomed 80 participants onsite and 152 online, confirming substantial interest from both professional and academic communities. These figures reflect not only strong outreach but also the relevance of the topics addressed.

Beyond numerical growth and the quantitative impact, one of the key achievements of the CRAFTOUR initiative was the expansion of communication reach through strategic stakeholder support. Several prominent organisations played a crucial role in amplifying visibility and strengthening professional engagement. Atrium Patrimoine et Restauration conducted and broadcast a video interview presenting the project’s objectives and impact, contributing to wider public understanding. ECA and INTBAU Network supported the campaign’s dissemination, extending its reach within international heritage and craft networks. In addition, Ateliers d'Art de France hosted the launch event during the conference, providing a high-level platform for discussion, networking, and sectoral positioning, while FFIGIA made reshares and promotions of CRAFTOUR Conferences on LinkedIn.



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Overall, the campaign highlights the effectiveness of joint communication efforts and collective promotion in achieving greater visibility, stakeholder engagement, and optimised implementation of EU-funded initiatives. The combination of measurable digital growth, strong institutional backing, and active professional participation significantly strengthened Craeft's presence within the European craft and built heritage sector.

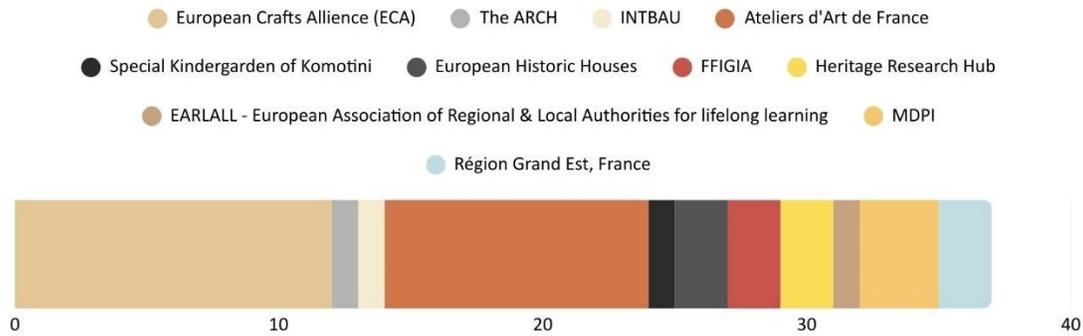


Figure 20. Chart showing third-party reporting and external coverage of Craeft.

9 Recommendations

Based on the results of Craeft’s communication activities, several strategic recommendations can be identified to enhance the visibility, engagement, and long-term impact of EU-funded projects.

9.1 Reusing existing social media channels

On 5 October, Craeft took over the Instagram account previously managed by its predecessor project, Mingei. The transition was communicated transparently, clearly explaining the interconnection between the two projects and their thematic continuity. The takeover was presented openly to the existing audience, allowing followers to decide whether to continue engaging with the new project or to unfollow.

By activating a pre-existing follower base, Craeft significantly increased its visibility and reached a highly targeted professional audience within the craft and cultural heritage sector.

EU-funded projects are encouraged to explore similar takeover opportunities in collaboration with partner organisations or relevant sectoral platforms. This approach helps to overcome the “cold start” challenge typically faced by newly launched projects and ensures immediate exposure to established communities.

However, when transitioning between projects during such takeovers, it is essential to clearly communicate the purpose, context, and added value of the shift. In Craeft’s case, this was achieved through a structured narrative that explained the rationale behind the takeover and its relevance, thereby ensuring transparency and continuity for followers. Clear framing is crucial for maintaining credibility while maximising communication impact.

9.2 Strengthening one's own communication channels

Craeft achieved viable growth in its newsletter subscriber base, increasing from 832 subscribers at the end of Year 1 to a final total of 1,920 subscribers over the following two years of the project. This growth was accompanied by strong engagement indicators, including an average open rate of 22.2% and a click-through rate of 2.1%. These figures demonstrate that curated, high-quality content continues to hold strong value within professional communities.

EU-funded projects should prioritise the development of owned communication channels such as newsletters. Unlike social media platforms, newsletters allow direct and sustained contact with stakeholders. Regular monitoring of engagement metrics is essential to ensure continued relevance and to refine content strategies accordingly.

9.3 Exploring new communication channels

Craeft embraced innovative outreach methods, including live streaming via Twitch and dissemination through YouTube, successfully attracting new and younger audiences. These experimental approaches



demonstrated that emerging digital platforms can effectively humanise complex research topics and broaden outreach beyond traditional professional circles.

EU-funded projects should consider integrating live broadcasts, recorded sessions, and immersive video formats into their communication strategies.

9.4 Craeft’s most important recommendation: maximising impact through joint campaigns

The success of the CRAFTOUR campaign highlighted the value of coordinated, cross-project communication efforts. Joint campaigns enable projects to pool resources, combine audiences, and present a unified narrative, particularly when addressing policymakers or high-level stakeholders.

Collaborative communication and dissemination strengthen visibility while optimising the use of EU funds. Projects should actively seek opportunities for cross-project alignment, especially when thematic overlaps exist.

9.5 Ensuring Cross-Platform Communication

Craeft’s communication success was evident across multiple platforms. While Instagram recorded the highest engagement, consistent growth was also observed on LinkedIn, YouTube, and other channels, highlighting the value of a structured cross-platform strategy. That said, Facebook showed declining engagement and, in Craeft’s case, was not considered a successful channel.

Based on our experience, we encourage EU-funded projects to tailor content to the strengths of each platform—maintaining a professional communication tone on LinkedIn, relying on strong visual storytelling on Instagram, and using video platforms for deeper engagement, while ensuring message consistency across all channels.

9.6 Engaging strategic stakeholders to amplify visibility

Strategic stakeholder involvement was key to expanding Craeft’s reach. EU-funded projects should actively collaborate with recognised organisations and networks within their sector to enhance credibility and broaden outreach. Endorsements and external validation play a significant role in strengthening a project’s positioning on a wider scale.



Annex A

A.1 Communication activities report

As explained in Section 6.1. Reporting, Craeft partners must complete the Communication Spreadsheet every three months. Below is a table listing communication activities during the project duration. The table is separated in Year 1,2 and 3. The details in the table include the following: partner name, date, channel, target audience, link and reach.

Report of communication activities in Year 1

PARTNER	DATE	CHANNEL	TARGET AUDIENCE	LINK and REACHED AUDIENCE
MDE	31/03/2023	Conference	The international audience, both professionals from the crafts sector and the general public through the online video.	Link Minute 2.41.13 404 views online + live participants in Dresden
MDE	19/04/2023	Newsletter	All MDE Newsletter subscribers (craft professionals, crafts and heritage organisations and associations, general public, etc.)	Link Sent to 16.683 emails in 4 languages (English, French, Italian and Spanish)
MDE	19/04/2023	YouTube video on the MDE channel	General public	Link Views: 53 Likes: 1
MDE	16/04/2023	World Creativity and Innovation Week	General public	Link
MDE	21/04/2023	Post on Instagram	Followers and the general public	Link Accounts reached: 240 Likes: 21
MDE	20/04/2023	Facebook	Followers and the general public	Link Accounts reached: 241 Likes:7



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Cerfav	28.03 - 28.04 - 20.06 - 21.06.2023.	"Discovery of XR technologies" course	First-year apprentices	Photos from the event Approximately 30 apprentices in 4 groups)
Cerfav	20.03.2023.	Live Twitch, online	Participants	537
Cerfav	01-02.04.2023.	Event - European Craft Days 2023	General public	Photos from the event
CETEM	11/04/2023	Public regional radio	General public	Link Potential audience 1,5 million
CETEM	11/04/2023	Tweet	Followers and the general public	Link 141 views
CETEM	09/03/2023	Tweet	Followers and the general public	Link 150 views
CETEM	09/23/2023	Facebook	Followers and the general public	Link 761 views
CETEM	09/23/2023	LinkedIn	Followers and the general public	Link 305 views
CETEM	09/23/2023	Instagram	Followers and the general public	Link 236 views
CETEM	18/04/2023	Newsletter	Followers and the general public	Link 46 views
CETEM	23/03/2023	Public local radio	General public	Link Potential audience: 5.000
CETEM	02/02/2023	CETEM web	General public	Link
CETEM	09/03/2023	CETEM web	General public	Link
Khora	10/03/2023	LinkedIn	Followers and the general public	Link Impressions: 7000; Likes: 94; Comments: 14; Reposts: 2
FORTH	27/04/2023	EC Website	International, general public	Link
PIOP	31/05/2023	PIOP website	International, general public	Link
FORTH	16/07/2023	On-site presentation	General public	Link : About 5000 people attended the 3-day event. The audience for the talk was about 300 people.
Craeft (MDE)	14/06/2023	Craeft Facebook	General public	Link
Craeft (MDE)	13/06/2023	Craeft Facebook	General public	Link Likes: 2 Shares: 1
Craeft (MDE)	13/06/2023	Craeft Facebook	General public	Link Impressions: 78



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Craeft (MDE)	12/6/2023	Craeft YouTube	General public	Link Views: 79 Comment: 1
Craeft (MDE)	12/6/2023	Craeft YouTube	General public	Link Views: 33 Comment: 1
MDE	19/07/2023	Newsletter	All MDE Newsletter subscribers (craft professionals, crafts and heritage organisations and associations, general public, etc.)	Link Sent to 16.692 emails in 4 languages (English, French, Italian and Spanish)
Craeft (MDE)	15/06/2023	Craeft Newsletter I	All Craeft Newsletter subscribers	Link Sent to 821 emails, 28.6% opened, 4.8% clicked
Craeft (MDE)	19/07/2023	Craeft Newsletter II	All Craeft Newsletter subscribers	Link Sent to 765 emails, 24.7% opened, 5.6% clicked
Craeft (MDE)	3/8/2023	Craeft Facebook	General public	Link Likes: 5 Impressions: 68
Craeft (MDE)	7/8/2023	Craeft Facebook	General public	Link Likes: 2 Shares: 1 Comment: 1
Craeft (MDE)	7/8/2023	Craeft Facebook	General public	Link Likes: 4 Impressions: 66 Links clicked: 4
Craeft (MDE)	3/8/2023	LinkedIn	General public	Link Impressions: 176 Clicks: 7 Repost: 1
MDE	3/8/2023	MDE LinkedIn	General public	Link Impressions: 76 Likes: 2
CETEM	10.07.2023	Facebook	Followers and the general public	Link 311 views
CETEM	10.07.2023	Tweet	Followers and the general public	Link 181 views
CETEM	08.08.2023	Tweet	Followers and the general public	Link 64 views
CETEM	08.08.2023	Facebook	Followers and the general public	Link 85 views
CETEM	08.08.2023	CETEM web	Followers and the general public	Link
Craeft (MDE)	8/9/2023	Craeft Facebook Reel	General public	Link Post reach: 312 Likes: 6 Shares: 3
Craeft (MDE)	12/9/2023	Craeft Facebook Post	General public	Link Post reach: 324 Likes: 7 Shares: 3
Craeft (FORTH)	16/09/2023	Craeft Facebook Post (reshare of MDE post)	General public	Link Likes: 1 Shares: 1
Craeft (FORTH)	16/09/2023	Craeft Facebook Post (reshare of Musée des Arts et Métiers post)	General public	Link Likes: 1 Shares: 1



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Craeft (MDE)	22/09/2023	Craeft Facebook Reel	General public	Link Post reach: 83 Likes: 1 Shares: 0
Cerfav and MDE	27/09/2023	Live Twitch, online	General public	Link Live stream: 22 Online(after): 289
MDE	19/09/2023	Instagram Reel	General public	Link Reached: 512 Likes: 15
MDE and Cerfav	6/9/2023	Instagram Post in collaboration with Cerfav	General public	Link Reached: 430 Likes: 26 Comments: 2 Shares: 2
MDE	22/09/2023 - 27/09/2023	Instagram Stories sequences	General public	Link Approximately 50 views per story
MDE	18/09/2023	LinkedIn	General public	Link Impressions: 128 Likes: 11 Shares: 3
Craeft (MDE)	7/9/2023	LinkedIn	General public	Link Impressions: 119 Likes: 10 Shares: 4
Craeft (MDE)	8/9/2023	LinkedIn	General public	Link Impressions: 70 Likes: 2 Shares: 0
Craeft (MDE)	20/09/2023	Craeft Newsletter III	All Craeft Newsletter subscribers	Link Sent to 759 emails, 24.0% opened, 4.7% clicked
MDE	15/09/2023	Newsletter	All MDE Newsletter subscribers (craft professionals, crafts and heritage organisations and associations, general public, etc.)	Link Sent to 16.642 emails in 4 languages (English, French, Italian and Spanish)
MDE	5/10/2023	Email	Direct email to WCC (World Crafts Council Europe) and Tracks4Crafts project	2 emails
Craeft (MDE)	5/10/2023	Instagram Reel + follow-up story	General public	Link Plays: 794 Likes:12 Shares: 5
Craeft (MDE)	5/10/2023	LinkedIn reshare of Cerfav	General public	Link Impressions: 45 Likes: 6
Craeft (MDE)	5/10/2023	Facebook post	General public	Reached: 81 Likes: 5 Shares: 1
MDE	5/10/2023	LinkedIn reshare of Cerfav post	General public	Link Impressions: 68 Likes: 7
Craeft	2/10/2023	YouTube	General public	Link Views: 208 Comments: 1
FORTH	11/10/2023	Online Workshop & YouTube	General public	Link Workshop 200. YouTube 1500 subscribers



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Craeft (MDE)	26/10/2023	Craeft Newsletter IV	All Craeft Newsletter subscribers	Link Sent to 808 emails, 23.1% % opened, 3.5% % clicked
MDE	6/11/2023	Newsletter	All MDE Newsletter subscribers (craft professionals, crafts and heritage organisations and associations, general public, etc.)	Link Sent to 16.662 emails in 4 languages (English, French, Italian and Spanish)
Craeft (MDE)	10/10/2023	Instagram Post + follow-up story	General public	Link Accounts reached: 85 Likes:10 Comment: 1
Craeft (MDE)	12/10/2023	Instagram Reel + follow-up story	General public	Link Plays: 744 Likes:34 Saves: 2 Comments: 1
Craeft (MDE)	17/10/2023	Instagram Post + follow-up story	General public	Link Accounts reached: 114 Likes:8
Craeft (MDE)	19/10/2023	Instagram Reel + follow-up story	General public	Link Plays: 1167 Likes:20 Saves: 1
Craeft (MDE)	24/10/2023	Instagram Post + follow-up story	General public	Link Accounts reached: 56 Likes:2
Craeft (MDE)	27/10/2023	Instagram Reel + follow-up story	General public	Link Plays: 238 Likes:4
Craeft (MDE)	31/10/2023	Instagram Reel in collaboration with Cerfav	General public	Link Plays: 730 Likes:16
Craeft (MDE)	9/11/2023	Instagram Post + follow-up story	General public	Link Accounts reached: 35 Likes:7
Craeft (MDE)	8/11/2023	Highlighted Story Instagram	General public	Link Accounts reached: 40 Link clicks: 1
Craeft (MDE)	13/10/2023	LinkedIn	General public	Link Impressions: 254 Likes: 9 Shares: 2
Craeft (MDE)	16/10/2023	LinkedIn reshare of Cerfav post	General public	Link Impressions: 136 Likes: 8 Shares: 0
Craeft (MDE)	16/10/2023	LinkedIn	General public	Link Impressions: 102 Likes: 9 Shares: 0
Craeft (MDE)	24/10/2023	LinkedIn	General public	Link Impressions: 365 Likes: 13 Shares: 1
Craeft (MDE)	30/10/2023	LinkedIn	General public	Link Impressions: 433 Likes: 14 Shares: 2



D7.1 Communication Plan and Activities



Craeft (MDE)	7/11/2023	LinkedIn	General public	Link Impressions: 879 Likes: 23 Shares: 2 Comments: 1
Craeft (MDE)	9/11/2023	LinkedIn	General public	Link Impressions: 456 Likes: 13 Shares: 2
Craeft (MDE)	13/11/2023	LinkedIn	General public	Link Impressions: 88 Likes: 6
MDE	11/10/2023	Website – news section	General public	
Craeft (MDE)	27/11/2023	Craeft Newsletter V	All Craeft Newsletter subscribers	Link Sent to 837 emails, 21.7% % opened, 2.5% % clicked
Craeft (MDE)	20/11/2023	LinkedIn	General public	Link Impressions: 277 Likes: 19 Shares: 1 Comment: 1
Craeft (FORTH)	22/11/2023	LinkedIn reposted the older post	General public	
Craeft (FORTH)	23/11/2023	LinkedIn reposted the older post	General public	
Craeft (FORTH)	24/11/2023	LinkedIn reposted the older post	General public	
Craeft (FORTH)	28/11/2023	LinkedIn reposted the older post	General public	
Craeft (MDE)	28/11/2023	LinkedIn	General public	Link Impressions: 82 Likes: 6 Shares: 3
Craeft (MDE)	9/10/2023	Facebook post	General public	Link Reached: 801 Likes: 10 Shares: 2
Craeft (MDE)	10/10/2023	Facebook post	General public	Link Reached: 360 Likes: 6 Shares: 1
Craeft (MDE)	12/10/2023	Facebook reel	General public	Link Reached: 751 Likes: 9 Shares: 2
Craeft (MDE)	17/10/2023	Facebook reel	General public	Link Reached: 138 Likes: 9 Shares: 1
Craeft (MDE)	19/10/2023	Facebook reel	General public	Link Reached: 159 Likes: 6 Shares: 3
Craeft (MDE)	24/10/2023	Facebook post	General public	Link Reached: 486 Likes: 5 Shares: 2
Craeft (MDE)	31/10/2023	Facebook post	General public	Link Reached: 211 Likes: 5 Shares: 2 Comments: 3
Craeft (MDE)	31/10/2023	Facebook reel	General public	Link Reached: 315
Craeft (MDE)	9/11/2023	Facebook post	General public	Link Reached: 328 Likes: 10 Shares: 1
Craeft (MDE)	14/11/2023	Facebook post	General public	Link Reached: 646 Likes: 6 Shares: 4
Craeft (MDE)	15/11/2023	Facebook post	General public	Link Reached: 56 Likes: 1 Shares: 1
Craeft (MDE)	16/11/2023	Facebook reel	General public	Link Reached: 407
Craeft (MDE)	21/11/2023	Facebook post	General public	Link Reached: 119 Likes: 3 Shares: 1
Craeft (MDE)	23/11/2023	Facebook post	General public	Link Reached: 568 Likes: 4 Shares: 2
Craeft (MDE)	28/11/2023	Facebook post	General public	Link Reached: 307 Likes: 4 Shares: 1 Comments: 1



D7.1 Communication Plan and Activities



Craeft (MDE)	14/11/2023	Instagram Post + follow-up story	General public	Link Accounts reached: 29 Likes: 4
Craeft (MDE)	16/11/2023	Instagram Post + follow-up story	General public	Link Accounts reached: 155 Likes:8 Saved: 1
Craeft (MDE)	21/11/2023	Instagram Post + follow-up story	General public	Link Accounts reached: 39 Likes:2
Craeft (MDE)	23/11/2023	Instagram Post + follow-up story	General public	Link Accounts reached: 70 Likes:7 Saved:1
Craeft (MDE)	28/11/2023	Instagram Post + follow-up story	General public	Link Accounts reached: 37 Likes:6
Craeft (MDE)	24/11/2023	Linktree on Instagram	General public	Link
CETEM	4/10/2023	Facebook	Followers and the general public	Link 186 views
CETEM	4/10/2023	Twitter	Followers and the general public	Link 126 views
CETEM	30/11/2023	CETEM website	Followers and the general public	Link
CETEM	30/11/2023	Twitter	Followers and the general public	Link 109 views
Craeft (MDE)	1/12/2023	Highlighted Story Instagram	General public	Link Accounts reached: 28 Link clicks: 1
CETEM	3/12/2023	Regional news: Noticias de Murcia	General public	Link
CETEM	3/12/2023	Regional news: Cartagena Diario	General public	Link
CETEM	3/12/2023	Regional news: Murcia Actualidad	General public	Link
CETEM	3/12/2023	Regional news: Murcia.com	General public	Link
CETEM	4/12/2023	Twitter	Followers and the general public	Link 74 views



D7.1 Communication Plan and Activities



CETEM	4/12/2023	Twitter	Followers and the general public	Link 102 views
CETEM	4/12/2023	National news: Europa Press	General public	Link
CETEM	4/12/2023	Regional news: Murcia Notices	General public	Link
CETEM	4/12/2023	Regional news: Murcia diario	General public	Link
CETEM	4/12/2023	Regional news: La Verdad	General public	Link
CETEM	5/12/2023	Local news: El Periódico de Yecla	General public	Link
CETEM	11/12/2023	National radio: RNE	General public	Link
Craeft (MDE)	5/12/2023	Facebook post	General public	Post reach: 77 Likes: 3 Shares: 1
Craeft (MDE)	6/12/2023	Facebook post	General public	Link Post reach: 139 Likes: 6
Craeft (MDE)	7/12/2023	Facebook post	General public	Link Post reach: 1,329 Likes: 6 Shares: 1
Craeft (MDE)	18/12/2023	Facebook post	General public	Link Post reach: 145 Likes: 5
Craeft (MDE)	19/12/2023	Facebook reel	General public	Link Post reach: 199
Craeft (MDE)	22/12/2023	Craeft Newsletter VI	All Craeft Newsletter subscribers	Link Sent to 837 emails, 28.1% % opened, 6.2% % clicked
Craeft (MDE)	3/1/2024	Facebook post	General public	Post reach: 78 Likes: 4 Share: 1
Craeft (FORTH)	3/1/2024	YouTube	General public	Link Views: 69
Craeft (FORTH)	13/01/2024	YouTube	General public	Link Views: 24
Craeft (FORTH)	23/01/2024	YouTube	General public	Link Views: 103
Craeft (MDE)	8/1/2024	Facebook reel	General public	Link Post reach: 309
Craeft (MDE)	16/01/2024	Facebook post	General public	Post reach: 229 Likes: 16 Share: 1
Craeft (MDE)	16/01/2024	Facebook post	General public	Post reach: 35 Likes: 16 Share: 1
Craeft (MDE)	4/12/2023	LinkedIn	General public	Link Impressions: 531 Likes: 18 Shares: 3
Craeft (MDE)	6/12/2023	LinkedIn	General public	Link Impressions: 385 Likes: 30 Shares: 2 Comments: 2
Craeft (MDE)	15/12/2023	LinkedIn	General public	Link Impressions: 451 Likes: 14 Shares: 2
Craeft (MDE)	22/12/2023	LinkedIn	General public	Link Impressions: 586 Likes: 16 Shares: 3 Comments: 1



D7.1 Communication Plan and Activities



Craeft (MDE)	5/1/2024	LinkedIn	General public	Link Impressions: 482 Likes: 21 Shares: 2
Craeft (MDE)	17/01/2024	LinkedIn	General public	Link Impressions: 177 Likes: 8 Shares: 2
Craeft (MDE)	6/12/2023	Instagram Reel + follow-up story	General public	Link Plays: 844 Likes:5
Craeft (MDE)	19/12/2023	Instagram Reel + follow-up story	General public	Link Plays: 166 Likes:4
Craeft (MDE)	3/1/2024	Instagram Reel + follow-up story	General public	Link Plays: 366 Likes:10
Craeft (MDE)	11/1/2024	Instagram Reel + follow-up story	General public	Link Plays: 370 Likes:4
Craeft (MDE)	18/01/2024	Instagram Reel + follow-up story	General public	Link Plays: 87 Likes:6
Craeft (MDE)	22/01/2024	Craeft Newsletter VII	All Craeft Newsletter subscribers	Link Sent to 832 emails, 35.2% % opened, 12.6% % clicked
CETEM	15/02/2024	WEB	General public	Link
CETEM	08/02/2024	Twitter	General public	Link
CETEM	15/02/2024	Twitter	General public	Link
CETEM	15/02/2024	Twitter	General public	Link
CETEM	21/02/2024	Twitter	General public	Link
CETEM	15/02/2024	Facebook	General public	Link
CETEM	08/02/2024	Facebook	General public	Link
CETEM	15/02/2024	LinkedIn	General public	Link
CETEM	08/02/2024	LinkedIn	General public	Link
CETEM	15/02/2024	Instagram	General public	Link
CETEM	08/02/2024	YouTube	General public	Link
CETEM	15/02/2024	YouTube	General public	Link

Report of communication activities in Year 2

PARTNER	DATE	CHANNEL	TARGET AUDIENCE	LINK and REACHED AUDIENCE
CETEM	06/03/2024	Twitter	General public	Link
CETEM	06/03/2024	LinkedIn	General public	Link



D7.1 Communication Plan and Activities



CETEM	30/04/2024	WEB	General public	Link
CETEM	30/04/2024	Twitter	General public	Link
CETEM	30/04/2024	Facebook	General public	Link
CETEM	30/04/2024	LinkedIn	General public	Link
CETEM	16/05/2024	Instagram	General public	Link
CETEM	14/05/2024	Instagram	General public	Link
Craeft (MDE)	26/03/2024	Instagram	General public	Link Accounts reached 58, Likes 8
Craeft (MDE)	28/03/2024	Instagram	General public	Link Accounts reached 57, Likes 5
Craeft (MDE)	02/04/2024	Instagram	General public	Link Accounts reached 431, Likes 25, Comments: 1
Craeft (MDE)	04/04/2024	Instagram	General public	Link Accounts reached 56, Likes 8
Craeft (MDE)	09/04/2024	Instagram	General public	Link Accounts reached 86, Likes 8
Craeft (MDE)	19/04/2024	Instagram	General public	Link Accounts reached 69, Likes 3
Craeft (MDE)	25/04/2024	Instagram	General public	Link Accounts reached 55, Likes 6
Craeft & CETEM	14/05/2024	Instagram reel	General public	Link Accounts reached 291, Likes 25
Craeft & CETEM	16/05/2024	Instagram	General public	Link Accounts reached 277, Likes 38
Craeft (MDE)	22/03/2024	Instagram story	General public	Link Accounts reached 47
Craeft (MDE)	28/03/2024	Instagram story	General public	Link Accounts reached 44
Craeft (MDE)	02/04/2024	Instagram story	General public	Link Accounts reached 39
Craeft (MDE)	04/04/2024	Instagram story	General public	Link Accounts reached 30
Craeft (MDE)	09/04/2024	Instagram story	General public	Link Accounts reached 43
Craeft (MDE)	17/04/2024	Instagram story	General public	Link Accounts reached 27
Craeft (MDE)	19/04/2024	Instagram story	General public	Link Accounts reached 40
Craeft (MDE)	24/04/2024	Instagram story	General public	Link Accounts reached 53
Craeft (MDE)	25/04/2024	Instagram story	General public	Link Accounts reached 52
Craeft (MDE)	07/05/2024	Instagram story	General public	Link Accounts reached 29
Craeft (MDE)	14/05/2024	Instagram story	General public	Link Accounts reached 27
Craeft (MDE)	15/05/2024	Instagram story	General public	Link Accounts reached 39
Craeft (MDE)	16/05/2024	Instagram story	General public	Link Accounts reached 43
Craeft (MDE)	22/05/2024	Instagram story	General public	Link Accounts reached 30
Craeft (MDE)	25/05/2024	Instagram story	General public	Link Accounts reached 40
Craeft (MDE)	26/03/2024	Facebook	General public	Link Post reach 371, Engagement 13
Craeft (MDE)	28/03/2024	Facebook	General public	Link Post reach 360, Engagement 10
Craeft (MDE)	03/04/2024	Facebook	General public	Link Post reach 228



D7.1 Communication Plan and Activities



Craeft (MDE)	09/04/2024	Facebook	General public	Link Post reach 145, Engagement 3
Craeft (MDE)	17/04/2024	Facebook & YouTube	General public	Link Views 201
Craeft (MDE)	07/05/2024	Facebook	General public	Link /
Craeft (MDE)	07/05/2024	Facebook	General public	Link /
Craeft (MDE)	09/05/2024	Facebook and YouTube	General public	Link Views 7
Craeft (MDE)	16/05/2024	Facebook	General public	Link Post reach 591, Engagement 26
Craeft (MDE)	21/03/2024	Craeft Newsletter VIII	Craeft subscribers	Link Received by 1935, Clicking rate 2.1%, Opening rate 20.2%
Craeft (MDE)	18/04/2024	Craeft Newsletter IX	Craeft subscribers	Link Received by 1933, Clicking rate 2.1%, Opening rate 18.2%
Craeft (MDE)	29/05/2024	Craeft Newsletter X	Craeft subscribers	Link Received by 1932, Clicking rate 1.6%, Opening rate 17.2%
Craeft (MDE)	25/03/2024	LinkedIn	General public	Link Video views: 194 Likes:17 Repost:1
Craeft (MDE)	25/03/2024	LinkedIn	General public	Link Video views: 194 Likes:17 Repost:1
Craeft (MDE)	03/04/2024	LinkedIn	General public	Link Organic impressions: 234 Likes: 3
Craeft (MDE)	05/04/2024	LinkedIn	General public	Link Organic impressions: 815 Likes: 24 Comments: 1 Reposts: 4
Craeft (MDE)	17/04/2024	LinkedIn	General public	Link Organic impressions: 322 Likes: 10
Craeft (MDE)	17/04/2024	LinkedIn	General public	Link Organic impressions: 41 Likes: 4
Craeft (MDE)	07/05/2024	LinkedIn	General public	Link Organic impressions: 249 Likes: 10 Comments: 2
MDE	08/05/2024	LinkedIn	General public	Link Organic impressions: 188 Likes: 6 Reposts: 2
Craeft (MDE)	08/05/2024	LinkedIn	General public	Link Organic impressions: 423 Likes: 16 Reposts: 5
Craeft (MDE)	08/05/2024	LinkedIn	General public	Link Organic impressions: 253 Likes: 3 Reposts: 2
Craeft (MDE)	15/05/2024	LinkedIn	General public	Link Organic impressions: 146 Likes: 7 Reposts: 1 Comment: 1
Craeft (MDE)	30/05/2024	LinkedIn	General public	Link
Craeft (MDE)	30/05/2024	Instagram post & story	General public	Link
Craeft (MDE and FORTH)	11/03/2024	Website news	General public	Link
Craeft (MDE and Cerfav)	25/03/2024	Website news	General public	Link



D7.1 Communication Plan and Activities



Craeft (MDE)	04/06/2024	Instagram post & story	General public	Link Accounts reached: 86 Likes: 10
Craeft (MDE)	06/06/2024	Instagram reel	General public	Link Accounts reached: 72 Likes: 5
Craeft (MDE)	11/06/2024	Instagram post & story	General public	Link Accounts reached: 89 Likes: 5
Craeft (MDE)	27/06/2024	Instagram reel	General public	Link Accounts reached: 111 Likes: 4
Craeft (MDE)	03/07/2024	Instagram reel	General public	Link Accounts reached: 186 Likes: 5
Craeft (MDE)	10/07/2024	Instagram reel	General public	Link Accounts reached: 64 Likes: 3 Saves: 1
Craeft (MDE) and Cerfav	15/07/2024	Collaborative Instagram reel	General public	Link Accounts reached: 898 Likes: 81 Saves: 1 Comments: 4
Craeft (MDE)	24/07/2024	Instagram post & story	General public	Link Accounts reached: 53 Likes: 4
Craeft (MDE)	30/07/2024	Instagram post & story	General public	Link Accounts reached: 58 Likes: 7 Saves: 1
Craeft (MDE)	27/08/2024	Instagram reel	General public	Link Accounts reached: 52 Likes: 1
Craeft (MDE)	29/07/2024	YouTube	General public	Link 467 views
Craeft (MDE)	29/07/2024	YouTube	General public	Link 66 views
Craeft (MDE)	12/06/2024	Facebook	General public	Link Post impressions: 222 Post reach: 198 Engagement: 20
Craeft (MDE)	27/06/2024	Facebook	General public	Link Post impressions: 189
Craeft (MDE)	04/07/2024	Facebook	General public	Post impressions: 395 Post reach: 362 Engagement: 28
Craeft (MDE)	09/07/2024	Facebook	General public	Post impressions: 79 Post reach: 68 Engagement: 5
Craeft (MDE)	12/07/2024	Facebook	General public	Link Post impressions: 176 Post reach: 159 Engagement: 7
Craeft (MDE)	15/07/2024	Facebook	General public	Link Post impressions: 46
Craeft (MDE)	26/08/2024	Facebook	General public	Link Post impressions: 64 Post reach: 63 Engagement: 8
Craeft (FORTH)	22/08/2024	YouTube	General public	Link Views: 8
Craeft (FORTH)	15/08/2024	YouTube	General public	Link 20 views
Craeft (FORTH)	08/08/2024	YouTube	General public	Link 20 views
Craeft (FORTH)	27/06/2024	YouTube	General public	Link 1K views
Craeft (FORTH)	24/07/2024	YouTube	General public	Link 42 views
Craeft (FORTH)	24/07/2024	YouTube	General public	Link 42 views
Craeft (FORTH)	27/06/2024	YouTube	General public	Link 1.5K views
Craeft (FORTH)	06/08/2024	YouTube	General public	Link 47 views
Craeft (MDE)	05/06/2024	LinkedIn	General public	Link Organic impressions: 310 Likes: 14 Reposts: 3



D7.1 Communication Plan and Activities



Craeft (MDE)	10/06/2024	LinkedIn	General public	Link
Craeft (MDE)	11/06/2024	LinkedIn	General public	Link Organic impressions: 279 Likes: 8 Reposts: 1
Craeft (MDE)	27/06/2024	LinkedIn	General public	Link Organic impressions: 275 Likes: 10 Comments: 2 Reposts: 1
Craeft (MDE)	01/07/2024	LinkedIn	General public	Link Organic impressions: 233 Likes: 6 Reposts: 1
Craeft (MDE)	04/07/2024	LinkedIn	General public	Link Organic impressions: 356 Likes: 8 Reposts: 2
Craeft (MDE)	08/07/2024	LinkedIn	General public	Link Organic impressions: 479 Likes: 14 Reposts: 4
Craeft (MDE)	12/07/2024	LinkedIn	General public	Link Organic impressions: 150 Likes: 5 Reposts: 3
Craeft (MDE)	15/07/2024	LinkedIn	General public	Link Organic impressions: 196 Likes: 6 Reposts: 1
Craeft (MDE)	22/07/2024	LinkedIn	General public	Link Organic impressions: 169 Likes: 4 Reposts: 1
Craeft (MDE)	22/08/2024	LinkedIn	General public	Link Organic impressions: 204 Likes: 8 Reposts: 2
MDE	25/07/2024	LinkedIn	General public	Link
MDE	05/06/2024	LinkedIn	General public	Link
Craeft (MDE)	03/07/2024	Craeft Newsletter XI	Craeft subscribers	Link Received by 1737 Clicking rate 7.7% Opening rate 26.8%
CNAM	19/09/2024	Public conference	General Public (wool craft)	Link
CNAM	24/11/2023	Public conference	National general public (France UNESCO ICH)	Link
FORTH	01/11/2024	Public conference	National general public (UNESCO Geopark audiences)	Link
Cerfav	05/06/2024	LinkedIn (David Arnaud)	General public	Link Organic impressions: 1849 Likes: 15 Reposts: 0
Cerfav	10/07/2024	LinkedIn (David Arnaud)	General public	Link Organic impressions: 685 Likes: 23 Reposts: 0
Cerfav	25/07/2024	LinkedIn (David Arnaud)	General public	Link Organic impressions: 776 Likes: 21 Reposts: 1
CETEM	30/10/2024	Instagram	General public	Link views: 331
CETEM	30/10/2024	LinkedIn	General public	Link views: 227



D7.1 Communication Plan and Activities



CETEM	30/10/2024	Facebook	General public	Link views: 86
CETEM	30/10/2024	Twitter	General public	Link views: 59
CETEM	14/11/2024	Twitter	General public	Link views: 35
CETEM	14/11/2024	LinkedIn	General public	Link views: 7
Craeft (MDE)	09/09/2024	Instagram reel	General public	Link Views: 62
Craeft (MDE)	10/09/2024	Instagram reel	General public	Link Views: 65
Craeft (MDE)	08/10/2024	Instagram reel	General public	Link Views: 1674 Likes: 52 Comments: 3
Craeft (MDE)	14/10/2024	Instagram	General public	Link Views: 999 Likes:38 Saves: 2
Craeft (MDE)	15/10/2024	Instagram	General public	Link Views: 591
Craeft (MDE)	16/10/2024	Instagram	General public	Link Views: 546
Craeft (MDE)	17/10/2024	Instagram	General public	Link Views: 616 Likes:35 Saves: 3
Craeft (MDE)	18/10/2024	Instagram	General public	Link Views: 828 Likes:26 Saves: 1
Craeft (MDE)	21/10/2024	Instagram	General public	Link Views: 505 Likes:16
Craeft (MDE)	22/10/2024	Instagram	General public	Link Views: 432 Likes:10 Saves: 3
Craeft (MDE)	06/11/2024	Instagram reel	General public	Link Views: 440 Likes:17
Craeft (MDE)	08/11/2024	Instagram	General public	Link Views: 393 Likes:16
Craeft (MDE)	12/11/2024	Instagram	General public	Link Views: 107 Likes:4
Craeft (MDE)		Story highlights	General public	
Craeft (MDE)	01/10/2024	Website NEWS section	General public	
Craeft (MDE)	04/10/2024	Craeft Newsletter XII	Craeft subscribers	Link Received by 1715, Clicking rate 1.9%, Opening rate 28.8%
Craeft (MDE)	18/10/2024	Craeft Newsletter XIII	Craeft subscribers	Link Received by 1713 Clicking rate 8.3% Opening rate 33.6%
Craeft (MDE)	13/11/2024	Craeft Newsletter XIV	Craeft subscribers	Link Received by 1694 Clicking rate 1.7% Opening rate 29.6%
MDE		Personal Emails	MDE Network	50 personal emails to various stakeholders in the crafts sector (organisations, NGOs, schools, etc.)
Craeft (MDE)	12/11/2024	YouTube	General public	Link Views: 21
Craeft (MDE)	12/11/2024	YouTube	General public	Link Views: 61
Craeft (MDE)	14/10/2024	Facebook	General public	Link Post reach 319 Engagement 19
Craeft (MDE)	14/10/2024	Facebook	General public	Link
Craeft (MDE)	17/10/2024	Facebook	General public	Link



D7.1 Communication Plan and Activities



Craeft (MDE)	17/10/2024	Facebook	General public	Link Post reach 25 Engagement 3
Craeft (MDE)	22/10/2024	Facebook	General public	Link
Craeft (MDE)	28/10/2024	Facebook	General public	Link
Craeft (MDE)	29/10/2024	Facebook	General public	Link Post reach 100 Engagement 2
Craeft (MDE)	04/11/2024	Facebook	General public	Link
Craeft (MDE)	07/11/2024	Facebook	General public	Link
Craeft (MDE)	08/11/2024	Facebook	General public	Link Post reach 126, Engagement 13
Craeft (MDE)	08/11/2024	Facebook	General public	Link Post reach 64
Craeft (MDE)	12/11/2024	Facebook	General public	Link Post reach 41 Engagement 1
Craeft (MDE)	13/11/2024	Facebook	General public	Post reaches 20
Craeft (MDE)	10/09/2024	LinkedIn	General public	Link Impressions: 131 Likes: 6 Comments: 1
Craeft (MDE)	17/09/2024	LinkedIn	General public	Link Impressions: 139 Likes: 5 Comments: 1
Craeft (MDE)	14/10/2024	LinkedIn	General public	Link Impressions: 200 Likes: 8 Repost: 1
Craeft (MDE)	14/10/2024	LinkedIn	General public	Link Impressions: 255 Likes: 13 Repost: 3
Craeft (MDE)	16/10/2024	LinkedIn	General public	Link Impressions: 124 Likes: 10
Craeft (MDE)	17/10/2024	LinkedIn	General public	Link Impressions: 657 Likes: 28 Repost: 4 Comments: 1
Craeft (MDE)	17/10/2024	LinkedIn	General public	Link Impressions: 93 Likes: 3
Craeft (MDE)	22/10/2024	LinkedIn	General public	Link Impressions: 96 Likes: 3
Craeft (MDE)	28/10/2024	LinkedIn	General public	Link Impressions: 161 Likes: 9 Repost: 1
Craeft (MDE)	28/10/2024	LinkedIn	General public	Link Impressions: 95 Likes: 3 Repost: 1
Craeft (MDE)	29/10/2024	LinkedIn	General public	Link Impressions: 211 Likes: 9 Repost: 1
Craeft (MDE)	05/11/2024	LinkedIn	General public	Link Impressions: 157 Likes: 7 Repost: 1
Craeft (MDE)	08/11/2024	LinkedIn	General public	Link Impressions: 226 Likes: 15 Repost: 2
Craeft (MDE)	12/11/2024	LinkedIn	General public	Link Likes: 4 Repost: 1
MDE	09/10/2024	Newsletter	Subscribers to the MDE Newsletter and the general public	Link
MDE	07/11/2024	Newsletter	Subscribers to the MDE Newsletter and	Link



D7.1 Communication Plan and Activities



			the general public	
Cerfav	22/10/2024	LinkedIn	General public	Link Impressions: 537 Likes: 21 Repost: 1
Cerfav	23/10/2024	LinkedIn	General public	Link Impressions: 691 Likes: 23 Repost: 1
Cerfav	24/10/2024	LinkedIn	General public	Link Impressions: 815 Likes: 17 Repost: 0
Cerfav	19/10/2024	LinkedIn	General public and Cerfav network	Link Likes: 21 Repost: 3
Cerfav	19/10/2024	LinkedIn	General public and Cerfav network	Link Likes: 5 Repost: 13
Cerfav	27/10/2024	LinkedIn	General public and Cerfav network	Link Likes: 18 Repost: 2
Khora	13/11/2024	LinkedIn	General public and Khora's network	Link Likes: 2; Impressions: 383
Khora	10/10/2024	LinkedIn	General public and Khora's network	Link Likes: 32; 5 reposts; 1260 impressions
Craeft (MDE)	18/12/2024	Instagram	General public	Link Accounts reached 55 Likes: 8
Craeft (MDE)	20/1/2025	Instagram reel	General public	Link Accounts reached 84 Likes: 4
Craeft (MDE)	17/12/2024	Craeft Newsletter XV	Craeft subscribers	Link Received by 1676, Clicking rate 7.9%, Opening rate 23.3%
Craeft (MDE)	20/1/2025	Craeft Newsletter XVI	Craeft subscribers	Link Received by 1678, Clicking rate 8.9%, Opening rate 18.6%
Craeft (MDE)	11/12/2024	LinkedIn	General public	Link Organic impressions: 319 Likes; 16 Repost: 1
Craeft (MDE)	18/12/2024	LinkedIn	General public	Link Organic impressions: 190 Likes: 12 Comments: 2 Repost: 2
Craeft (MDE)	8/1/2025	LinkedIn	General public	Link Organic impressions: 112 Impressions Likes: 6
Craeft (MDE)	24/1/2025	LinkedIn	General public	Link Organic impressions: 440 Likes 13 Repost: 2
Craeft (MDE)	24/1/2025	LinkedIn	General public	Link Likes: 25 Comments: 3 Repost: 2

Report of communication activities in Year 3



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PARTNER	DATE	CHANNEL	TARGET AUDIENCE	LINK and REACHED AUDIENCE
CETEM	12/3/2025	LinkedIn	General public	Link Views: 403 Likes: 16 Shared: 2
CETEM	07/3/2025	LinkedIn	General public	Link Views: 324 Likes: 12 Shared: 4
CETEM	12/3/2025	Facebook	General public	Link Views: 89 Likes:8
CETEM	07/3/2025	Facebook	General public	Link Views: 107 Likes: 2
CETEM	12/3/2025	Instagram	General public	Link Views: 500 Likes:9
CETEM	07/3/2025	Twitter	General public	Link Views: 682 Likes: 2 Shared: 1
Craeft (MDE)	13/3/2025	Instagram	General public	Link Views: 191 Likes: 9
Craeft (MDE)	14/3/2025	Instagram	General public	Link Views: 887 Likes: 26 Saves: 5
Craeft (MDE)	20/3/2025	Instagram	General public	Link Views: 98 Likes: 7
Craeft (MDE)	4/4/2025	Instagram	General public	Link Views: 88 Likes: 8
Craeft (CETEM)	22/4/2025	Instagram	General public	Link Likes: 22
Craeft (MDE)	24/4/2025	Instagram	General public	Link Views: 68 Likes: 4
Craeft (MDE)	26/4/2025	Instagram	General public	Link Views: 72 Likes: 7
Craeft (MDE)	15/5/2025	Instagram	General public	Link Views: 64 Likes: 5
Craeft (MDE)	20/5/2025	Instagram	General public	Link Views: 55 Likes: 3
Craeft (MDE)	28/5/2025	Instagram	General public	Link Views: 187 Likes: 12
Craeft (MDE)	5/3/2025	LinkedIn	General public	Link Impressions: 98 Likes: 11 Repost: 1
Craeft (MDE)	5/3/2025	LinkedIn	General public	Link Impressions: 368 Likes: 18 Repost: 3
Craeft (MDE)	13/3/2025	LinkedIn	General public	Link Likes: 15 Repost: 4
Craeft (MDE)	13/3/2025	LinkedIn	General public	Link Likes: 19 Repost: 2
Craeft (MDE)	13/3/2025	LinkedIn	General public	Link Likes: 19 Repost: 2
Craeft (MDE)	20/3/2025	LinkedIn	General public	Link Impressions: 128 Likes: 10
Craeft (MDE)	20/3/2025	LinkedIn	General public	Link Impressions: 186 Likes: 10 Repost: 1 Comment: 1
Craeft (MDE)	21/3/2025	LinkedIn	General public	Link Likes: 9
Craeft (MDE)	21/3/2025	LinkedIn	General public	Link Likes: 5
Craeft (MDE)	4/4/2025	LinkedIn	General public	Link Likes: 24 Comments: 4 Repost: 2
Craeft (MDE)	24/4/2025	LinkedIn	General public	Link Impressions: 159 Likes: 10
Craeft (MDE)	24/4/2025	LinkedIn	General public	Link Likes: 20 Comments: 1 Repost: 6
Craeft (MDE)	24/4/2025	LinkedIn	General public	Link Impressions: 201 Likes: 7 Comments: 1
Craeft (MDE)	26/4/2025	LinkedIn	General public	Link Likes: 27 Repost: 2
Craeft (MDE)	8/5/2025	LinkedIn	General public	Link Impressions: 72 Likes: 10



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Craeft (MDE)	12/5/2025	LinkedIn	General public	Link Impressions: 104 Likes: 2
Craeft (MDE)	13/5/2025	LinkedIn	General public	Link Likes: 11 Repost: 2
Craeft (MDE)	14/5/2025	LinkedIn	General public	
Craeft (MDE)	27/5/2025	LinkedIn	General public	Link Likes: 2 Repost: 2
Craeft (MDE)	28/5/2025	LinkedIn	General public	Link Impressions: 53 Likes: 5
Craeft (MDE)	29/5/2025	LinkedIn	General public	Link N/A
Craeft (MDE)	13/3/2025	Facebook	General public	Link Views: 322 Likes: 2 Shares: 4
Craeft (MDE)	20/3/2025	Facebook	General public	Link Views: 113 Likes: 2
Craeft (MDE)	20/3/2025	Facebook	General public	Link Views: 484 Likes: 2 Shares: 2
Craeft (MDE)	24/3/2025	Facebook	General public	Link Views: 86 Likes: 2
Craeft (MDE)	13/3/2025	Craeft Newsletter XVII	Craeft subscribers	Link Received by 1639 Clicking rate 2.1% Opening rate 29.4%
Craeft (MDE)	7/5/2025	Craeft Newsletter XVIII	Craeft subscribers	Link Received by 906 Clicking rate 10.5% Opening rate 54.4%
Craeft (MDE)	14/3/2025	News post on the website	General public	Link
Craeft (MDE)	16/5/2025	News post on the website	General public	Link
MDE	12/5/2025	Newsletter	Subscribers to the MDE Newsletter and the general public	Link
MDE	14/4/2025	Newsletter	Subscribers to the MDE Newsletter and the general public	Link
MDE	20/5/2025	Online interview	City St George's, University of London followers	N/A
MDE	18/6/2025	Newsletter	Subscribers to the MDE Newsletter and	Link



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			the general public	
Craeft (MDE)	5/6/2025	Instagram	General public	Link Views: 89 Likes: 5 Comments: 1
Craeft (MDE)	11/6/2025	Instagram	General public	Link Likes: 14 Comments: 2
Craeft (MDE)	18/6/2025	Instagram	General public	Link Views: 720 Likes: 21
Craeft (MDE)	21/6/2025	Instagram	General public	Link Views: 792 Likes: 30 Saves: 5 Comments: 1 Shares:1
Craeft (MDE)	25/6/2025	Instagram	General public	Link Views: 1034 Likes: 27 Saves: 7 Comments: 2 Shares:1
Craeft (MDE)	2/7/2025	Instagram	General public	Link Views: 1205 Likes: 29 Comments: 1 Shares: 3
Craeft (MDE)	15/7/2025	Instagram	General public	Link Views: 191 Likes: 7 Comments: 2
Craeft (MDE)	30/7/2025	Instagram	General public	Link Views: 141 Likes: 8 Shares: 1
Craeft (MDE)	5/8/2025	Instagram	General public	Link Views: 92 Likes: 6
Craeft (MDE)	12/8/2025	Instagram	General public	Link Views: 211 Likes: 12 Shares: 1
Craeft (MDE)	19/8/2025	Instagram	General public	Link Views: 196 Likes: 3 Shares: 1
Craeft (MDE)	27/8/2025	Instagram	General public	Link Views: 270 Likes: 9 Shares: 1
Craeft (MDE)	5/6/2025	LinkedIn	General public	Link Impressions: 335 Likes: 15 Repost: 2
Craeft (MDE)	5/6/2025	LinkedIn	General public	Link Impressions: 281 Likes: 15 Repost: 2
Craeft (MDE)	10/6/2025	LinkedIn	General public	Link Impressions: 104 Likes: 9 Repost: 1
Craeft (MDE)	10/6/2025	LinkedIn	General public	Link Likes: 29 Repost: 10
Craeft (MDE)	19/6/2025	LinkedIn	General public	Link Impressions: 402 Likes: 33 Repost: 2
Craeft (MDE)	24/6/2025	LinkedIn	General public	Link Impressions: 226 Likes: 15 Repost: 1
Craeft (MDE)	26/6/2025	LinkedIn	General public	Link Likes: 41 Repost: 5
Craeft (MDE)	2/7/2025	LinkedIn	General public	Link Impressions: 480 Likes: 17 Repost: 3 Comments: 3
Craeft (MDE)	15/7/2025	LinkedIn	General public	Link Impressions: 214 Likes: 12
Craeft (MDE)	28/7/2025	LinkedIn	General public	Link Impressions: 168 Likes: 5
Craeft (MDE)	28/7/2025	LinkedIn	General public	Link Impressions: 317 Likes: 8 Repost: 2 Comments: 1
Craeft (MDE)	5/8/2025	LinkedIn	General public	Link Impressions: 77
Craeft (MDE)	5/8/2025	LinkedIn	General public	Link Impressions: 148 Likes: 5 Repost: 1
Craeft (MDE)	13/8/2025	LinkedIn	General public	Link Impressions: 254 Likes: 11 Repost: 1
Craeft (MDE)	18/8/2025	LinkedIn	General public	Link Likes: 20 Repost: 2
Craeft (MDE)	25/8/2025	LinkedIn	General public	Link Impressions: 38 Likes: 2
Craeft (MDE)	25/8/2025	LinkedIn	General public	Link Impressions: 138 Likes: 5 Repost: 2
Craeft (MDE)	30/6/2025	Craeft Newsletter XIX	Craeft subscribers	Link Received by 1924 Clicking rate 2.6% Opening rate 24.4%



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Craeft (MDE)	15/7/2025	Craeft Newsletter XX	Craeft subscribers	Link Received by 1920, Clicking rate 3.7%, Opening rate 28.9%
Craeft (MDE)	27/8/2025	Craeft Newsletter XXI	Craeft subscribers	Link Received by 1919 Clicking rate 9.9% Opening rate 20.6%
Craeft (MDE)	19/6/2025	Facebook	General public	Link Views: 94 Likes:2
Craeft (MDE)	21/6/2025	Facebook	General public	Link Views: 99
Craeft (MDE)	24/6/2025	Facebook	General public	Link Views: 214 Likes: 5 Shares: 1
Craeft (MDE)	25/6/2025	Facebook	General public	Link Views: 313 Likes: 5 Shares: 2
Craeft (MDE)	2/7/2025	Facebook	General public	Link Views: 100 Likes:2
Craeft (MDE)	29/7/2025	Facebook	General public	Link Views: 62
Craeft (MDE)	30/7/2025	Facebook	General public	Link Views: 49
Craeft (MDE)	5/8/2025	Facebook	General public	Link Views: 147 Likes: 1 Shares: 1
Craeft (MDE)	6/8/2025	Facebook	General public	Link Views: 48
Craeft (MDE)	12/8/2025	Facebook	General public	Link Views: 179 Likes: 4 Shares: 1
Craeft (MDE)	11/9/2025	LinkedIn	General public	Link Impressions: 289 Likes: 11 Repost: 1
Craeft & MDE	23/9/2025	LinkedIn	General public	Link Impressions: 166 Likes: 7 Repost: 1
Craeft (MDE)	23/9/2025	LinkedIn	General public	Link Impressions: 616 Likes: 16 Repost: 6
Craeft (MDE)	2/10/2025	LinkedIn	General public	Link Impressions: 276 Likes: 12 Repost: 3
CETEM & Craeft	2/10/2025	LinkedIn	General public	Link Likes: 26 Repost: 2
David Arnaud (CERFAV) & Craeft	14/10/2025	LinkedIn	General public	Link Impressions: 100 Likes: 5
Craeft (MDE)	17/10/2025	LinkedIn	General public	Link Impressions: 559 Likes: 17 Repost: 5
Craeft (MDE)	4/11/2025	LinkedIn	General public	Link Impressions: 203 Likes: 12 Repost: 1
Craeft reposted the European Heritage Hub post	6/11/2025	LinkedIn	General public	Link Likes: 78 Repost: 15
Craeft (MDE)	6/11/2025	LinkedIn	General public	Link Impressions: 205 Likes: 9 Repost: 1
Craeft reposted Europa Nostra post	7/11/2025	LinkedIn	General public	Link Impressions: 129 Likes: 6 Repost: 1
Craeft reposted the MDPI post	13/11/2025	LinkedIn	General public	Link Impressions: 171 Likes: 9 Repost: 2
Craeft reposted the MDPI post	21/11/2025	LinkedIn	General public	Link Impressions: 175 Likes: 3 Repost: 1



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Craeft (MDE)	16/9/2025	Facebook	General public	Link Likes: 6 Shares: 4
Craeft (MDE)	23/9/2025	Facebook	General public	Link Likes: 1 Shares: 1
Craeft (MDE)	30/9/2025	Facebook	General public	Link Likes: 3 Shares: 1
Craeft (MDE)	7/10/2025	Facebook	General public	Link Likes: 3
Craeft (MDE)	15/10/2025	Facebook	General public	Link N/A
Craeft (MDE)	4/11/2025	Facebook	General public	Link Views: 51 Likes: 2 Shares: 1
Craeft (MDE)	4/11/2025	Facebook	General public	Link N/A
Craeft (MDE)	12/11/2025	Facebook	General public	Link Likes: 1
Craeft (MDE)	18/11/2025	Facebook	General public	Link Likes: 2
Craeft (MDE)	25/11/2025	Facebook	General public	Link Likes: 2
Craeft (MDE)	27/11/2025	Facebook	General public	Link Likes: 2
Craeft (MDE)	3/11/2025	Craeft Newsletter XXII	Craeft subscribers	Link Received by 1920, Clicking rate 2.9%, Opening rate 15.2%
Craeft (MDE)	11/9/2025	Instagram	General public	Link Views: 289 Likes: 8 Shares: 2 Saves: 1
Craeft (MDE)	16/9/2025	Instagram	General public	Link Views: 1000 Likes: 8 Shares: 1 Saves: 1 Comments: 1
CETEM in collab. with Craeft	23/9/2025	Instagram	General public	Link Likes: 31
Craeft (MDE)	23/9/2025	Instagram	General public	Link Views: 839 Likes: 11 Shares: 2
Craeft (MDE)	30/9/2025	Instagram	General public	Link Views: 3537 Likes: 36
Craeft (MDE)	7/10/2025	Instagram	General public	Link Views: 357 Likes: 8 Shares: 1
Craeft (MDE)	15/10/2025	Instagram	General public	Link Views: 402 Likes: 10 Shares: 2 Saves: 1 Comments: 1
Craeft & MDE	17/10/2025	Instagram	General public	Link Views: 1479 Likes: 39 Shares: 3 Comments: 1
Craeft & MDE, CERFAV	17/10/2025	Instagram	General public	Link Link Views: 2506 Likes: 86 Saves: 3 Shares: 5
Craeft (MDE)	4/10/2025	SoundCloud, podcast episode 1	General public	Link Plays 22 Likes 1
CETEM in collab. with Craeft	6/11/2025	Instagram	General public	Link Likes: 12
Craeft (MDE)	6/11/2025	Instagram	General public	Link Views: 624 Likes: 8 Shares: 3 Saves: 1
Craeft (MDE)	12/11/2025	Instagram	General public	Link Views: 389 Likes: 14 Shares: 1 Saves: 1
Craeft (MDE)	18/11/2025	Instagram	General public	Link Views: 311 Likes: 6 Shares: 1
Craeft (MDE)	25/11/2025	Instagram	General public	Link Views: 431 Likes: 12 Shares: 1 Saves: 1
Craeft (MDE)	27/11/2025	Instagram	General public	Link Views: 328 Likes: 7 Shares: 1



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Craeft (MDE)	2/12/2025	SoundCloud, podcast episode 2	General public	Link Plays 10
Craeft reposted the ECA post	2/12/2025	LinkedIn	General public	Link Likes: 66 Repost: 14 Comments: 1
Craeft reposted the ECA post	2/12/2025	LinkedIn	General public	Link Likes: 33 Repost: 5
Craeft & MDE	2/12/2025	LinkedIn	General public	Link Impressions: 829 Likes: 18 Repost: 3
Craeft reposted the ECA post	16/12/2025	LinkedIn	General public	Link Likes: 49 Repost: 6 Comments: 1
Craeft (MDE)	16/12/2025	LinkedIn	General public	Link Impressions: 384 Likes: 16 Repost: 2
Craeft reposted the ECA post	17/12/2025	LinkedIn	General public	Link Impressions: 178 Likes: 9 Repost: 2
Madina Benvenuti (MDE) & Craeft	17/12/2025	LinkedIn	General public	Link Impressions: 103 Likes: 5 Repost: 1
Craeft (MDE)	14/1/2026	LinkedIn	General public	Link Impressions: 359 Likes: 33 Repost: 5 Comments: 2
David Arnaud (CERFAV) & Craeft	27/1/2026	LinkedIn	General public	Link Likes: 45 Repost: 4 Comments: 2
Craeft reposted the FFIGIA post	27/1/2026	LinkedIn	General public	Link Likes: 36 Repost: 2 Comments: 3
Madina Benvenuti (MDE) & Craeft	27/1/2026	LinkedIn	General public	Link Impressions: 54
Craeft (MDE)	28/1/2026	LinkedIn	General public	Link Impressions: 368 Likes: 23 Repost: 7
Madina Benvenuti (MDE) & Craeft	2/2/2026	LinkedIn	General public	Link Impressions: 123 Likes: 3
Regina Garcia Nunez (MDE) & Craeft	2/2/2026	LinkedIn	General public	Link Likes: 49 Repost: 5
Craeft reposted the ECA post	2/2/2026	LinkedIn	General public	Link Likes: 98 Repost: 14 Comments: 3
Craeft (MDE)	2/2/2026	LinkedIn	General public	Link Impressions: 288 Likes: 16 Repost: 2
Craeft & MDE	9/2/2026	LinkedIn	General public	Link Impressions: 12
Craeft & CETEM	9/2/2026	LinkedIn	General public	Link Likes: 7 Repost: 1
David Arnaud (CERFAV) & Craeft	9/2/2026	LinkedIn	General public	Link Likes: 10 Repost: 1 Comments: 1
Craeft & FFIGIA post	9/2/2026	LinkedIn	General public	Link Likes: 34 Repost: 4



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Craeft (MDE)	9/12/2025	Facebook	General public	Link Likes: 3
Craeft (MDE)	11/12/2025	Facebook	General public	Link Views: 38 Likes: 2
Craeft (MDE)	11/12/2025	Facebook	General public	Link Likes: 2
Craeft (MDE)	12/12/2025	Website news	General public	Link
Craeft (MDE)	14/1/2026	Website news	General public	Link
Craeft (MDE)	15/12/2025	Craeft Newsletter XXIII	Craeft subscribers	Link Received by 1921, Clicking rate 1.9%, Opening rate 23.7%
Craeft (MDE)	21/1/2026	Craeft Newsletter XXIV	Craeft subscribers	Link Received by 1921, Clicking rate 2.2%, Opening rate 27.9%
Craeft, MDE, CERFAV	2/12/2025	Instagram	General public	Link Views: 900 Likes: 17 Shares: 2 Comments: 1
Craeft (MDE)	9/12/2025	Instagram	General public	Link Views: 383 Likes: 6 Shares: 2 Comments: 1 Saves: 1
Craeft, MDE, Hephaestus project	11/12/2025	Instagram	General public	Link Views: 871 Likes: 28 Shares: 7 Comments: 2 Saves: 3
Craeft (MDE)	16/12/2025	Instagram	General public	Link Views: 1241 Likes: 25 Shares: 9 Comments: 1 Saves: 1
Craeft (MDE)	22/1/2026	Instagram	General public	Link Views: 342 Likes: 12 Shares: 2
Craeft, MDE	28/1/2026	Instagram	General public	Link Views: 1518 Likes: 40 Shares: 9 Saves: 3
CETEM, Craeft	6/2/2026	Instagram	General public	Link Likes: 24
CETEM	6/2/2026	LinkedIn	General public	Link Likes: 7 Shares: 1
MDE	25/10/2025	Newsletter	Subscribers to the MDE Newsletter and the general public	Link
MDE	25/11/2025	Newsletter	Subscribers to the MDE Newsletter and the general public	Link
MDE	17/12/2025	Newsletter	Subscribers to the MDE Newsletter and the general public	Link



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Craeft, MDE	9/2/2026	Instagram	General public	Link Views: 313 Likes: 16 Shares: 1 Saves: 2
Craeft (MDE)	10/2/2026	SoundCloud, podcast episode 1, English version, AI-generated voice	General public	Link N/A

*The Craeft (MDE) refers to the post made by MDE on the Craeft social media, while the Craeft (FORTH) means that FORTH made a publication.

* The last and concluding entry to this table was made on the 10th of February 2026. All communication that was done after this date was not included nor reported here.

A.2 Third-party reporting and external coverage of Craeft

This table monitors external communications about Craeft made by relevant stakeholders. It records which stakeholders mentioned us, the context of their communication, the platform or channel used and key messages.

STAKEHOLDER	CHANNEL	DATE	LINK AND AUDIENCE	MESSAGE
European Crafts Alliance (ECA)	Facebook post	20/09/2023	Link WCCE audience	Promotion of the live Twitch
European Crafts Alliance (ECA)	Newsletter		WCCE subscribers	
The ARCH	Eventbrite	30/08/2024	Link The ARCH network + general public	Craeft was referenced as an inspiring project in The ARCH's open information session, <i>Modern Technology Protecting Rare Crafts Heritage</i> , which explored how modern technology supports craftspeople and aids in studying and preserving rare craft heritage.
European Crafts Alliance (ECA)	Newsletter to members	03/10/2024	Link WCCE members	Promotion of Craeft
European Crafts Alliance (ECA)	Newsletter	07/10/2024	Link WCCE subscribers	Promotion of Craeft



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INTBAU Romania	Post on Instagram	14/10/2024	Link General public	Promotion of the CRAFTOUR Conference
Ateliers d'Art de France	Post Facebook	22/10/2024	Link General public	Announcement of the CRAFTOUR Conference
Ateliers d'Art de France	Post Facebook	27/10/2024	Link General public	Follow-up of the CRAFTOUR Conference
Ateliers d'Art de France	Post LinkedIn	23/10/2024	Link General public	Announcement of the CRAFTOUR Conference
Ateliers d'Art de France	Post LinkedIn	27/10/2024	Link General public	Follow-up of the CRAFTOUR Conference
Région Grand Est; Emma Schneeberger Chargée mission Métiers d'art	Post LinkedIn	25/10/2024	Link General public	
Atrium patrimoine et restauration	Post LinkedIn	24/10/2024	Link General public	Heritage Forum in Salon International du Patrimoine Culturel, announcing the Craeft, CRAFTOUR Initiative
Atrium patrimoine et restauration	YouTube	24/10/2024	Link General public	Heritage Forum in Salon International du Patrimoine Culturel, announcing the Craeft, CRAFTOUR Initiative
Ateliers d'Art de France	Post LinkedIn	28/10/2024	Link General public	About the CRAFTOUR Initiative
Ateliers d'Art de France	Post Facebook	27/10/2024	Link General public	About the CRAFTOUR Initiative post-event
Ateliers d'Art de France	Post Facebook	22/10/2024	Link General public	About the CRAFTOUR Initiative before the event
Ateliers d'Art de France	Post Facebook	27/10/2024	Link General public	Follow-up of the CRAFTOUR Conference
Ateliers d'Art de France	Post LinkedIn	23/10/2024	Link General public	Announcement of the CRAFTOUR Conference
Ateliers d'Art de France	Post LinkedIn	27/10/2024	Link General public	Follow-up of the CRAFTOUR Conference
Région Grand Est; Emma Schneeberger Chargée mission Métiers d'art	Post LinkedIn	25/10/2024	Link General public	
Atrium patrimoine et restauration	Post LinkedIn	24/10/2024	Link General public	Heritage Forum in Salon International du Patrimoine Culturel, announcing the Craeft, CRAFTOUR Initiative
Atrium patrimoine et restauration	YouTube	24/10/2024	Link General public	Heritage Forum in Salon International du Patrimoine Culturel, announcing the Craeft, CRAFTOUR Initiative
Ateliers d'Art de France	Post LinkedIn	28/10/2024	Link General public	About the CRAFTOUR Initiative
Ateliers d'Art de France	Post Facebook	27/10/2024	Link General public	About the CRAFTOUR Initiative post-event
Ateliers d'Art de France	Post Facebook	22/10/2024	Link General public	About the CRAFTOUR Initiative before the event
Special Kindergarten of Komotini	Website	9/2/2025	Link general public	About the papier mache sculpting workshop organised by PIOP at their premises



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Encyclopaedia MDPI	Post LinkedIn	7/1/2025	Link the general public	About the article publication: Safeguarding Traditional Crafts in Europe
European Historic Houses	Post LinkedIn	24/4/2025	Link general public	About COMMUNITY
European Crafts Alliance (ECA)	Website post	19/8/2025	Link general public	About the Board Game
European Crafts Alliance (ECA)	Newsletter	4/9/2025	Link all subscribers of ECA	About the Board Game
Encyclopaedia MDPI	Post LinkedIn	13/11/2025	Link the general public	About the article publication: A Critical Review of the Function of Intangible Cultural Heritage as a Driver for Social Resilience and Cohesion
Computers MDPI	Post LinkedIn	21/11/2025	Link the general public	About the article: Reviving Antiquity in the Digital Era: Digitisation, Semantic Curation, and VR Exhibition of Contemporary Dresses
European Crafts Alliance (ECA)	Newsletter	3/12/2025	Link ECA members	About CRAFTOUR
European Crafts Alliance (ECA)	Website post	3/12/2025	Link general public	About CRAFTOUR
European Crafts Alliance (ECA)	Post LinkedIn	16/12/2025	Link general public	About Policy Recommendations
European Crafts Alliance (ECA)	Website post	16/12/2025	Link general public	About Policy Recommendations
EARLALL - European Association of Regional & Local Authorities for lifelong learning	Email to attendees	17/12/2025	Link participants of the EARLALL meeting on crafts	About CRAFTOUR
Heritage Research Hub	Website - News post	07/01/2026	Link general public	About CRAFTOUR Conferences
Heritage Research Hub	Post LinkedIn	07/01/2026	Link general public	About CRAFTOUR Conferences
European Crafts Alliance (ECA)	Newsletter	15/01/2026	Link all subscribers of ECA	About CRAFTOUR Conferences
European Crafts Alliance (ECA)	Newsletter	05/02/2026	Link all subscribers of ECA	About CRAFTOUR Conferences
FFIGIA (Association Française des Indications)	LinkedIn	03/02/2026	Link general public	About CRAFTOUR General Conference



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Géographiques Industrielles & Artisanales)				
FFIGIA (Association Française des Indications Géographiques Industrielles & Artisanales)	LinkedIn	26/01/2026	Link general public	About CRAFTOUR Conferences
Cynthia Ní Mhurchú, member of the EP	YouTube	06/02/2026	Link general public	Follow-up of the CRAFTOUR General Conference