



CRAEFT

care, judgment, dexterity

Networking and Coordination

Project Acronym	Craeft
Project Title	Craft Understanding, Education, Training, and Preservation for Posterity and Prosperity
Project Number	101094349
Deliverable Number	D7.3
Deliverable Title	Networking and Coordination
Work Package	7
Authors	Xenophon Zabulis, Madina Benvenuti, Jelena Krivokapic
Pages	43



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

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

Executive summary

This deliverable articulates the strategic networking and coordination architecture used to unify Europe's fragmented craft and cultural heritage sectors. Moving beyond isolated research, Craeft has established a **transnational ecosystem** involving **75 partners across 21 countries**.

Key Strategic Achievements:

- **The CRAFTOUR Initiative:** The project successfully spearheaded a strategic alliance between six major EC-funded initiatives (Craeft, Tracks4Crafts, HEPHAESTUS, Colour4CRAFTS, MOSAIC, and CULTURALITY), creating a unified "voice" for the sector.
- **High-Level Policy Engagement:** Coordination efforts culminated in the CRAFTOUR Policy Recommendation session with the European Commission and a landmark General Conference at the European Parliament in January 2026.
- **Knowledge Exchange & Scoping:** By mapping stakeholders across five primary spheres: Social Sciences, Technology, Cultural Heritage, Education, and Business. The project facilitated a unique dialogue between master practitioners, multidisciplinary researchers, and global heritage "guardians".

Roadmap: The primary outcome of these networking activities is the proposal for a European Crafts Observatory. This body will utilise the project's shared ontologies and bottom-up data collection models to provide the Commission with the comparable data necessary for evidence-based policymaking regarding skills, sustainability, and the safeguarding of intangible heritage.

Document history

Date	Author	Affiliation	Comment
1/02/2024	Madina Benvenuti, Jelena Krivokapic	MDE	First draft.
3/02/2024	Christodoulos Ringas	PIOP	Review
13/02/2024	Nikolaos Partarakis	FORTH	Revision
15/02/2024	Xenophon Zabulis	FORTH	Edits, formatting
07/02/2025	Jelena Krivokapic	MDE	Update in M24
11/02/2025	Madina Benvenuti and Jelena Krivokapic	MDE	Updated and finalised
27/02/2024	Xenophon Zabulis	FORTH	Edits, formatting

Abbreviations

NGO	Non-governmental organisation
EC	European Commission
MDE	Mad'in Europe
ECA	European Craft Alliance
FRH	Future for Religious Heritage
EU	European Union
ACP	Architects Conservation Professionals
M	Month
SIPC	Salon International du Patrimoine Culturel
AI	Artificial Intelligence
ISFF	Institut des savoir-faire français
ECA	The European Crafts Alliance
WG	Working Group
PO	Project Officer
FFIGIA	La Fédération Française des Indications Géographiques Industrielles et Artisanales
GIs	Geographical Indications
TMP	Transnational Partner Meeting



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1. Introduction

The successful impact of the Craeft project is predicated not only on the robustness of its scientific and technological innovations but also on its active confrontation with real-world stakeholders. Because the crafts and cultural heritage sectors are highly fragmented and divided into various sub-sectors, technological advancements must be rigorously tested for their practical applicability and scalability within diverse artisanal ecosystems. This deliverable (D7.3) serves as the strategic introduction to the Networking and Coordination framework of the project, outlining the significance, objectives, and specialised methodologies employed to foster a "European Crafts Renaissance".

Networking and coordination are paramount in facilitating a high-level exchange of knowledge, resources, and innovative methodologies between project partners and external entities. By building bridges across five primary spheres—Social Sciences, Technology, Cultural Heritage, Education, and Business/Economy—the project aims to move beyond isolated research toward a unified, sustainable impact. This deliverable functions as a strategic roadmap, defining the boundaries of collaborative interactions and establishing defined leadership roles for the consortium's multidisciplinary experts in fields ranging from anthropology to computer science.

The primary objectives of these activities are to facilitate collaboration, enhance knowledge exchange, and ensure deep stakeholder engagement with policymakers, industry representatives, and practitioners. A critical component of this strategy is ongoing feasibility evaluation, which ensures that the digital tools developed by Craeft—such as pose estimation and motion analysis—remain responsive to the specific needs and challenges of the sector. Through these concerted efforts, the project achieves resource optimisation, avoiding the duplication of research while maximising the visibility and efficiency of project outcomes.

This document also provides a comprehensive overview of the major outcomes and achievements attained and adjusted throughout the project's duration. It specifically showcases how the CRAFTOUR Initiative - a strategic alliance of 75 partners across 21 countries - has successfully unified the sector to present consolidated policy recommendations to the European Commission. The deliverable highlights transformative milestones, including the CRAFTOUR Conferences held in Antwerp and at the European Parliament in January 2026, which proved that networking is necessary to bring the "hands" of the craft together with the "minds" of technology and the "voice" of European governance. Ultimately, this strategy acts as a catalyst for positive change, shifting the focus from theoretical documentation to the establishment of a European Crafts Observatory based on shared data and evidence-based policymaking, utilising the bottom-up approach for both data gathering and decision-making.

2. Networking Strategy

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

2.1. Objectives

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

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

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

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

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

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

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

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



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

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

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

2.2 Stakeholder Mapping

Our mapping strategy has resulted in a transnational ecosystem that balances grassroots artisanal expertise with high-level policy influence. By project end, the network encompasses 75 partners across 21 countries. This way, our technological tools are validated by both master practitioners and academic researchers.

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

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

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

Technology: The technology sphere encompasses professionals and enthusiasts engaged in the development, implementation, and adaptation of innovative technological solutions to the CC and Heritage sector. This includes engineers, programmers, designers, and technologists who contribute to the creation of tools, platforms, and systems that facilitate the project's objectives of increasing understanding and knowledge about crafts, as well as safeguarding and transmitting craft skills. This audience also involves individuals interested in emerging technologies such as artificial intelligence,



robotics, 3D printing, and digital fabrication, which play integral roles in Craeft's results implementation. Such stakeholders are concerned with the technical feasibility, scalability, and efficiency of Craeft's technological solutions, namely, by their potential to drive innovation in the traditional hand-making processes.

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

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

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

Business and Economy: As crafts are primarily an economic activity, we believe it is necessary to establish contacts with the players coming from the business and economic sphere. This stakeholder group includes craft enterprises, SMEs, chambers of commerce, clusters, creative entrepreneurs, tourism operators, business support organisations, and policymakers concerned with innovation, competitiveness, and regional development. Craeft aims to establish connections and foster networking within this sphere by demonstrating how digital documentation, technological innovation, and enhanced visibility can strengthen the sustainability and resilience of craft-based businesses. By supporting knowledge transmission, improving access to training resources, and promoting new business models rooted in heritage valorisation, Craeft contributes to the economic viability of traditional crafts.

Overall, the diverse stakeholders' map of the Craeft project reflects its interdisciplinary nature and its potential to create bridges, thus stimulating dialogue, collaboration, and innovation across various fields. By engaging stakeholders from social sciences, technology, cultural heritage and creative sector and

education spheres, Craeft fosters a holistic understanding of crafts as a catalyst for social, technological, and cultural transformation.

2.2.1 Key experts and strategic organisations

In addition to the broader stakeholder spheres identified above, the Craeft consortium has prioritised engagement with key individual professionals and strategic organisations whose expertise, institutional roles, and networks are directly relevant to the project’s objectives. These actors represent influential voices across social sciences, technology, cultural heritage, education, and policy-making at both European and international levels of importance to the crafts sector.

The professionals and organisations listed below were identified based on their recognised expertise, advisory capacity, policy influence, or operational engagement within the crafts and cultural heritage ecosystem. Their involvement, whether through advisory roles, networking activities, dissemination support, or knowledge exchange, contributes to strengthening the project’s scientific robustness, technological relevance, policy alignment, and sectoral impact.

The table below presents the individuals and entities considered of strategic importance for outreach, collaboration, policy impact and long-term sustainability of Craeft results.

Stakeholder Group	Type	Name	Description
<i>Technology, Research & Innovation Policy</i>	Institution (EU Directorate General)	DG RTD – Directorate-General for Research and Innovation (EC)	Leads EU policy on research, science, and innovation, including the implementation of Horizon Europe. DG RTD supports projects that advance technological development, digital transformation, and interdisciplinary research, including initiatives exploring the intersection of artificial intelligence, heritage, and craft practices.
<i>Business & Economy, Policy</i>	Institution (EU Directorate General)	DG GROW – Directorate-General for Internal Market, Industry, Entrepreneurship and SMEs (EC)	Responsible for EU policy on the internal market, industrial strategy, SMEs, and competitiveness. DG GROW oversees the regulatory framework for Geographical Indications for craft and industrial products, supporting the protection, recognition, and market valorisation of traditional know-how across Europe. contributes to strengthening the economic sustainability and competitiveness of craft-based sectors within the EU.
<i>Business & Economy, Policy</i>	EU Agency	EUIPO – EU Intellectual Property Office	The European Union Intellectual Property Office is the EU agency responsible for managing intellectual property rights, including the operational registration and administration of Geographical Indications for craft and industrial products at the EU level. Through this mandate, EUIPO contributes to safeguarding traditional skills and regional know-how, enhancing authenticity, legal protection, and economic value within the crafts sector.



<i>Social Sciences, Policy, Mobility & Infrastructure</i>	Institution (EU Directorate General)	DG MOVE – Directorate-General for Mobility and Transport (EC)	Responsible for EU policy on transport and mobility. While primarily focused on infrastructure and sustainable mobility systems, DG MOVE is relevant in relation to cultural mobility, cross-border cooperation, regional development, and accessibility of heritage sites and craft clusters within broader territorial and sustainable development frameworks.
<i>Cultural Heritage & Creative Sector, Funding Programme</i>	Institution (EU Directorate General)	Cultural Heritage and Creative Sector, EU Programme Creative Europe Programme (EC)	The European Union’s framework programme supporting the cultural and creative sectors. Creative Europe promotes transnational cooperation, innovation, audience development, and the competitiveness of cultural and creative industries, including crafts. The programme is particularly relevant for scaling, dissemination, and long-term sustainability of initiatives emerging from research and innovation projects.
<i>Cultural Heritage & Creative Sector</i>	NGO	UNESCO	The specialised United Nations agency responsible for promoting international cooperation in education, science, culture, and heritage. Within the framework of the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage, UNESCO recognises traditional craftsmanship as a key domain of intangible heritage, providing policy guidance and international visibility for safeguarding and transmission efforts.
<i>Social Sciences, Cultural Heritage & Policy</i>	Institution (EU Directorate General)	DG EAC – Directorate-General for Education, Youth, Sport and Culture (EC)	Responsible for EU policy in the fields of education, culture, cultural heritage, and the creative sectors. DG EAC plays a key role in shaping European strategies related to skills development, cultural cooperation, heritage safeguarding, and the promotion of cultural diversity, including initiatives relevant to crafts and intangible cultural heritage.
<i>Business and Economy, Cultural Heritage & Creative Sector</i>	Public body	The Harris Tweed Authority	The Harris Tweed Authority is an independent statutory public body established under the Harris Tweed Act 1993, legally mandated to safeguard the authenticity, quality, and reputation of Harris Tweed® — a hand-woven wool textile produced exclusively in the Outer Hebrides of Scotland. Maintaining strict quality standards and an internationally recognised certification system, it enhances global market trust and demand for the fabric. The Harris Tweed Authority exemplifies how craft heritage protection can be integrated with robust business and branding strategies, using intellectual property, quality certification, and global promotion to sustain traditional skills while generating economic impact.



<i>Social Sciences</i>	Expert, Craeft Advisory Board & Hephaestus project consortium	Professor Marta Gasparin	Associate Professor at the Department of Business Humanities and Law of the Copenhagen Business School. Her background is in the management of creative industries and the philosophy of aesthetics.
<i>Technology</i>	Expert in Computational Vision	Professor Antonis Argyros	Professor of Computer Science at the Computer Science Department (CSD), Univ. of Crete (UoC). His expertise is in human motion and human hand motion estimation.
<i>Cultural Heritage & Creative Sector</i>	Organisation FRH		Dedicated to the safeguarding of Europe's diverse and unique religious heritage.
<i>Cultural Heritage & Creative Sector</i>	Expert, member of the Craeft Advisory Board	Mr Daniel Carpenter	Daniel Carpenter is the director of Heritage Crafts (UK), with over 10 years of experience in the Arts & Crafts sector in the UK.
<i>Cultural Heritage & Creative Sector</i>	Expert, member of the Craeft Advisory Board	Ms Elisa Guidi	Architect, director at Artex , Centre for Artistic and Traditional Crafts for Tuscany and a prior president of ECA Europe.
<i>Cultural Heritage & Creative Sector</i>	Expert, member of the Craeft Advisory Board	Mr Ignasi Guardans	Co-founder, Chairman and CEO of Cumediae, which supports initiatives that increase the impact of the creative industries as a way to create jobs and generate social and economic growth. Involved in policy, legislative and governmental activity in the field of creative industries in Europe.
<i>Cultural Heritage & Creative Sector</i>	Individual, Expert	David Humphreys	Group director of ACP in Ireland. Extensive expertise in built heritage conservation and restoration spanning across Ireland, the United Kingdom, and Australia.
<i>Cultural Heritage & Creative Sector</i>	Organisation Europa Nostra		Europa Nostra is recognised as the largest and most representative heritage network in Europe. It maintains close relations with the European Union, the Council of Europe, UNESCO and other international bodies.

<i>Cultural Heritage & Creative Sector</i>	Association	European Historic Houses	The European Historic Houses AISBL is an umbrella association covering 27 associations of privately owned historic houses. The organisation defends the preservation, conservation and transmission of heritage houses and represents 50,000 of them throughout Europe.
<i>Cultural Heritage & Creative Sector</i>	NGO	UNESCO	Concerning the Intangible Cultural Heritage, primarily crafts.
<i>Cultural Heritage & Creative Sector</i>	Organisation	Ms Ioana Corduneanu - Semne Cusute - Romania	Asociatia Semne Cusute is a movement that convinced more than 45.000 persons to get actively involved in keeping Romanian textile heritage alive.
<i>Cultural Heritage & Creative Sector</i>	Association	Institut des Savoir-faire français (ISFF), M Xavier Long	A national organisation dedicated to promoting and safeguarding French traditional know-how and craftsmanship, supporting transmission, innovation, and international visibility of heritage skills. Highly relevant to Craeft's objectives of documenting, valorising, and digitally enhancing craft practices.
<i>Cultural Heritage & Creative Sector</i>	Initiative	Heritage Research Hub	A collaborative online platform for the cultural heritage research community created and managed by the Joint Programming Initiative on Cultural Heritage and Global Change (JPI CH). The Hub provides information on heritage research policies, funding, training opportunities, events, and resources covering tangible, intangible, natural and digital heritage. It facilitates knowledge sharing and networking among researchers, practitioners, and institutions across Europe and supports the visibility and reach of heritage research projects.
<i>Cultural Heritage & Creative Sector</i>	NGO	The European Craft Alliance (ECA)	A pan-European non-profit network of nearly 40 craft organisations from over 20 countries, advocating for the crafts sector at European and international levels. ECA promotes knowledge sharing, skills development, sustainable growth, and the recognition of crafts as an integral part of Europe's cultural, social and economic landscape. *MDE is an active member of this network.
<i>Education</i>	Skills education group	Ms Marion Foster	The College of Master Kilt Tailors provides online courses in KILT making, aiming to preserve and enhance the heritage craft of kilt tailoring.
<i>Education</i>	Crafts School	Ms Caroline Robinet	Centre des Métiers du Patrimoine de la Paix-Dieu is dedicated to preserving and passing on knowledge and know-how in the field of architectural heritage and old buildings.

<i>Education</i>	Crafts school	M Sébastien Maisnil	The Pôle de la Pierre is a training centre dedicated to the stone industry: from quarrying to conservation and restoration, as well as cutting, sculpting and engraving.
<i>Education</i>	Crafts school	Paulina Adamska	Serfenta is committed to safeguarding and transmitting basketry techniques through workshops, integrating generations, for sustainable consumption and slow fashion.
<i>Education</i>	Univ. of Gothenburg	Professor Gunnar Almevik	Building conservator and Professor in Conservation at the Univ. of Gothenburg. He has played a leading role in integrating vocational craft pathways for carpenters, masons, and gardeners into higher education in Sweden, and founded the Craft Laboratory to bridge research and craft practice. Much of his research is carried out through multi- and transdisciplinary collaboration and in real-world settings where craft practice is integrated into the research process.
<i>Education</i>	Children's education	Sibel Aksu Güngör	Sibel is an expert and a PhD student specialising in children's education. Her expertise makes her a valuable reference for the development of the pilot on Games and Toys.

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

2.2.2 Project clusters

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

- Share Knowledge and Expertise: Projects within a cluster can share their findings, methodologies, and expertise, fostering cross-fertilisation of ideas and collaboration on common challenges.
- Coordinate Activities: By networking within clusters, Craeft can better coordinate activities, avoiding duplication of efforts and maximising the use of resources.
- Enhance Visibility and Impact: Collaborating within clusters can amplify the visibility and impact of individual projects by showcasing their collective contributions to addressing broader research and societal challenges.



- Widening the Engagement with Stakeholders, including policymakers, industry representatives, and civil society organisations, to ensure that project outcomes are relevant and accessible to end-users.

EC projects within the same call

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

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

These projects form a cluster aimed at advancing various aspects of craft, technology, culture, and sustainability, synergising efforts to address contemporary challenges and opportunities in these domains. Networking is paramount to the project's success because its ultimate impact depends on confronting real-world stakeholders and ensuring technological advancements are applicable within the highly fragmented craft and heritage sectors. MDE and other Craeft partners initiated these relationships to facilitate the exchange of innovative methodologies and expertise, ensuring that the project's outcomes are scalable and sustainable beyond the limits of the individual consortium.

By building these bridges, Craeft and other projects achieve resource optimisation, avoiding the duplication of efforts while maximising the visibility of collective research. There are many points of convergence with each of the projects. All projects converge on wishing to create a new ecosystem for crafts based on innovative educational models and sustainability, where digital technologies contribute to transforming traditional crafts into new business models. Ultimately, this networking strategy acts as a catalyst for positive change, allowing the cluster to move beyond theoretical research to shape the future of the crafts sector through cohesive policy recommendations at the European level.

Networking with other EC projects with points of convergence

1. The [MOSAIC](#) (Mastering job-oriented Skills in Arts & Crafts thanks to Inclusive Centres of vocational excellence) project focuses on three areas within the Arts & Crafts sector: Traditional & rare crafts, precious metals & jewellery, Furniture & Wood and their relation with Design, Arts & Industry. The platform of transnational cooperation that will be set up within this project will bring together relevant EU and non-EU partners who want to foster Excellence in VET within the Arts & Crafts sector, ensuring high-quality skills that lead to quality employment and career-long opportunities, which meet the needs of an innovative, inclusive and sustainable economy. The platform will also make it

possible to break down the barriers and bring together certain universes, which still too often function in a silo.

2. [CHARTER](#) (Erasmus)(Cultural Heritage Actions to Refine Training, Education and Roles) brings together and represents the whole range of the cultural heritage sector in Europe. It strives towards making apparent the value of cultural heritage and creating a resilient and responsive sector, and works towards creating a lasting, comprehensive strategy that will guarantee Europe has the necessary cultural heritage skills to support sustainable societies and economies. Its 5 fields of analysis are: safeguarding and preservation; crafts and traditional knowledge; dissemination and communication; knowledge; planning and management.
3. [ARACHNE](#) (Horizon) (Advocating the Role of Silk Art and Cultural Heritage at National and European Scale) The overarching goal of ARACHNE is to create a wide and well-connected Silk Innovation Ecosystem that, starting from the historical path followed by Marco Polo in his travels to the East, also includes the routes of production and commercialization of silk in Europe in the following centuries. An innovation ecosystem is an interconnected network of quadruple helix stakeholders, including academia, industry and different levels of the public sector and civil society. The project will explore the CCIs' capacities to create a cultural and artistic niche market where silk produced within EU boundaries will be valued as a distinct immaterial asset; on the other hand, the ambition is to contribute to stopping the loss of technical, traditional and cultural know-how and skills that accompanied the decline of this fibre production and that is detrimental exactly to those CCIs which might be active in fashion, art, design and product communication.
4. [MADE IN](#) (Creative Europe) is a research, design and heritage platform that proposes new collaborative practices and knowledge exchange between traditional craftspeople and contemporary designers, as well as other experts in the fields of culture and science. The platform addresses issues central to preservation and explores new articulations of embodied knowledge found in the rich legacy of European craftsmanship. Similarly, it examines possible avenues of diversification and repurposing by way of mutual learning and by imagining new approaches to thinking through contemporary art and design practices. The aim is to highlight new material research approaches and other design processes related to topics like the degradation of natural resources, extraction, and models of sustainable production.
5. [CULTURALITY](#) (Horizon) (Cultural Heritage in Rural Remote Areas for Creative Tourism and Sustainability) aims to promote cultural and creative tourism activities to aid the sustainable development of rural areas, encouraging job creation and population settlement. By researching the cultural heritage, including artisan material culture (techniques, materials, patterns, and decorative elements) and intangible culture (music, oral knowledge, and culinary traditions), the project will foster non-seasonal tourism. It will cater to local communities' needs, focusing on at-risk groups like women, the elderly, and youth, involving international multidisciplinary teams specialising in digital heritage, research, communication and dissemination. The emphasis will be on constant collaboration and sharing of experiences to enhance collective knowledge and ensure optimal results.
6. [EKIP](#) (Horizon) (Policy Recommendation Engine for European Culture) is a collaborative platform that focuses on innovation processes across Creative and Cultural Industries (CCIs), aiming to address challenges like the Green Deal, Digital Transformation, and Inclusion. Built on open innovation principles, Ekip involves broad stakeholder groups to create evidence-based policy recommendations. It seeks to establish a pan-European network, connecting CCIs with other sectors, to facilitate collaboration, learning, and policy development. The Ekip engine drives co-creation efforts, targeting policy areas through a three-step process: identifying and prioritising issues, formulating policies through interdisciplinary labs, and sharing recommendations via the Ekip Observatory and Knowledbank. This approach fosters engagement, awareness, and empowerment, enabling stakeholders to actively contribute to policy-making for societal change.



7. [ECHOES](#) (Horizon) ECHOES' mission is to set up the European Collaborative Cloud for Cultural Heritage (ECCCH), a shared platform designed to facilitate collaboration among heritage professionals and researchers, enabling them to modernise their workflows and processes. This platform will offer access to data, cutting-edge scientific and training resources, and advanced digital tools, all developed collaboratively by the heritage community to meet their specific requirements. ECHOES will integrate the currently fragmented communities within the Cultural Heritage (CH) sector, bringing together diverse actors from various fields and disciplines into a cohesive community focused on the Digital Commons.
8. [AUTOMATA](#) (Horizon) (AUTOMated enriched digitisation of Archaeological liThics and cerAMics) seeks to enhance the documentation and analysis of archaeological objects by enabling low-cost and time-efficient digitisation. This cutting-edge collaborative scheme, supported by the EU programme Horizon Europe for the period 2024-2029, is implemented by a network of excellence composed of 12 academic and non-academic organisations from 7 countries, placed under the coordination of the Univ. of Pisa (IT).
9. [Reskilling Crafts](#) (Erasmus) is a European initiative designed to revitalise the craft sector and support its transition towards a more digital, sustainable, and inclusive future. Rooted in Europe's rich craft heritage, the project responds to major challenges: an ageing workforce, rapid technological change, and a growing skills gap. While many craft professions risk disappearing, there is also a great opportunity. Thousands of new jobs will emerge in the coming years, and millions of adults across Europe, especially those with low or outdated skills, represent an untapped source of talent. Reskilling Crafts brings together public and private actors to develop new pathways for adults to learn, upskill, and transition into meaningful careers in crafts. Through the creation of Reskilling Labs, the project supports hands-on learning, in-company training, digital innovation, and green practices.

2.3 Coordination

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

Role	Expertise	Networking role
<i>Dr Xenophon Zabulis (FORTH)</i>	Technology & Computer Vision	Leads networking in the technology sphere; focuses on pose estimation, motion analysis, and interactive environments.
<i>Madina Benvenuti (MDE)</i>	Cultural Heritage & Creative Sector	Leads outreach to the craft sector; extensive understanding of the state of the art in the craft sector in Europe. By employing the wide network that MDE built in the last 10 years, spanning craft spheres across Europe, including collaboration with the EC and organisations and initiatives such as the ECA, New European Bauhaus Heritage Alliance 3.3, etc.
<i>Prof. Dr. Arnaud Dubois (CNAM)</i>	Social Sciences	Leads social science networking; focuses on the anthropology of colour and the intersection of aesthetic technology and society.



*David
Arnauld (Cerfav)*

Education

Leads networking in the education sphere; manages connections between vocational schools and regional craft chambers, for example, with the *Chambre des Métiers et de l'Artisanat du Grand Est*.

In addition to the main networking roles, all project partners contributed to outreach, knowledge exchange, and collaboration across different sectors.

Outreach within the technological sphere will be supported by a broad consortium of partners. Alongside Dr Zabulis as the leading figure, the following partners will contribute to networking activities in the field of technology:

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

In addition to Madina Benvenuti as the leading figure in the crafts sector, the following partners will contribute to networking activities at the intersection of crafts and technology:

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

Within the sphere of social sciences, Prof. Dr Arnaud Dubois (Conservatoire National des Arts et Métiers, Paris) will play a leading role. Furthermore, all project partners are integral contributors to advancing networking initiatives in this domain, ensuring a comprehensive and interdisciplinary approach to collaboration.

Networking within the education sector will receive comprehensive support from all partners. Primary leadership will be undertaken by David Arnauld (CERFAV), with strong support from MDE.

In the business and economic sphere, all partners will work collaboratively to achieve the project's networking objectives, ensuring strong engagement with relevant stakeholders and promoting sustainable economic development.

3 Networking meeting, events, conferences, and outcomes

This section provides a comprehensive overview of the key achievements and tangible outcomes resulting from the Craeft project's strategic networking and coordination activities. The following chapter illustrates the operational phase of the project's strategy, moving from initial mapping to active engagement with high-level stakeholders, policymakers, and practitioners across Europe.

Central to these efforts is the evolution of the CRAFTOUR Initiative, which serves as the primary collaborative framework for the sector. What began as participation in the 2023 workshop in Florence has expanded into a powerful consortium involving 75 partners from 21 countries, uniting projects - Craeft, Track4Crafts, HEPHAESTUS, Colour4CRAFTS, MOSAIC, and CULTURALITY.

The following chapters document the specific meetings, expert engagements, and cross-sector dialogues that have been fundamental to the Craeft implementation phase. These activities served a dual purpose: efficiently disseminating project results to key stakeholders and cultivating the deep-rooted connections necessary for long-term impact. By bridging the gap between research and practice, these engagements have laid the foundation for enduring collaborations that will sustain the project's influence well beyond its formal conclusion.

3.1 CRAFTOUR Initiative

The CRAFTOUR Initiative has successfully synchronised the agendas of six major EU projects. This coordination has moved the sector from "siloeed research" to a unified policy voice, culminating in the joint recommendations presented to the European Parliament in January 2026. This alliance is the primary vehicle for the European Crafts Renaissance advocated throughout the project.

3.1.1 Origin

The groundwork for Craeft's networking strategy and what will later be called the CRAFTOUR Initiative was laid during the Track4Crafts Pilot 2 event, held in Florence on November 15 and 16, 2023. Representing MDE, Madina Benvenuti participated as an expert panellist, providing theoretical and practical guidance to the presented pilot cases. A central theme of this contribution was the transformative potential of bridging artificial intelligence and digital tools with traditional craftsmanship. By integrating cutting-edge technologies, the initiative seeks to empower artisans to innovate their processes and navigate a rapidly evolving industrial landscape while preserving their core heritage.

During this workshop, Craeft established vital connections with a diverse consortium of international partners, including: The Univ. of Antwerp (Project Lead, Netherlands), Politecnico di Milano (Department of Design, Italy), The Art of Silk Museum of Soufli (Greece), The Icelandic Textile Centre (Iceland), Semne Cusute (Romania), Onl'fait (Switzerland), and The Bokrijk Museum & Campus on Craftsmanship (Belgium).

These engagements revealed a strong European consensus: digital technologies are not merely supplementary but are pivotal in enhancing knowledge transmission and streamlining production for a sustainable craft ecosystem.

Evolution into the CRAFTOUR Initiative

Following the first-year report to the Project Officer, the Craeft consortium was advised to deepen its ties within the project cluster. MDE, as the Work Package 7 (Communication, Dissemination and Networking) leader, spearheaded this expansion throughout 2024. This effort resulted in a strategic alliance between Craeft, Track4Crafts, HEPHAESTUS, and Colour4CRAFTS, eventually growing to include the MOSAIC and CULTURALITY projects.

This collaborative framework culminated in the birth of the **CRAFTOUR Initiative**, aimed at fostering interdisciplinary cooperation, knowledge exchange, and policy advocacy within the craft and cultural heritage sector.

Launch of CRAFTOUR

The official launch of CRAFTOUR was marked by a conference held on 25 November 2024 at the Salon International du Patrimoine Culturel in Paris.

The CRAFTOUR Conference at the Salon International du Patrimoine Culturel (SIPC), held in Paris on October 25, 2024, served as a unique networking opportunity, bringing together a diverse range of stakeholders from the craft sector at one of the most important fairs of crafts in Europe - SIPC.

A significant follow-up occurred on November 25 and 26, 2024, during two events organised by the Institut des Savoir-Faire Français (ISFF):

- Preservation Study Day: This session addressed the documentation of technical gestures and the evolution of traditional know-how in the face of contemporary challenges. Key panellists—including representatives from CERFAV, Sorbonne University, and Artex—aligned these topics with the five pillars of CRAFTOUR, emphasising how skill transmission empowers local economies.
- "Les Éclaireurs" Press Conference: This event presented a two-year study on the economic impact of craft enterprises in France. Following a meeting with Xavier Long (Deputy MD of ISFF), a consensus was reached on the need to elevate this methodology to the European level, urging EU institutions to adopt recommendations that safeguard the sector as a vital source of employment.

Key outcomes of the CRAFTOUR Conference and attending the SIPC included:

- Networking with craft professionals, educational institutions, cultural organisations, and individual practitioners present at the fair.
- Strengthening collaborations with key European players, such as Xavier Long from the Institut des Savoir-Faire Français.
- Highlighted the importance of bringing together experts and knowledge from across Europe to collaborate and share best practices in the sector. With Craeft, Track4Crafts, and Hephaestus represented in the audience, the CRAFTOUR Initiative emerged as a valuable opportunity to create impact.

Engaging in the discussions that address key issues in the craft sector as:

- How transmission of skills contributes to empowering the economy of territories.



- How does know-how linked to traditional crafts evolve to face contemporary challenges? How do these practices adapt?
- How do communities organise their common mission to transmit traditional know-how and their teachings to future generations? What are the links with the territory, both nationally and internationally?
- How to document the gesture, relationships, as well as processes, technical and ante-numeric know-how of photography?

These topics meet the objectives of Craeft as well as the ones addressed by the 5 pillars of CRAFTOUR. Among the panellists were Denis Garcia (ex-president of CERFAV), presenting CERFAV and the Ghost project (linking it to Craeft), Francesca Cominelli (Sorbonne University - partner of Tracks4crafts), Anne-Sophie DUROYON CHAVANNE - MD of Institut des Savoir-faire and associate partner in MOSAIC, and Elisa Guidi from Artex, pilot partner in Tracks4crafts and member of Craeft's expert committees.

Beyond the conference itself, this event served as a definitive turning point in strengthening the ties between the cluster projects. It provided a high-profile platform where craft practitioners, researchers, policymakers, and industry representatives could engage in high-level discourse regarding the future of craft heritage, specialised education, and the development of sustainable business models.

These interactions have ensured that the momentum generated at the *Salon International du Patrimoine Culturel* (SIPC) translates into concrete actions throughout 2025. These strategic follow-up initiatives include the following.

3.1.2 Online working group meetings

A series of online working group meetings, initiated by Craeft, focused on developing policy recommendations to address key challenges in the craft sector:

Understanding & Valorisation: Understanding crafts and recognising their intrinsic value in heritage preservation, sustainability, social cohesion, and economic development is essential. This process begins with establishing a shared definition of crafts, enabling us to collect meaningful data, assess their cultural and economic impact, and identify the challenges they face in today's market. A deeper knowledge of traditional techniques, materials, and craftsmanship gestures is key to designing effective strategies for safeguarding crafts. Elevating the visibility and appreciation of crafts is a crucial step in fostering societal engagement and securing long-term commitment to their preservation. The Understanding & Valorisation working group was merged with the challenges associated with the Documentation & Archiving: The lack of resources and expertise for comprehensive documentation, along with the complexity and diversity of crafts, leads to the loss of techniques before they can be recorded. The absence of European craft registers and inconsistent documentation efforts further contribute to this issue. CRAFTOUR explores methodologies and digital tools to develop a standardised archiving and documentation model.

Authenticity & Safeguard: The lack of a unified European definition of crafts and a standardised analysis methodology hampers efforts to combat counterfeits, undermining artisanal craftsmanship, territorial diversity, and consumer perception. This threatens both the cultural and economic value of authentic crafts. CRAFTOUR addresses and works on innovative ways to safeguard authenticity and enhance recognition of crafts, complementing the recent Geographic Indicator framework to preserve heritage and strengthen consumer awareness.



Transmission, Training, Self-improvement and Certification: Limited knowledge and recognition of crafts often coincide with a lack of awareness about educational opportunities, both formal and non-formal. Challenges such as high costs, practitioners' reluctance to pass on their skills, insufficient educational offerings, lack of certifications, technical barriers, and resistance to evolving traditional methods hinder the transmission of craftsmanship. CRAFTOUR seeks to address these issues by developing solutions and recommendations to ensure the preservation and transfer of skills and knowledge to future generations.

Economics & Innovative Business Models: Small craft businesses often struggle with limited resources and expertise to adopt innovative, sustainable business models. Adapting traditional practices to modern, globalised markets is challenging, as competition and mass production threaten their survival. CRAFTOUR explores solutions to empower craft businesses, ensuring their sustainability and making these professions more attractive career opportunities.

The above-identified challenges served as the core themes for the four working groups. They were formed in line and reflecting upon the primary identified spheres of interests - Social Sciences, Technology, Cultural Heritage and Creative Sector, Education and Business and Economy.

Each group was led by an expert from one of the participating projects, while overall coordination was conducted under the supervision of Craeft (MDE).

The leadership was distributed across the CRAFTOUR consortia as follows:

Group	Theme	Coordinator
WG 1	Understanding, Valorisation, Documentation, and Archiving	Craeft (MDE)
WG 2	Authenticity and Safeguard	Colour4CRAFTS (Univ. of Helsinki)
WG 3	Transmission, Training, Self-improvement, and Certification	Tracks4Crafts (Univ. of Antwerp)
WG 4	Economics and Innovative Business Models	Hephaestus (Università Ca' Foscari Venezia)

The two other CRAFTOUR members – MOSAIC and Culturality participated in the working groups with their expertise, but did not have the coordination obligation.

The following lists include the working group members.

Table 1. Understanding & Valorisation, Documentation & Archive.

Project	Organisation	Name	Role in the project
<i>Craeft</i>	Mad'in Europe	Madina Benvenuti	Leading Communication, Dissemination and Networking. WP7
<i>Craeft</i>	Forth	Xenophon Zabulis	



D7.3 Networking and Coordination



<i>Craeft</i>	CNAM	Ines Moreno	Researcher
<i>Craeft</i>	Cerfav	David Arnaud	leading WP6
<i>Craeft</i>	PIOP	Danae Kaplanidi	Leading Task 6.3
<i>HEPHAESTUS</i>	Univ. of Gothenburg	Elena Raviola & Helena Hansson	
<i>HEPHAESTUS</i>	BOFA	Dorthe Møller Paulsen	
<i>TRACKS4CRAFTS</i>	European Crafts Alliance	Rachel Kelly	Leading WP3
<i>TRACKS4CRAFTS</i>	European Crafts Alliance	Laura Miguel Baumann	Leading WP3
<i>TRACKS4CRAFTS</i>	Artex	Elisa Guidi	Pilot case
<i>TRACKS4CRAFTS</i>	Univ. of Antwerp	Ian Garcia	Researcher
<i>TRACKS4CRAFTS</i>	Waag FutureLab, TextileLab Amsterdam	Aslı Aydın Aksan	Co-Lead pilot Waag
<i>TRACKS4CRAFTS</i>	Univ. of Antwerp	Jouke Verlinden	Researcher
<i>TRACKS4CRAFTS</i>	Waag FutureLab, TextileLab Amsterdam	Cecilia Raspanti	Co-Lead pilot Waag
<i>TRACKS4CRAFTS</i>	Onl'fait	Carolina Becker	
<i>HEPHAESTUS</i>	Univ. of Gothenburg	Elena Raviola	
<i>HEPHAESTUS</i>	COMUNE DI BASSANO DEL GRAPPA	Simone Giotto	
<i>COLOURS4CRAFTS</i>	Univ. of Helsinki	Riikka Räisänen	PI, leader of the consortium
<i>COLOURS4CRAFTS</i>	Univ. of Leeds	Pammi Sinha	leading WP6
<i>COLOURS4CRAFTS</i>	Univ. of Lapland	Ana Nuutinen	leading WP3
<i>CULTURALITY</i>	St Andrews		Leading WP7



<i>Craeft</i>	Mad'in Europe	Jelena Krivokapic	Leading Communication, Dissemination and Networking. WP7
<i>Craeft</i>	Consiglio Naz Ricerche	Valentina Bartalesi	
<i>Craeft</i>	Consiglio Naz Ricerche	Nicolo Pratelli	

Table 2. Authorship & Safeguard

Project	Organisation	Name / Last Name	Role in the project
<i>COLOURS4CRAFTS</i>	Univ. of Helsinki	Riikka Räisänen	PI, leader of the consortium
<i>COLOURS4CRAFTS</i>	Univ. of Leeds	Pammi Sinha	Leading WP6
<i>CULTURALITY</i>	Oviedo University	Ana María Fernández	Researcher
<i>CULTURALITY</i>	Univ. of Tratu	Elo-Hanna Seljamaa	leading WP2
<i>HEPHAESTUS</i>	cbs	Vishv Priya Kohli	
<i>HEPHAESTUS</i>	Ca Foscari	Manfredi de Bernard	
<i>TRACKS4CRAFTS</i>	University Paris 1 Panthéon-Sorbonne	Francesca Cominelli	Leading WP2
<i>TRACKS4CRAFTS</i>	University Paris 1 Panthéon-Sorbonne	Clara Vecchio	Researcher
<i>TRACKS4CRAFTS</i>	Latvian Academy of Culture	Baiba Tjarve	Researcher
<i>TRACKS4CRAFTS</i>	Univ. of Antwerp	Marc Jacobs	
<i>Craeft</i>	Cerfav	Éleonore Durand	
<i>Craeft</i>	CNAM	Ines Moreno	Researcher
<i>MOSAIC</i>	Institut des Savoir-Faire Français	Xavier Long	Associate
<i>Craeft</i>	Mad'in Europe	Regina Garcia Nunez	Leading Communication, Dissemination and Networking. WP7

<i>Craeft</i>	Mad'in Europe	Madina Benvenuti	Leading Communication, Dissemination and Networking. WP7
<i>Craeft</i>	Mad'in Europe	Jelena Krivokapic	Leading Communication, Dissemination and Networking. WP7
<i>TRACKS4CRAFTS</i>	Skillman	Giovanni Crisona	

Table 3. Education & Transmission.

Project	Organisation	Name / Last Name	Role in the project
<i>TRACKS4CRAFTS</i>	Univ. of Antwerp	Julie De Groot	leading WP5
<i>TRACKS4CRAFTS</i>	Univ. of Antwerp	Bert De Munck	Coordinator
<i>TRACKS4CRAFTS</i>	Polimi	Sofia Duarte	Researcher
<i>TRACKS4CRAFTS</i>	Polimi	Valentina Rognoli	
<i>TRACKS4CRAFTS</i>	Latvian Academy of Culture	Baiba Tjarve	Researcher
<i>TRACKS4CRAFTS</i>	3Walks	Cristina Ortega Nuere	Leading WP6
<i>TRACKS4CRAFTS</i>	Waag FutureLab, TextileLab	Asli Aydin Aksan	Co-Lead pilot Waag
<i>TRACKS4CRAFTS</i>	Waag FutureLab, TextileLab	Cecilia Raspanti	Co-Lead pilot Waag
<i>TRACKS4CRAFTS</i>	Univ. of Antwerp	Ian Garcia	Researcher
<i>TRACKS4CRAFTS</i>	Univ. of Antwerp	Jouke Verlinden	Researcher
<i>TRACKS4CRAFTS</i>	Onl'fait	Carolina Becker	
<i>HEPHAESTUS</i>	tor vergata	Luca Pareschi	WP leader
<i>HEPHAESTUS</i>	fablab venice	Alberta Menegaldo	Leading WP2
<i>HEPHAESTUS</i>	tor vergata	Francesca leonardi	
<i>HEPHAESTUS</i>	CBS	Rasmus Jonhsen	
<i>COLOURS4CRAFTS</i>	Univ. of Leeds	Bintan Titisari	Researcher
<i>COLOURS4CRAFTS</i>	Univ. of Lapland	Jenni-Liisa Yliniva	
<i>Craeft</i>	Cerfav	David Arnaud	leading WP6



<i>Craeft</i>	Cerfav	Denis Mairy	
<i>Craeft</i>	Mad'in Europe	Madina Benvenuti	leading WP7
<i>CULTURALITY</i>	Politecnico di Torino	Elena Delapiana	leading WP5
<i>MOSAIC</i>	SEPR	POGHOSYAN Lida	Project Manager
<i>MOSAIC</i>	EfVET	Susana Nogueira	Policy/Project Officer
<i>Craeft</i>	Mad'in Europe	Jelena Krivokapic	leading WP7
<i>MOSAIC</i>	French Savoir Faire Institut	Camille Bault	Project Manager
<i>MOSAIC</i>	French Savoir Faire Institut	Jeanne Lamarquette	Project Manager

Table 4. Business models.

<i>Project</i>	Organisation	Name / Last Name	Role in the project
<i>HEPHAESTUS</i>	Copenhagen Business School	Marta Gasparin	
<i>HEPHAESTUS</i>	Copenhagen Business School	Vishv Priya Kohli	
<i>HEPHAESTUS</i>	Università Ca' Foscari Venezia	Fabrizio Panozzo	Leadear WP
<i>HEPHAESTUS</i>	Università degli Studi di Roma "Tor Vergata"	Francesca Leonardi	
<i>HEPHAESTUS</i>	Goeteborgs Universitet	Elena Raviola	
<i>HEPHAESTUS</i>	Università degli Studi di Roma	luca pareschi	
<i>HEPHAESTUS</i>	Università Ca' Foscari Venezia	Margherita De Luca	Researcher
<i>HEPHAESTUS</i>	Università Ca' Foscari Venezia	Manfredi De Bernard	Researcher
<i>HEPHAESTUS</i>	Fablab Venezia	Alberta menegaldo	Leading WP2
<i>TRACKS4CRAFTS</i>	Paris 1 Panthéon-Sorbonne	Francesca Cominelli	Leadear WP
<i>TRACKS4CRAFTS</i>	Paris 1 Panthéon-Sorbonne	Clara Vecchio	Researcher
<i>TRACKS4CRAFTS</i>	Artex	Elisa Guidi	
<i>TRACKS4CRAFTS</i>	Univ. of Antwerp	Laura D'hoore	Researcher
<i>TRACKS4CRAFTS</i>	Univ. of Antwerp	Annick Schramme	
<i>TRACKS4CRAFTS</i>	Latvian Academy of Culture	Ieva Zemīte	Researcher



<i>Craeft</i>	Cerfav	Marie-Alice Skaper	
<i>Craeft</i>	Mad'in Europe	Madina Benvenuti	
<i>Craeft</i>	PIOP	Danae Kaplanidi	Leading Task 6.3
<i>COLOURS4CRAFTS</i>	Univ. of Lapland	Laura Seppälä	Researcher
<i>COLOURS4CRAFTS</i>	Univ. of Leeds	Pammi Sinha	leading WP6
<i>MOSAIC</i>	Wooden Oy	Ola Kukkasniemi	
<i>MOSAIC</i>	Materahub	Becky Riches	
<i>CULTURALITY</i>	Univ. of Oviedo	Ana Maria Fernandez	
<i>CULTURALITY</i>	Univ. of Oviedo	Juan Prieto	
<i>CULTURALITY</i>	Univ. of Oviedo	Llora Fuente	
<i>Craeft</i>	Mad'in Europe	Jelena Krivokapic	Leading WP7

The workflow of the working groups was structured through online shared documents and a series of both online and in-person meetings of the working groups.

Beyond the internal group exchanges, which spanned the period from February to October 2025, the workflow integrated two comprehensive cross-group plenary sessions. These sessions were specifically designed for teams to present their progress and findings to one another, fostering a dynamic environment for interdisciplinary exchange and peer-to-peer networking. This collaborative structure was further strengthened by two strategic preparatory meetings. These served not only as a lead-up to the CRAFTOUR Policy Recommendation session with the European Commission on December 10th, 2025, but also as vital touchpoints for aligning visions and consolidating the professional network across all participating projects.

Table 5. Timetable of the CRAFTOUR meetings.

Reason/purpose	Topic	Place	Date
<i>PLENARY MEETING</i>	Initial meeting, defining the working methodology, coordinators, etc.	Online	04/02/2025
<i>Underst. & Valoris + Doc & Archive</i>	Initial group meeting	Online	19/02/2025
<i>Underst. & Valoris + Doc & Archive</i>	Discussion on what has been done	Online	12/03/2025
<i>Education & Transmission</i>	Initial group meeting and brainstorming session	Online	21/02/2025



<i>Bussiness Models</i>	Initial group meeting and brainstorming session	Online	28/03/2025
<i>Auth. & Safeguard</i>	Initial group meeting and brainstorming session	Online	11/04/2025
<i>Education & Transmission</i>	Discussion on what has been done	Online	16/04/2025
<i>Auth. & Safeguard</i>	Discussion on what has been done	Online	05/05/2025
<i>Underst. & Valoris + Doc & Archive</i>	Feedback and discussion on CRAFTOUR Observatory	Online	16/05/2025
<i>PLENARY MEETING</i>	Meeting among all working groups. Presentations to one another.	Online	26/05/2025
<i>MEETING IN BORNHOLM (Hephaestus conference)</i>	Bornholm, Denmark	In a presence meeting - presentation of CRAFTOUR: Working groups meet around the first draft of Policy recommendations	08/06 – 15/06/2025
<i>Final policy paper on each pillar</i>	Final draft of each policy paper	Online	29/10/2025
<i>Final joint paper</i>	Joint paper for the recommendations and the presentation for each pillar + PowerPoint presentations	Online	10/11/2025
<i>Rehearsal</i>	Online rehearsal of Policy recommendations	Online	02/12/2025

The recurring online working sessions and ongoing exchanges via email yielded significant results that extended beyond mere documentation. Most notably, these efforts produced the final Policy Recommendations Document ([available here](#)), which serves as the formal output of the working groups and also what the CRAFTOUR presented in the Policy Recommendation Session with the EC on the 10th of December 2025, calling for a "European Crafts Renaissance". Simultaneously, this process created a vital stage for ongoing idea exchange, fostering a spirit of collaboration and networking that continues and will continue to benefit the partners involved. Out of the CRAFTOUR, the new collaborations and connections were born.

3.1.3 In-person meeting during the Bornholm Symposium

June 2025. In-person meeting during the Bornholm Symposium (June 2025) organised by the HEPHAESTUS project. As part of the working group preparations, this in-person meeting brought together the policy working groups (identified above) to present and discuss their initial drafts. The Bornholm Symposium also provided a valuable networking platform, strengthening connections within the cluster projects and fostering interdisciplinary exchange. Furthermore, it offered unique opportunities to expand collaborations beyond the immediate network, supporting the development of new partnerships and enhancing the overall impact and visibility of the projects involved. Craeft was presented by MDE team, Jelena Krivokapic and Madina Benvenuti, and FORTH by Xenophon Zabulis, attending in person, while Tracks4Crafts was represented by Julie De Groot and Bert De Munch (Univ. of Antwerp) and the full consortium of the HEPHAESTUS project.

3.1.4 CRAFTOUR policy recommendation session with the EC

10th December 2025.

Unlike individual submissions by each project, this session consisted of collaborative presentations involving all projects under the CRAFTOUR umbrella. This joint approach reinforced the strength and connections within the cluster while ensuring a more cohesive and impactful set of policy recommendations. During the session, the CRAFTOUR partners, represented by Madina Benvenuti and Regina Garcia Nuñez (Mad'in Europe / Craeft), Fabrizio Panozzo (Università Ca' Foscari / HEPHAESTUS), Julie de Groot and Bert de Munck (Univ. of Antwerp / Traks4Crafts), Riikka Räisänen (Univ. of Helsinki / Colours4Crafts), had an opportunity to address and exchange with members of the DG EAC, DG MOVE, DG RTD, Creative Europe, and UNESCO.

Through their Policy Recommendations presentation, they addressed a growing blind spot in European policy: the full recognition and revitalisation of crafts as an economic sector and dynamic ecosystem.

The policy recommendations and their presentation were centred on 4 objectives:

- Understanding, valorising, and documenting European crafts through a reinforced statistical knowledge.
- Safeguarding and promoting the authenticity of European crafts.
- Empowering transmission of skills and know-how through formal and non-formal education.
- Reinforcing viable business models in the European craft sector

The presentations were followed by an open discussion with participants, on-site and online. Emphasis was placed on the transversal role of crafts across multiple EU policies - from green and energy to trade, health and safety, circular economy, and tourism - raising critical questions such as, "Do we really want PVC windows in our castles?", spillovers with the tourism sector, and youth engagement. Highlighting the urgent need for a "European Crafts Renaissance".

[The full policy recommendations document is available here.](#)

3.1.5 CRAFTOUR Conferences

The two-day CRAFTOUR event generated a significant and lasting impact within the field. It successfully convened a majority of the targeted experts and leading organisations, creating a high-level forum



dedicated to meaningful discussion and exchange regarding the future of the crafts sector. By bringing together these key stakeholders, the events fostered a deep resonance for the craft sector, ensuring that the diverse perspectives on craft heritage, digital innovation, and policy development were harmonised into a unified vision for the sector.

Scientific Conference, Univ. of Antwerp (29 January 2026)

Held on January 29, 2026, and organised by the Tracks4Crafts project and the Univ. of Antwerp with the support of Craeft (MDE), this conference focused on the interdisciplinary research in the fields of craft conducted through the CRAFTOUR partners and their projects.

The Conference was structured in the following roundtables:

Histories of Value and the Governance of Culture

This session scrutinised the political practice of "mapping craft" and the construction of its social and economic value. Participants specifically addressed the role of Geographical Indications (GIs) as a vital tool for helping consumers perceive and verify authenticity within a globalised market, ensuring that traditional governance frameworks adapt to modern commercial pressures.

Digital Imaginaries and Crafts in Transition

Participants explored the structured potential of Artificial Intelligence (AI) and digital tools in sustaining cultural identity. The discussion focused on how digital interventions and current pilot findings can revolutionise the training process, bolstering the learning curves of modern craft-makers while preserving the integrity of the handmade gesture.

Organisational Transformation and Resilience

This roundtable examined the practical barriers to implementing ecological practices within the craft ecosystem. It highlighted how sustainable, experimental methodologies and innovative business models can be effectively aligned with broader European Green Deal policies, ensuring the sector's long-term resilience and environmental accountability.

The names of roundtable speakers:

- Prof. Dr Gunnar Almevik, Professor in Conservation at the Univ. of Gothenburg, Sweden
- Madina Benvenuti, Managing Director of MDE (Craeft)
- Vishv Priya Kohli: Associate Professor of Law & Management, Copenhagen Business School, Denmark (Hephaestus)
- Riikka Räisänen: Professor of Craft Science and Craft Pedagogy, Univ. of Helsinki, Finland (Colour4CRAFTS)
- Bert De Munck: Professor at the History Department, Univ. of Antwerp, Belgium (Tracks4Crafts)
- Francesca Cominelli: Associate Professor at the Univ. of Paris 1 Panthéon-Sorbonne, France (Tracks4Crafts)
- Dr Julie De Groot (Moderator): Post-doctoral Researcher and Project Coordinator, Univ. of Antwerp, Belgium (Tracks4Crafts)



- Theodore Harper-Davis: PhD, Artist and Senior Lecturer at HDK-Valand, Univ. of Gothenburg, Sweden (Hephaestus)
- Pammi Sinha: PhD, Professor of Fashion Management, Univ. of Leeds, United Kingdom (Colour4CRAFTS)
- Sofia Soledad Duarte: Post-doctoral Research Fellow and Lecturer, Politecnico di Milano, Italy (Tracks4Crafts)
- Dr Xenophon Zabulis: Research Director at the Institute of Computer Science – FORTH, Greece (Craeft)
- Jouke Verlinden, Professor at the Faculty of Design Sciences, Univ. of Antwerp, Belgium
- Elisa Guidi: General Coordinator of Projects at Artex, Italy (Tracks4Crafts)
- Ana Nuutinen: PhD, Professor of Fashion and Clothing, Univ. of Lapland, Finland
- Regina Garcia Núñez: Project Manager at Mad'in Europe, Belgium (Craeft)
- Llara Fuente: Art Historian and Predoctoral Fellow, Univ. of Oviedo, Spain (Culturality)
- Prof. Dr Annick Schramme (Moderator): Professor of Cultural Management, Univ. of Antwerp, Belgium

[More about the speakers can be found here.](#)

The conference served as a dynamic hub for connection and exchange, offering an outstanding networking opportunity for the expansive CRAFTOUR network and beyond. With 80 attendees in person and 152 joining online. A key highlight of the event was its inclusive approach, which actively involved a significant number of students from across the partnership, fostering direct engagement between established experts and the next generation of craft professionals.

To ensure the longevity of these contributions, the conference discussions in the shape of research articles will formal CRAFTOUR Scientific Publication. This volume is scheduled to be published by Springer in May 2026, providing a scholarly foundation for the project's findings and further disseminating the collective expertise of the consortium to a global audience.

General Conference, European Parliament, Brussels (30 January 2026)

The CRAFTOUR General Conference at the European Parliament was organized by MDE (Craeft) and was hosted by MEP Cynthia Ní Mhurchú (Member of the European Parliament) and opened by Katja Reppel (DG RTD).

The event aimed to translate field-based evidence into action and was structured in two panels.

- Panel 1: Crafts as a Strategic Cross-Sector Ecosystem: Experts demonstrated that crafts are not a niche activity but a critical infrastructure supporting value chains in sustainable building, fashion, luxury, and tourism.
- Panel 2: Crafts and European Societal Impact: This panel emphasised the significant employment impact of crafts. During which, for example, Ludovico Folin Calabi (UNESCO) provided high-impact evidence from post-conflict reconstruction in Mosul, where craft training created over 700 jobs. It was noted that while crafts generate immense long-term value, they remain invisible to policymakers due to a severe lack of comparable European data.

Panels speakers:

- Cynthia Ní Mhurchú: Member of the European Parliament.



- Katja Reppel: Head of Unit in the European Commission’s Directorate General for Research and Innovation.
- Madina Benvenuti: Managing Director of Mad’in Europe (Craeft)
- Alfonso Pallavicini: President of European Historic Houses.
- Sébastien Mainil: Directeur de “La Paix Dieu” et “Le Pôle de la Pierre” (AWAP).
- Hugh Roche Kelly: Independent Woodturner and Head of Workshop at Sonian, Brussels.
- Evy Lenoir: Roofer and President of Union des Artisans du Patrimoine (UAP).
- Laura Miguel Baumann (Moderator): Secretary General of European Crafts Alliance (Tracks4Crafts)
- Ludovico Folin Calabi: UNESCO Representative to the EU.
- Xavier Long: Deputy General Manager of the Institut pour les Savoir-Faire Français (ISFF).
- Audrey Aubard: Secretary General, FFIGIA.
- Calum Iain Maciver: Chief Executive of the Harris Tweed Authority.
- Fabrizio Panozzo (Moderator): Professor of Cultural Policies, Ca’Foscari University (Hephaestus)
- Kristien Van Goey: European Commission, Head of Unit C.1 – Inclusive, Innovative and Reflective Societies in the Research Executive Agency.

In addition to the enriching and unique discussions contributed by the panel speakers, CRAFTOUR used this momentum to stress one of its key recommendations – the establishment of a European Crafts Observatory. This body, based on a common classification system and shared ontology, is a foundational requirement for producing comparable data, monitoring critical skills shortages, and supporting targeted actions on mobility, sustainability, and safeguarding. Based on a bottom-up approach and systematic data gathering, the Observatory would serve as a foundation for uniting and consolidating data for evidence-based policymaking, while utilising a participatory bottom-up model for both data collection and decision-making.

[More about the speakers can be found here.](#)

The entire video of the General Conference at the European Parliament is available [here](#).

What truly distinguished this conference was its ability to serve as a bridge between practice, research/academia and policy, creating an unmatched networking opportunity for an exceptionally diverse ecosystem of stakeholders. The conference was attended by 100 participants in person and 150 participants online.

The European Parliament hosted a gathering that placed master craft professionals alongside high-level researchers and institutional leaders. Emphasising the need to listen to the voices of the craft masters, evidence-based policymaking and a bottom-up approach. The unique strength of this event lies in its transversal nature, facilitating a rare dialogue between:

Practitioners on the ground: Heritage roofers, woodturners, and weavers who provided the audience and the panels with lived expertise and technical insights.

Multidisciplinary researchers: Leading minds from social sciences, business, cultural heritage, and computer science, all working toward the digital and economic evolution of the sector.

Global heritage “guardians”: Representation from major international and regional bodies, including UNESCO, European Historic Houses, and the Institut pour les Savoir-Faire Français.



By merging these worlds, the conference transcended the format of a typical academic or political meeting. It became a living laboratory where the "hands" of the craft met the "minds" of technology and the "voice" of European governance, ensuring that future policy recommendations are rooted in both scientific rigour and authentic artisanal reality

3.2 Networking with EC-funded Initiatives

3.2.1 CHARTER Alliance

In response to recommendations from the EC Info Session on July 14, 2023, Craeft established synergistic relationships with the CHARTER project. This initiative leveraged collaborative efforts to advance mutual objectives in craft innovation and preservation. During this period, MDE facilitated the introduction of the Craeft team to CHARTER's leadership, specifically Project Manager Herman Bashiron Mendolicchio and Coordinator Lluís Bonet, whose engagement was instrumental in fostering dialogue between the two projects.

Furthermore, Craeft forged connections with the Craft Laboratory at the Univ. of Gothenburg, a key partner within CHARTER. Engagements with Marleen Hofland-Mol, the representative for crafts-related topics, led to a productive discourse on the state of crafts across Europe. These interactions established a robust foundation for the exchange of knowledge and the dissemination of Craeft's outputs.

Strategic attendance at major events further expanded the networking:

March 19, 2024: Madina Benvenuti (MDE) participated in the "2024 CHARTER Paris Conference."

October 22, 2024: Madina Benvenuti (MDE) attended the CHARTER Alliance Event in Brussels. This platform allowed for deep engagement with CHARTER's findings on heritage sector skills strategies, focusing on education, training, and policymaking.

3.2.2 MOSAIC and Culturality as part of the CRAFTOUR

The CRAFTOUR initiative was strengthened by the integration of the CULTURALITY and MOSAIC projects. Both projects contributed specialised expertise and an interdisciplinary approach to the initiative's policy working groups, supporting the development of comprehensive recommendations and took active part in the preparation, participation and in-person attendance of the CRAFTOUR Conferences - 29 January 2026 - Scientific Conference, Univ. of Antwerp and 30 January 2026 - General Conference, European Parliament, Brussels.

3.2.3 MADE IN

On March 31, 2023, Madina Benvenuti (MDE) was a panellist at the "MADE IN DIALOGUES – Crafting the Future" conference in Dresden, where she announced the launch of the Craeft project. The event provided a significant opportunity to network with diverse stakeholders and established the groundwork to invite the MADE IN partners to the subsequent CRAFTOUR conferences. This exchange successfully expanded the visibility of both the Craeft project results and the results of the participating partner projects.

3.2.4 Coordination between AUTOMATA and ECHOES

The collaborative landscape for the AUTOMATA and ECHOES projects was officially established on November 10th, 2024. During this online session, CNR and FORTH, represented by Valentina Bartalesi and Xenophon Zabulis, engaged in a strategic dialogue to align their project trajectories. This meeting functioned as a critical introductory exchange, marking the formal commencement of a partnership aimed at fostering long-term synergies. By identifying shared research goals and technical intersections, the participants set a clear stage for future discussions, ensuring that both projects can leverage collective expertise to enhance their respective outcomes.

3.2.5 Ekip

The engagement between MDE and the Ekip project represents a significant step forward in the development of cultural and economic policy frameworks. This process began on February 6th, 2025, when MDE participated in the first Policy Recommendation Session hosted by Ekip. Following this session, a productive period of communication ensued between Madina Benvenuti of MDE and Carlo Vuijsteke of Ekip, facilitating a deeper alignment of their strategic objectives.

As a direct outcome of these initial interactions, Madina Benvenuti was invited to present the CRAFTOUR Initiative and the Craeft project during a second specialised session on February 20th, 2025. This sequence of events has established a firm foundation for ongoing cooperation, specifically focusing on the drafting of comprehensive policy recommendations. These efforts are dedicated to the preservation and innovation of traditional crafts, seeking to ensure their successful integration into broader socioeconomic structures through the combined influence of the Ekip and CRAFTOUR networks.

3.2.6 Reskilling Crafts

MDE is a partner in the *Reskilling Crafts* project, which officially started in early 2025. Although still in its initial phase, the project demonstrates strong intersections with the outcomes of Craeft, as well as with other partner initiatives within the CRAFTOUR Initiative. Recognising these synergies, MDE strategically organised the first Transnational Project Meeting (TPM) of Reskilling Crafts back-to-back with the CRAFTOUR Scientific and General Conferences. This enabled direct exchange between the Reskilling Crafts partners and the broader CRAFTOUR network, fostering collaboration and knowledge transfer.

3.3 Experts, organisations and events

3.3.1 European Crafts Alliance

The ECA General Assembly in Barcelona from 15-18 June 2024 provided a valuable platform for MDE to present the Craeft project, strengthening collaborations with existing partners and establishing new connections within the craft and design community. During the General Assembly, MDE had a chance to exchange with 38 member organisations, associations, and NGOs across Europe working with the craft sector.

One of the key outcomes was a successful engagement with [Fab Lab Barcelona](#), a renowned research and education centre focused on crafts, community, and local resources. This networking opportunity led to



a dedicated follow-up meeting on July 17, 2024, where MDE facilitated an online exchange between FORTH, Khora, and Fab Lab Barcelona representatives Jessica Carmen Guy and Olga Trevisan. The discussion explored the intersection of technology and crafts, particularly within the Design Studio pilot, and included knowledge-sharing on relevant research and technological applications. Xenophon Zabulis contributed key insights from the Craeft project, further enriching the exchange.

The following year, in 2025, MDE once again participated in the ECA General Assembly, held in Oslo on 2 September 2025. On this occasion, MDE had the opportunity to present to all ECA members the latest CRAFTOUR advancements and upcoming agenda, as well as to introduce and further elaborate on the Craeft COMMUNITY and its ongoing activities. The General Assembly gathered approximately 50 participants, attending both in person and online, all of whom were members of the European Crafts Alliance. This provided a highly relevant platform to strengthen dialogue, exchange feedback, and further position CRAFTOUR within a network of key European craft stakeholders.

In addition to the networking opportunities provided during the ECA General Assemblies, MDE, in collaboration with the ECA, created a concrete opportunity to activate ECA's Knowledge Exchange Programme. This programme is designed to support the mobility and engagement of ECA members by facilitating their participation in relevant events and activities from which they can directly benefit. Through this Knowledge Exchange scheme, ECA was able to support the participation of 10 of its members, including Board representatives, at both CRAFTOUR Conferences. Their presence significantly strengthened the dialogue between national craft organisations and the broader European research and policy community. This strategic alignment ensured that the conferences were not only platforms for dissemination but also spaces for active exchange, peer learning, and coordinated positioning of the craft sector at the European level. It further reinforced the bridge between CRAFTOUR's policy ambitions and the practical realities represented by ECA's membership base.

3.3.2 ELNN Summit

The [ELNN 2024 Summit](#) in Braşov, Romania, 16-17 November 2024, provided a key opportunity for MDE to present Craeft as an innovative approach to intangible cultural heritage preservation and youth engagement. Bringing together experts, researchers, and practitioners from across Europe, the summit focused on leadership in education and learning, offering a dynamic space for networking and collaboration.

Madina Benvenuti (MDE) attended the summit and led a workshop on Intangible Cultural Heritage, introducing the concept and exploring solutions to challenges in the crafts sector. As part of her presentation, she showcased Craeft's activities, highlighting its role in heritage preservation and skills transmission.

A key outcome of the event was strengthened ties between Craeft and ELNN, particularly in exploring how the Craeft approach can engage young people and enhance their knowledge of crafts. Following the summit, an online meeting with ELNN partners was organised to further develop collaboration, particularly in the design and testing of Craeft games for youth.

The ELNN Summit fostered new connections across the education, youth, and heritage sectors, laying the groundwork for future joint initiatives and policy development to support craft education and transmission.

3.3.3 Future for Religious Heritage

In our ongoing collaboration, MDE and FRH have worked together to create a detailed survey aimed at crafts practitioners involved in preserving built heritage. The main goal of this survey is to gather deep insights into the practices and knowledge related to building heritage crafts. Preserving these traditional skills is crucial for supporting European sustainability goals, ensuring that historic buildings and artefacts are conserved for future generations. Recognising the potential loss of certain crafts in different countries is vital, and addressing this issue involves taking proactive measures. One way to do this is by providing strategic support for vocational education and assessing the balance between supply and demand. The survey is available in Italian, English, French, Spanish, and German, and it plays a crucial role in identifying endangered crafts and developing preventative measures. The English version of the survey can be accessed https://docs.google.com/forms/d/e/1FAIpQLSdubC1ZK7d6KggHMXha8ZdGs9Kph_itClq8yG3VZhVOhsEg_nw/viewform.

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

3.3.4 Heritage Crafts (UK) and Daniel Carpenter

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

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

3.3.5 Expert committee meeting

On 5 March 2024, MDE organised the first online meeting with the Expert Committee as a dedicated networking activity aimed at strengthening collaboration and expanding the project's professional ecosystem.

The meeting gathered recognised experts and representatives of sister projects and sectoral organisations, including:



- Elisa Guidi from Artex, partner in the Track4Crafts project;
- Daniel Carpenter, Executive Director of Heritage Crafts and initiator of the Red List of Endangered Crafts in the UK;
- Elena Raviola and Francesca Leonardi, representing the HEPHAESTUS project;
- Ignasi Guardans, co-founder and Chairman of CUMEDIAE aisbl.

More about the expert committee members is available [here](#).

During the session, partners from ARMINES and CNAM presented the first results of the Craeft Ethnographis Protocol, which combines anthropology and computer science to improve the understanding and documentation of craft gestures. The presentation served as a basis for exchange, feedback, and identification of future cooperation opportunities.

The networking objectives of the meeting were to:

- Exchange knowledge and share initial achievements, including the AI-supported protocol (work in progress).
- Gather expert feedback on the clarity and applicability of the results.
- Collect best practices from other European and international projects.
- Assess the replicability of the methodology across different areas of expertise and identify potential synergies.
- Expand and consolidate the project's expert network.
- Identify relevant research and studies that could strengthen and enrich project outcomes.
- Explore new dissemination and collaboration networks.
- Initiate one-to-one interviews with committee members to be shared through project communication channels, focusing on:
 - Knowledge of endangered cultural heritage;
 - Actions supporting heritage safeguarding;
 - Perspectives on the use of AI in support of cultural heritage;
 - Strategic recommendations for the project.
- Strengthen project documentation by integrating relevant publications and research outputs from committee members.

3.3.6 EU Info Session

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

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

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



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

3.3.7 UNESCO

During the project duration, Craeft had the opportunity to exchange and network with UNESCO on three occasions:

1. Interregional Meeting (Cuba–European Union) for the Sustainability of the Santa Clara School for Training in the Arts and Crafts of the Restoration of Cuba and the Caribbean, Havana, Cuba; 10–13 December 2024; Attended by Madina Benvenuti (MDE)

The event was organised within the framework of the *Transcultura Programme: Integrating Cuba, the Caribbean and the European Union through Culture and Creativity*, funded by the European Union and implemented by the UNESCO Regional Office in Havana, with coordination and support from the Office of the Historian of the City of Havana as a national counterpart.

During the meeting, Madina Benvenuti presented the Craeft project and the CRAFTOUR Initiative to key European heritage stakeholders, representatives of the European Commission, and UNESCO representatives from Latin America and the Caribbean. The event provided an important platform for positioning Craeft within a broader interregional dialogue on heritage sustainability, skills transmission, and capacity building.

2. Online meeting with the UNESCO Intangible Cultural Heritage (ICH) Sector; 18 March 2025; Attended by Madina Benvenuti and Jelena Krivokapic (MDE)

UNESCO's ICH Sector is preparing to develop a platform for sharing good safeguarding experiences. In this context, we met with Peredo Leandro and Séverine Cachat to present Craeft, with a particular focus on the Ethnographic Protocol as an innovative and distinctive tool for the documentation, archiving, and transmission of living heritage.

The exchange allowed us to explore potential synergies between the Craeft methodology and UNESCO's future safeguarding platform, particularly in relation to community-based documentation and bottom-up knowledge gathering.

3. CRAFTOUR General Conference, European Parliament, Brussels | 30 January 2026

UNESCO was also represented during the CRAFTOUR General Conference at the European Parliament, where Ludovico Folin Calabi, UNESCO Representative to the EU, participated as a panellist. His contribution brought valuable insight from the UNESCO perspective to the conference dialogue.

Beyond his panel intervention, the conference served as a significant networking opportunity, enabling direct exchanges between UNESCO, European policymakers, and craft and heritage stakeholders. This strengthened institutional connections and opened further possibilities for collaboration at the EU and international levels.

3.3.8 AAH Annual Conference, the British Art History Association

Inés Moreno (CNAM) participated in the AAH Annual Conference of the British Art History Association, held at the Univ. of York, 10th April 2025, where she contributed to the panel “How Was It Made? What Interdisciplinary Collaborations in Material Culture Studies and Art History Can Unlock New Avenues of Knowledge.”

Her lecture, entitled “Curating Dexterity and Material Knowledge: On Technical Processes in Museum Practices,” explored the role of technical processes and embodied knowledge within museum contexts, highlighting how interdisciplinary approaches can deepen the understanding of material culture.

The conference provided an important networking opportunity, bringing together scholars and practitioners in art history and material culture studies. It enabled exchange on collaborative research methodologies and opened dialogue on how craft knowledge, technical analysis, and curatorial practice can intersect to generate new perspectives in heritage and museum studies.

3.3.9 Folkemødet

Madina Benvenuti (MDE) had the opportunity to present the Craeft project and address the current challenges and opportunities within the crafts sector at Folkemødet – Denmark’s Democracy Festival on the 13th of June 2025. As part of the Bornholm Symposium (Hephaestus), the event provided a high-level platform for dialogue between policymakers, cultural actors, and civil society representatives.

Madina contributed to a panel featuring a diverse set of experts, including:

- Ken Webster, Circular Economy Specialist, on systems innovation and value reconfiguration
- Birgitte Wederking, Director of the Greater Copenhagen EU Office, on policy trends and regional representation
- Vishv Priya Kohli, Hephaestus project, on innovation and sustainability in crafts

The discussion addressed critical challenges, including the transmission of craft skills, administrative and financial barriers for artisans, and the impact of globalisation on local craft practices. Emphasis was placed on simplifying certification and funding processes, ensuring that experienced artisans can continue to teach and pass on their knowledge.

3.3.10 International Congress of Artisans, León (Spain)

At the International Congress of Artisans in León, Spain, 4-5 June 2025, Madina Benvenuti (MDE) represented the Craeft project, presenting its approach to the valorisation of crafts and the preservation of intangible cultural heritage through innovative documentation and transmission methodologies, with particular emphasis on the Craeft Ethnographic Protocol. The event served as an important networking platform, enabling direct engagement with Spanish national stakeholders from the crafts sector, including practitioners, institutional representatives, policymakers, and cultural organisations. The congress facilitated knowledge exchange on policy frameworks, innovation in craft practices, and the evolving role of crafts in contemporary society.

3.3.11 REVELATION fair at Grand Palais in Paris

May 21st to 24th, 2025, at the REVELATION Fair held at the Grand Palais in Paris. Representing the project, M. Benvenuti participated in strategic exchanges with panellists of the MANIFESTO CRAFTING EUROPE, highlighting CRAFTOUR's commitment to the future of craftsmanship.

This event served as a vital networking platform, facilitating high-level meetings with influential figures in the European craft and policy landscape, including:

- Audrey Aubard (FFIGIA): Discussions focused on the French organisation in charge of Geographical Indications (GI), aligning CRAFTOUR's goals with existing safeguarding frameworks.
- Claudia Martinez (DG GROW): As Deputy Head of Unit for "Intangible Economy" at the European Commission, these talks focused on CRAFTOUR's alignment with EU-wide economic and cultural policies.
- Rolf Hugues (EIT Culture & Creativity): Meetings with the Director of Education focused on the educational and creative potential of the craft sector, exploring synergies for future training initiatives.

The main contribution of this exchange was the new connection and relationship established with Audrey Aubard (FFIGIA), which resulted in her participation as one of the speakers at the CRAFTOUR General Conference in the European Parliament.

3.4 Online spaces as virtual networking platforms

Digital platforms have played a significant role in expanding Craeft's networking capacity beyond physical events and institutional settings. Social media channels, particularly Instagram and LinkedIn, functioned not only as communication tools but as active networking environments, enabling direct engagement with craft practitioners, researchers, and sectoral initiatives across Europe. Through targeted content sharing and interactive communication, Craeft strengthened its visibility within professional craft communities and initiated new connections.

A notable outcome of this engagement was the establishment of contact with Portuguese craft professionals conducting the Crafts State of Art Survey in Portugal, an initiative aimed at mapping the condition and development needs of the national crafts sector. The initial interaction via social media (Instagram in this case) evolved into structured dialogue, including a dedicated online exchange meeting with Célia Macedo, leader of the initiative and a craft professional herself, a potter.

The discussion focused on shared interests in craft documentation methodologies, sectoral mapping approaches, and strategies for policy recognition and advocacy. These exchanges contributed to increased awareness of Craeft's methodological framework and opened pathways for future collaboration and alignment of initiatives.

At the same time, the Craeft COMMUNITY has, since its launch, continued to serve as a dynamic and evolving hub for both internal consortium exchange and external stakeholder engagement. Conceived as more than a communication tool, the COMMUNITY functions as an interactive knowledge-sharing environment that connects researchers, craft practitioners, policymakers, cultural organisations, and sectoral stakeholders across Europe. The platform supports diverse and multi-layered discussions



reflecting the complexity of the contemporary crafts landscape. Topics addressed include emerging trends in contemporary craft practices, critical reflections on the distinctions and intersections between arts, crafts, and design, the implications of new regulatory frameworks such as GIs for craft and industrial products and many other topics. Overall, exploring the role of craft in shaping regional economies, strengthening local identity, fostering sustainable development, and contributing to cultural resilience.

Through regular contributions from consortium partners, the COMMUNITY has maintained a steady flow of relevant and engaging content. These posts have stimulated dialogue, encouraged peer-to-peer exchange, and attracted participation beyond the immediate project consortium. By opening space for reflection, commentary, and shared experiences, the platform has supported sustained knowledge exchange and reinforced transnational networking within the broader European craft ecosystem. Importantly, the Craeft COMMUNITY enables continuity between physical events, thematic workshops, and online discussions, ensuring that engagement does not remain limited to single encounters. In doing so, it strengthens long-term collaboration, promotes methodological exchange, and expands Craeft's outreach.

Together, these virtual networking activities demonstrate the strategic value of online spaces as effective environments for visibility-building, partnership development, and transnational dialogue. They complement in-person networking efforts and contribute to a wider engagement of diverse audiences.

4 Conclusion

The Networking and Coordination efforts within the Craeft project have proven essential in bridging the gap between high-level research and the artisanal reality of the European craft sector. Through the establishment of the CRAFTOUR Initiative - a strategic alliance involving 75 partners across 21 countries - the project successfully overcame sector fragmentation to present a unified voice to European policymakers.

A significant achievement of this networking strategy was the organisation of the CRAFTOUR Conferences in January 2026. The Scientific Conference at the Univ. of Antwerp fostered interdisciplinary dialogue between established experts and the next generation of professionals, while the General Conference at the European Parliament in Brussels successfully translated field-based evidence into action for high-level officials. These events culminated in a foundational policy recommendation: the establishment of a European Crafts Observatory to produce the comparable data and shared ontologies necessary for evidence-based policymaking.

Importantly, Craeft not only participated in existing events and networks. Through the synergy that led to the creation of its distinct CRAFTOUR identity, the project actively generated its own networking platforms and spaces for dialogue, where collaboration and long-term partnerships are built. One of the strongest takeaways from the Networking and Coordination task is the value of such proactive initiatives. Sustainable impact is not achieved through isolated meetings, but through sustained collaboration over time — culminating in jointly created conferences, shared agendas, and concrete policy recommendations, as demonstrated by the CRAFTOUR process.

To ensure the networking momentum continues, the consortium will transition from "Project Coordination" to the CRAFTOUR Steering Committee. This body will oversee the initial phase of the European Crafts Observatory, utilising the shared ontology developed in WP2 to provide the Commission with comparable, evidence-based data on craft-sector skills and economic impact.

Beyond conferences and policy platforms, participation in major craft fairs and sector-specific events proved to be very crucial for effective networking. Attendance at leading gatherings such as the *Salon International du Patrimoine Culturel* (Paris) provided direct engagement with craft professionals, heritage institutions, SMEs, training centres, and policymakers in an applied, market-oriented environment. Being present at such events allowed Craeft not only to disseminate results but to connect with practitioners on the ground, gather feedback, identify emerging needs, and expand its network organically.

Moving forward, Craeft partners remain committed not only to strengthening but also to actively nurturing the connections established throughout the project's duration. By consolidating these relationships and fostering continued collaboration across research, policy, and practice, the consortium aims to ensure that the momentum generated by Craeft evolves into long-term partnerships, sustained dialogue, and concrete joint initiatives under the CRAFTOUR framework that will continue to benefit the European craft ecosystem.