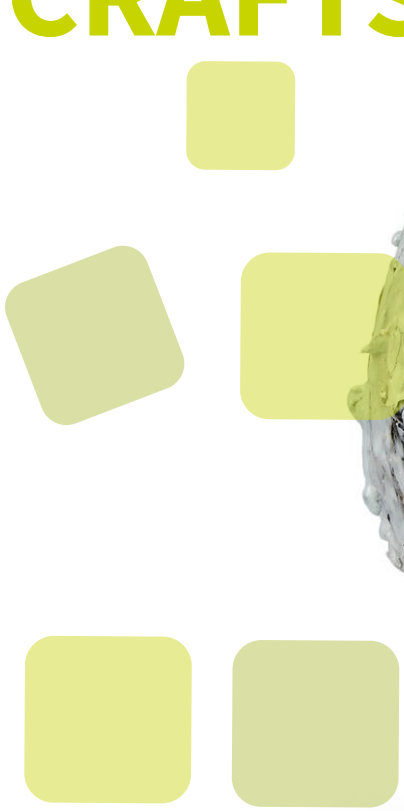


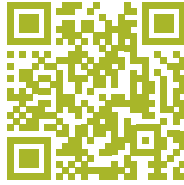


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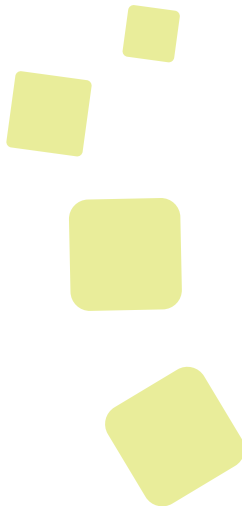


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Project Partnership



2

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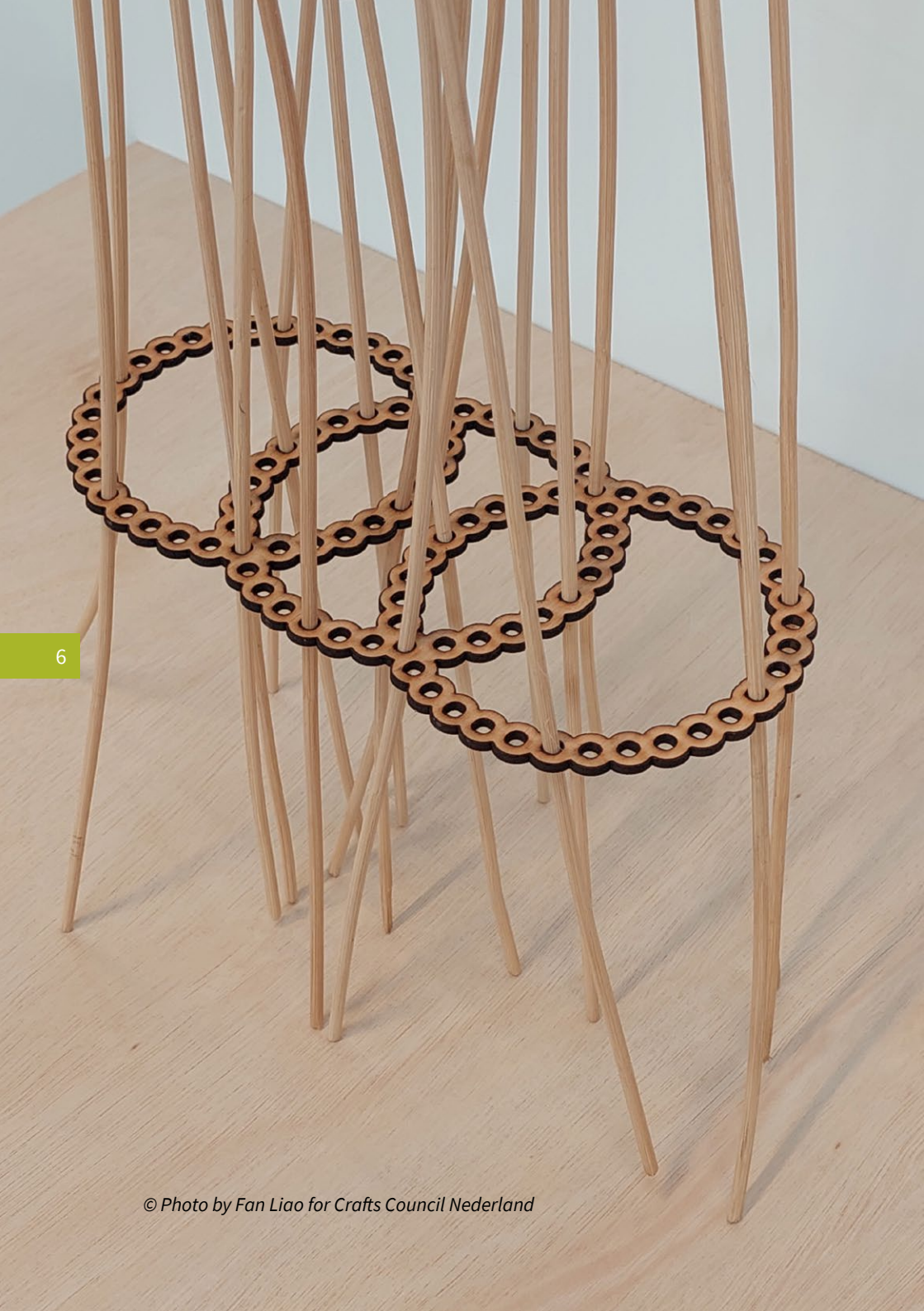
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Introduction

By Design & Crafts Council Ireland

Crafting Europe - New models for European Craft

Design & Crafts Council Ireland (DCCI) was delighted to have the opportunity to be the Lead Partner for the Crafting Europe (CE) project between Oct 2019 to November 2022. The ambitions of Crafting Europe were inspired by the need to build capacity within the crafts sector across Europe. These ambitions align strongly with DCCI's mission, vision, and values, including the promotion of emerging makers and designers, a laser-sharp focus on innovation and sustainability, and developing the competitiveness of craft and design SMEs.

Since our involvement, DCCI has been fortunate to lead the Crafting Europe project and to work together with eight other expert partners: (LSAD), Italy (Ar-tex), the UK (The Crafts Council), Spain (Fundesarte), the Netherlands (Crafts Council), Ukraine (The Handicraft Chamber of Ukraine), Georgia (Georgian Arts and Culture Center) and Portugal (CEARTE). Our experience with the Crafting Europe programme has strongly promoted cross-sectoral dialogue and cooperation within the crafts sector across Europe. The programme has explored new technologies to enhance craft practice, facilitated cross-sectoral dialogue, supported transnational policy cooperation, fostered capacity building, enhanced new skills and improved employability in the crafts sector.

To achieve these aims, the project was divided into three main areas.

- **Crafting Business** is a professional training programme developed in response to a clear need for improved support within the crafts sector. It focuses on sharing expertise, building business skills and supporting marketing research/strategies for makers.
- **iAtelier** is a programme of activities that are designed to address the challenges of attracting and engaging future generations of craft practitioners. It does so by encouraging innovation through the integration of innovative technologies into traditional craft practices.
- **Research** -Crafting Europe implemented a pan-European study to collect and analyse data on the various craft realities in Europe to address the lack of detailed data analysis within the European crafts sector.
- The combined impact of these practical and multi-faceted approaches has enabled growth and development in skills development, innovation and research resulting in practical and effective learnings for all participants.



Covid 19

Crafting Europe felt the effects of the Covid 19 pandemic. In 2020, there were delays which resulted in the postponement of some Crafting Europe activities and programmes. DCCI was delighted to host an in-person Crafting Europe partner meeting at Dublin Castle on 13 October 2021, when travel restrictions had been lifted, and arrangements were put in place for programme partners to organise Crafting Europe activities in their own countries. Depending on the country, these mainly took place online or in a socially distanced space.

Although, the project adapted itself to the new situation with successful outputs like:

- devising best practice models for online learning which gave more breath to the learning experience and ability to cover more content;
- the shift to online made the opportunities like Crafting Business more accessible to makers who may have not been in a position to give up their time or have financial ability to commit and travel to in person training;
- it gave the opportunity to open conferences and talks, even workshops, to a wider audience jumping from in person to online, or even hybrid events.

© Franco Balducci, Vaso



© Bruno Gambone, *Bottiglia lunga*



1. Presentation of the project

By Artex

The craft sector in Europe – the background of the project

The European crafts sector combines tradition, heritage, culture, skill and design. Craft encompasses a wide range of disciplines that reflect the diversity of European cultural identity.

In economic terms, the crafts industry is characterised by small entrepreneurial businesses that provide viable, sustainable employment in cities, towns, villages and remote rural regions across the EU.

In 2010, an International Charter which sought to define Artistic Craftsmanship was shared and endorsed at European and International levels. Signed by more than 60 institutions, municipalities and regions across Europe, this Charter underlines the importance of preserving hand-crafted skills handed down through generations. Crafting Europe aims to do this by using new technologies to augment and enhance craft practices in new and innovative ways. The project promotes cross-sectoral dialogue and cooperation between cultural and creative sectors, technological companies, and traditional industries through its educational, training and networking activities.

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What is Crafting Europe?

Supported by Creative Europe and led by Design & Crafts Council Ireland, the 'Crafting Europe' project began in 2019.

Specific priorities of the project include:

- Support transnational policy cooperation leading to policy development in the crafts sector;
- Foster capacity building through innovative approaches through the development of skills and business models for craft professionals and representative organisations in Europe;
- Enabling people to gain new skills to enrich their professional life and open new channels in the labour market.

A key focus of this project is to enhance new skills and improve the employability of emerging and current professionals in the craft sector. Crafting Europe included expert training and tutorials, seminars, webinars and collaborations between makers



and designers. The project seeks to engage future generations of skilled craft professionals and to open up potential new markets and opportunities for the sector.

The project also included a research element, which was conducted across several countries in Europe. Detailed analysis and research into the economic value of the European craft sector has not yet been undertaken, resulting in a knowledge, value and awareness gap within the sector and at local, regional, national and European levels. Crafting Europe will undertake this research to capture the economic value of the craft sector, and to disseminate a clear and cohesive understanding of the impact and value of European craft.

Core Activities

There are three main activities in the Crafting Europe project:

1. **Crafting Business** is a program that aims to support Makers' training on aspects of professional practice, business and markets.
2. **iAtelier** is a program of activities led by TUS Limerick School of Art & Design (LSAD), Ireland, which aims to encourage innovation by integrating and enabling new digital manufacturing technologies into the practice of craftsmanship.
3. **Research** on the artistic crafts sector in Europe to assess the economic impact of the sector in Europe

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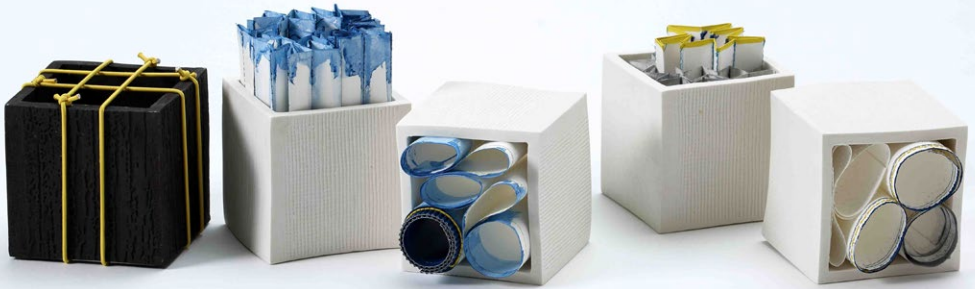
Partners

Co-funded by the Creative Europe Programme of the European Commission, the Crafting Europe project is developed in partnership with nine partners. Each project partner has been selected as they bring unique knowledge and skills from their respective territories. Find out more about each partner below:

- [Design and Crafts Council Ireland \(DCCI\) – Ireland LEAD PARTNER](#)
- [Artex – Italy](#)
- [Crafts Council \(CCUK\) – United Kingdom](#)
- [Limerick Institute of Technology – Ireland](#)
- [CEARTE – Portugal](#)
- [EOI-Fundesarte – Spain](#)
- [Crafts Council Netherlands \(CCNL\) – Netherlands](#)
- [Handicraft Chamber of Ukraine](#)
- [Georgian Arts and Culture Centre \(GACC\) – Georgia](#)

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Where you can find Crafting Europe

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Any activity linked to the project is included on the Crafting Europe website: www.craftingeurope.com. The website is a valuable tool where you can find detailed information about the project. It is a network to share all the profiles of makers and designers involved in the Crafting Europe project with their feedback and experience. The website is organised in sections that include not only Crafting Europe activities and findings but also practical research and toolkits for craftspeople, recorded webinars of previous training in various languages, seminars, brochures and general information relevant to the crafts sector.

Crafting Europe continues to build a community of followers and now has more than 740 followers on Facebook, more than 2200 followers on Instagram and 108 subscribers on YouTube.

Find us online and discover a world full of craft!

Facebook: [@craftingeurope](https://www.facebook.com/craftingeurope)

Instagram: [@craftingeurope](https://www.instagram.com/craftingeurope)

YouTube: [Crafting Europe](https://www.youtube.com/CraftingEurope)



2. Crafting Business

By Crafts Council UK

Led by Crafts Council UK (CCUK), this professional practice training shaped expertise and knowledge of innovative solutions to running a sustainable craft business for the development of early career craft professionals.

Objectives:

- Build capacity across the sector through the implementation of programmes to develop business skills, revenue generation, marketing and promotion in micro and SMEs, facilitating access to the national and international markets
- Establish a platform for information sharing, networking and peer-to-peer learning.

Development of Methodology

CCUK has supported the success of leading British Makers for over five decades. CCUK set a standard for excellence through the Hothouse training programme, established in 2010. Through a comprehensive training and mentoring programme, incoming craft, Makers have successfully developed the skills within four years, resulting in their increased potential to succeed commercially and supporting our goal to strengthen the craft sector.

CCUK objective: to provide a training delivery programme tailored to the partner organisations' range of expertise and access to resources. The programme was devised into eight modules.

Delivery model and methodology of Crafting Business

1. Hosting a recruitment and selection campaign before progressing the training, evaluation and reflection to measure the impact. Supporting the cohort of Makers on the next step of their business.
2. Pre-scheduling the key dates of the training to enable the promotion of Makers programmes.
3. Delivering training on a phased basis over four months to help embed and apply learnings and allow time for research and reflection between each module.

4. To ensure widespread communication, allow one month for the recruitment campaign to give makers sufficient time to complete their applications.
5. Allow a minimum of one month to go through the selection process, including external evaluators and interviews.
6. Applications: Design a simple application form that is easy to complete and will provide enough information to make an informed decision. Include questions such as ‘tell us about your craft business idea’ to understand at what stage the maker is. Are they ready for this training? Do they need this training?
7. CCUK recommend providing feedback to help unsuccessful applications, detailing areas of improvement and development, and giving encouragement.
8. Supporting your cohort of makers, recommendations:
 - a. Recruit industry experts and trainers specific to the craft sector
 - b. Provide resources, including financial planning tools and business planning templates
 - c. Offer one-to-one business coaching sessions (minimum 2 hours per maker)
 - d. Provide the cohort tasks between modules to embed learnings and prepare for the next module.
 - e. Virtual training sessions should last a maximum of 2.5 hours, except for Induction Day and Reflection Day, which should be in-person events if possible.
 - f. Host informal group sessions to provide a moment to discuss learning so far and provide additional support and tools to help with any concerns.

The training programme:

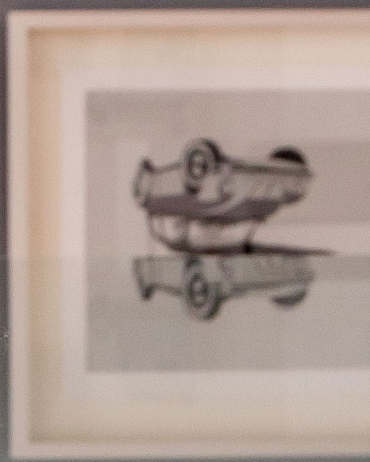
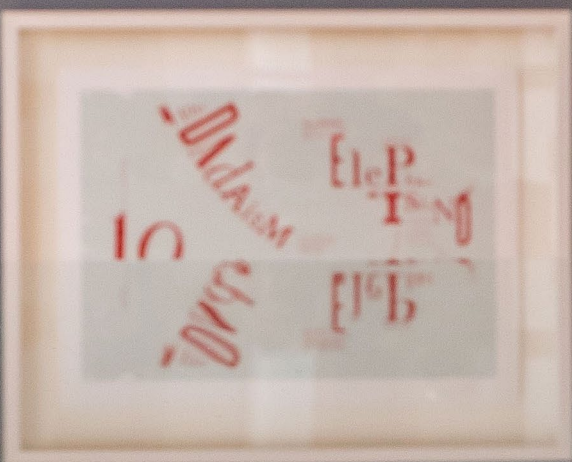
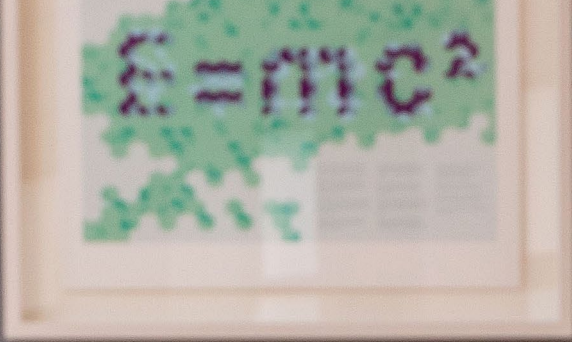
- Module 1. Induction - setting the tone and expectations of the training, building peer cohort.
- Module 2. Business visioning and modelling – giving cohort direction and aspirations
- Module 3. Finances (costing and pricing, cashflow, financial management) – essential pragmatic advice and tools
- Module 4. Presenting yourself (brand values, communication and marketing).

- Module 5. Access to funding supports & grant applications, merchandising – helping cohort realise the scope of financial options
- Module 6. Product development
- Module 7. Scaling enterprise (e-commerce) and access to international trade events and galleries. – pragmatic advice for market potential
- Module 8. Business plan presentation and feedback – makers present their plan and put it into action
- Review 9. Reflection event and evaluation – allows six months for the cohort to action their business plan, reflect, adjust and set new goals.

The training is designed to take place in person to develop a strong cohort, though this may prevent some makers from applying as travel is a financial and time commitment for many. CCUK successfully re-shaped their delivery model to virtual training. They recommend bringing the whole cohort together in person: your Induction and the final Reflection, six months following the end of the training.

© UK, Crafts Council HH2020, Induction Day, Darren Appiagyei





2.1 Crafting Business Experiences

2.1.1 Ireland – DCCI & LIT

In collaboration with Design & Crafts Council Ireland (DCCI), the Technological University of the Shannon: Midlands Midwest (TUS), formerly Limerick Institute of Technology, hosted two Crafting Business programmes in 2020, 2021 and 2022. In 2020, the first cohort used the Crafting Europe Crafting Business training outline, tailored by the local team for the cohorts on the programme. As COVID restrictions were in place, the programme was entirely virtual. Ten workshops were hosted online, including an induction session and a Showcase event.

Programme Schedule 2020/2021

All workshop days included a short presentation and Q&A with guest entrepreneurs to allow the group to learn from practical experiences and build their network. The programme was hosted via Zoom and leveraged software such as Slido and ViClarity to promote engagement and feedback.

Programme outline:

- Induction – welcome, setting expectations, getting to know each other.
- Business visioning and modelling.
- Finance – including sharing templates and one-to-one clinics.
- Marketing, access to market and market research.
- Presenting yourself (communication and imagery – included guest photographer to run a workshop).
- Access to funding, grants, and support: workshop, guest speakers from state agencies, and a guest entrepreneur and investor.
- Product development.
- Scaling enterprise and production options.
- Business presentation and feedback (breakout rooms with experienced guests to give feedback to each participant).
- Showcase (online) with keynote speakers.

All participants could avail of one-to-one clinics during and after the programme. All participants could also attend lunch & learn workshops online tailored to the TUS network of entrepreneurs and workshops on customer discovery, sales skills, negotiation and resilience.

Programme Schedule 2022

All workshop days included a short presentation and Q&A with a guest entrepreneur(s) to allow the group to learn from practical experiences and build their network. The programme was hosted via Zoom and leveraged software such as Slido and ViClarity to promote engagement and feedback.

Programme outline:

- Induction – welcome, setting expectations, getting to know each other.
- Business visioning and modelling (included updated models and frameworks based on emerging research into creative business models).
- Finance – including sharing templates and one-to-one clinics.
- Marketing, access to market and market research – included new, one-to-one clinics post programme.
- Presenting yourself (communication and imagery, including a photography workshop).
- Access to funding, grants, and support: workshop, guest speakers from state agencies, and a guest entrepreneur and investor.
- Product development.
- Scaling enterprise and production options.
- Business presentation and feedback through breakout rooms with experienced guests.
- Online Showcase with keynote speakers.

During and after the programme, all participants could avail of one-to-one clinics with the core team and the marketing and PR team. All participants could attend lunch & learn workshops online. These were tailored to the needs of the TUS network of entrepreneurs and included workshops on customer discovery, customer relationship building, sales skills development, contract negotiation, emotional intelligence, resilience and more. The cohort was also introduced to opportunities for coaching with a new organisation called *Minding Creative Minds*.





2.1.2 Italy - Artex

The first action of Crafting Europe to be implemented in Italy was the Crafting Business Professional Training Programme. Initially designed to be in person in Florence, but through 2020 was re-shaped and delivered online, enabling the delivery of recorded virtual seminars, making them accessible on demand to broader audiences across Italy.

The first edition of Crafting Business in Italy was implemented between November 2020 and March 2021, consisting of a series of virtual seminars held by different experts on diverse topics, including business model, internationalisation, marketing, B2B, design and product communication. Thanks to the enormous success of the first edition, with more than 50 people that applied to follow the seminars, and around 30 followers each time, we decided to follow the same path. Indeed, the second edition took place between February and March 2022 and was delivered online as a webinar.

[Click here for the 2021 edition](#) | [Click here for the 2022 edition](#)

This edition focussed on practical tips and advice on many topics concerning business activities, including how to run an enterprise, how to use and develop a good communication strategy, and identifying grants and funds for SMEs. Both editions worked very well. Attendees appreciated that the seminars were online, that the experts shared all the materials, and that the seminar recordings were available on demand for those who wanted to consolidate their learnings.

Crafting Business was free of charge for the trainee, and attendees who followed 80% of live-stream webinars received a certificate. It is the only programme in Italy dedicated to artisans and the artistic and traditional sector craftspeople.





2.1.3 UK - CCUK

Crafts Council UK hosted two business training programmes, Hothouse (Crafting business 2020) and Crafting Business 2021.

The first, 2020, was the 10th iteration of Hothouse and formed the first Crafting Business programme. Crafting Europe Crafting Business training was based on the Hothouse model, albeit scaled down. Eight in-person workshops were designed to take place across the UK to help early career makers to create a viable business plan for their craft practice and help them to build a strong peer network. Twenty-six maker businesses were recruited from various disciplines and backgrounds across the UK. The training programme took place from February to August 2020.

In March 2020, we had to pivot the existing well-curated and extensively tested programme to online learning modules to sustain delivery by expert partners and maintain participant engagement through the COVID-19 pandemic.

With match funding, each craft business was supported through 10 hours of mentoring in addition to the training programme.

Crafting Business 2021

A newly designed blended learning framework, with online training; pre-recorded tutorials; business plan presentations and a *'Coming together reflection'* six months after the business plan presentations. The marketing element of the training was developed as a series of 10 webinars, which were designed and delivered from May to September and made available to the whole craft sector.

There were various changes and additions we identified that were needed to support the online framework:

- We provided free one-to-one advice for makers before the application deadline.
- We redesigned the application form to prioritise business over craftsmanship to ensure we recruited people ready for this intensive training.
- We retained presentation skills development (speaking and writing) for the Crafting Business programme.
- We re-shaped the financial offer to better suit the framework of all craft businesses and allocated more time to this module.
- We provided one-to-one support with a trainer of choice.
- We hosted three informal group sessions to support peer development and mental well-being.

The online training provided an accessible programme for many makers who may not have been in a financial position to travel to in-person workshops. The shorter sessions delivered by Zoom allowed this offer to fit within Makers' other work commitments. To strengthen the peer network, the whole cohort met six months after training was completed for the final reflection.

Spring Back talks, the UK commitment of a seminar to the craft sector

From May to August 2021, CCUK designed a series of 10 webinars to contribute to shaping a craft business's marketing strategy through a series of talks focused on Marketing. European partners were invited to share the series with their maker networks.

The series is published on the [CCUK YouTube channel](#).

© CCUK *Crafting Business*,
participant Iseabal Hendry, leather





2.1.4 Portugal - CEARTE

The entire Crafting Business program was initially prepared to be developed at our facilities in Coimbra, and CEARTE organised the program to be as economical as possible for all participants, whether travelling or staying.

Due to the constraints caused by the COVID-19 pandemic, all the workshops scheme for the 1st edition had to be adapted to the new reality of social restrictions and delivered in an online format. This methodology turned out to be much more attractive and productive for all participants, having also been applied in the 2nd edition of the program.

In both editions, the programme addressed the issues of structuring and creating a business plan or adapting it when it already existed.

Based on the business plan, the themes of product development aimed at the target customer and marketing were worked on, especially the social networks.

This path was complemented with workshops dedicated to logistics and production organisation as well as price formulation.

Accounting and taxation issues were also addressed, with a special focus on exports.

A workshop was also held dedicated to existing supporting and financing programmes for creating and developing businesses, with particular emphasis on measures for handicrafts in Portugal.

The last workshop worked on pitch sales tactics; and in the end, all the participants had a 3-minute pitch to “sell” their business/products.

During the Crafting Business program, CEARTE held a group of 11 open online talks, reaching 300 attendees, dedicated to these subjects, facilitated by topic experts and craftspeople that had already faced the same difficulties of launching and growing a crafts business.

This program validated CEARTE’s strategy to develop a set of services and internal tools in a parallel path to our professional training system, to support the creative industries and, in particular, the crafts entrepreneurs in Portugal.



2.1.5 Spain – EOI Fundesarte

EOI-Fundesarte has organised three editions of the Crafting Business programme in Spain:

- 1st edition: from September to November 2020.
- 2nd edition: from September to November 2021.
- 3rd edition: from April to June 2022.

The first open call was successful, with more than 100 applications; 71 registered in the second and 64 in the last call. In total, 86 participants participated successfully in the programme.

This programme aims to share expertise and knowledge to support the business development of newcomers to the industry. Crafting Business focuses on building business skills, generating revenue, and supporting marketing and promotion in micro-enterprises and small and medium-sized enterprises (SMEs). It encourages access to national and international markets and establishes a platform for information sharing, networking, and peer-to-peer learning.

An essential focus of this programme is to improve the skills and employability of new and practising professionals in the crafts sector, including encouraging business innovation, which is vital to European competitiveness in the global economy.

Experts in the sector conducted the programme, and sessions were combined with several hours of peer-to-peer reviews. Furthermore, a follow-up session was offered to the participants after six months to evaluate their progress and achievements.

Fifty hours of training were offered in different relevant topics for a craft enterprise organised in 9 thematic units:

- Unit 1: Presentation
- Unit 2: Business models
- Unit 3: Finances (2 weeks)
- Unit 4: Marketing
- Unit 5: Commercialisation
- Unit 6: Product development (design & sustainability)



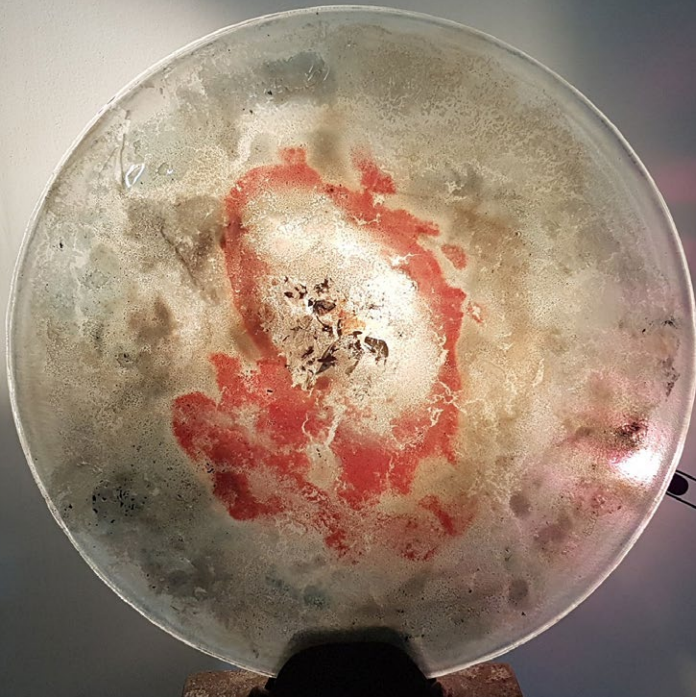
- Unit 7: Business growth & internationalisation
- Unit 8: Digitalisation
- Unit 9: Final reflection & wrap up

The subject of digitalisation was added in response to the pandemic, and the '*Final Reflection*' was a double session where participants shared their progress during the training. Established craft makers talked about their experience as craft businesses.

Data about the participants:

- 33% of the participants were female, and 67% were male.
- 67% were 25-34 years old; 67% were aged 35-44; 67% were over 45 years.
- 33% of the participants had created their business in the last 1-5 years, and 67% in less than one year.
- Different disciplines participated: textiles, stoneware, jewellery, ceramics, wood, leather, natural fibres, and others.
- Coming from 12 of the 17 regions in Spain.

© Jordi Traveria



© Photo by Fan Liao for Crafts Council Nederland



2.1.6 The Netherlands - CCNL

Crafting Business took place in Utrecht in the autumn of 2020, 2021 and 2022. All participants were selected from the primary target group of CCNL, the professional makers.

We have chosen to conduct all meetings offline. Because the Netherlands is a small country, travelling to a central location is not a problem for many people. A physical meeting gives much more opportunity to get in touch with each other, to learn from each other and for teachers to make deeper contact. The importance of group learning can also be seen after the course: a strong bond is built. After Crafting Business, the participants continue as a group with self-organised intervision meetings.

Each Crafting Business group consisted of 12 participants on average. In selecting the participants, we looked for a good balance between age, experience and disciplines. The lecturers are all professionals in the field, and the participants were unanimously enthusiastic about their contributions.

At the beginning of the course, the participants started with their learning questions, such as:

- ‘How do I reach a larger audience and get more publicity?’
- ‘How can I identify the right platforms for presenting my work, and how can I connect with the right people who can introduce me to those places?’
- ‘I would like to attract interesting cooperation partners and clients with meaning, inspiration and creativity as my starting point.’
- ‘What steps can I take to use my textile research and experimentation to reach the right clients and collaborative partners and thus realise a future-proof earnings model?’
- ‘Where do I find the right clients, and how do I reach them?’
- ‘How do I create a suitable online environment, and how do I use it?’

After finishing the course, participants had responses to the questions and a clear view of the next practical steps.

Monitoring and impact

After completion, the course participants received a questionnaire to gain insight into their personal growth.



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2.1.7 Ukraine - HCU

Thanks to the Crafting Europe project, The Handicraft Chamber of Ukraine, in partnership with the MIM Business School, was the co-founder of Ukraine's first Crafting Business School (CBMS) for craftspeople. Its training program was set up according to the British Hothouse methodology.

The school was a huge success. We chose to work with only 30-35 participants, thus giving individual attention to each trainee. For follow-up editions, we prepared a waiting list for prospective trainees. In such a way, at the beginning of the second program edition, we already had a ready third set of trainees.

A week after the start of the second edition, a war broke out in Ukraine. We could resume only four months later, virtually under war conditions. Soon afterwards, we resumed online sessions to identify the new circumstances of artisans and their workshops and whether training was possible under the new changed conditions. With the commitment of most of the group, we decided to go on with the training. Unfortunately, there was no time to start the third program edition. Yet, we plan to go on by engaging partners and sponsors.

In the conditions of the ongoing war, the topics of "digitisation", "export", "access to market", and "access to finance" became crucial for all those who managed to save their business in war-ridden Ukraine. CBMS aimed to enrich the creative potential of artisans and craft enterprises with a strong business approach. Now, the program focuses on those participants engaged in production, who create and implement their collection products and projects, setting multiple tasks for their business, who have been operative for at least four years, as well as on those who are just starting their craft business or manufacturing and who want to assess their strengths as a business owner.

In countries with a developed market economy, craft activity as a socio-economic category rests on micro, small and medium-sized businesses, comprising an integral factor of local markets, of the small-scale industry - more generally, the backbone of a developed economy. In Ukraine, craft activity has great hidden growth potential and, under favourable conditions, has a good chance of contributing to an economic miracle. Today's analytics show that only 1.2% of craft enterprises in Ukraine implement successful niche strategies, while in developed countries, that figure is even ten times higher. We understand that to realise the full potential, and one must understand one's place in the economy and transform by a competent understanding of one's capabilities, including specific know-how, proper competencies and skills.

CBMS offers a training program that enables one to focus on assessing resources, opportunities, and risks and on introducing PR-promotion tools. A vision guides the program and provides recommendations on forming effective teams and ap-

proaches to finding effective business niches and solutions. It considers the development and transformation of businesses in Ukraine and beyond and the organisation of sales via the Internet, including digital export and the development of start-up projects, etc. Studying at CBMS allowed artisans to understand their economic purpose, their “coordinate system”, their target focus, their self-identification and strengths, how to maintain business sustainability under critical (war) conditions, and how to accomplish digitalisation.

Training modules were conducted by competent coaches, leading Ukrainian practitioners and business mentor speakers of the MIM Business School. The attendants received effective tools for building a successful and sustainable business, gaining a multidimensional integrated business vision. Such a creative backbone enabled effective business planning and administration of business affairs. Artisans received powerful transformational tools for a sustainable and successful business, and the formation of professional networks and business innovations any vital tools to enhance competitiveness and market entry on local and global markets. Heading towards digital transformation under changing conditions, artisans learned to understand how to present themselves and their business more effectively, as well as how to shape their content, how to address a project, and how to tell a story about their business practice.





© Photo by Artex,
artisan Yalanzhi Objects

At the project's end, artisans understood the basics of their personal, creative, professional and business shift. Guided by their individual business conditions, they developed their own transformational, i.e., their strategic business/project plan. They presented it with the help of theoretical and research blocks based on state-of-the-art knowledge. The final project phase was the ultimate crash test on the way to craft transformation, a ready road map for its realisation.



2.1.8 Georgia GACC

Georgian Arts & Culture Center implemented the Crafting Business program following the methodology elaborated with the frames of the project. Although the initial plan envisaged in-person sessions, it was shifted to the online mode due to COVID19. The online format revealed positive aspects such as widening beneficiaries' geography and time efficiency. Thus, two envisaged and one additional total of 3 editions of the program were implemented with this approach. [Click here to watch the recorded videos.](#)

Themes of the program integrated a number of core areas of crafts entrepreneurship and covered variety of topics such as Entrepreneurship and Business Basics, Bookkeeping and Taxation, IP Rights, Digital Technologies, Fair Participation, Creative Tourism and Export Capacity. They were structured to enable participants to develop their business plans and refine them with individual consultations with the program mentor. With GACC staff, Crafting Business was led by external experts and trainers from the academic, business, and legislation fields.

The program resulted in the development of a wide range of entrepreneurial skills of significant Georgian artisans that will positively reflect on scaling up their businesses. Crafting Business program also enabled GACC to refine its non-formal educational activities and establish an online platform funded by the USAID Economic Security Program, which represents the free online repository of lectures on different topics of crafts business which are a good source for self-education. Thus, the program impact will not be limited to the beneficiaries personally involved in three of its editions but extend in numbers, geography and time beyond the project's lifetime.

If summarised, the impact of these results is two-fold:

1. They will contribute to the development of higher quality non-formal educational programmes;
2. Increase local crafts actors' competitiveness to enable further innovations in the field.

Crafting Europe program short film in Georgia

Crafting Europe programme short film was created to highlight the program characteristics, which includes feedback from both participants and program mentors. The presentation of the film was conducted during the Crafting Business and iAtelier wrap-up event. [Click here to watch the short film.](#)



3. iAtelier

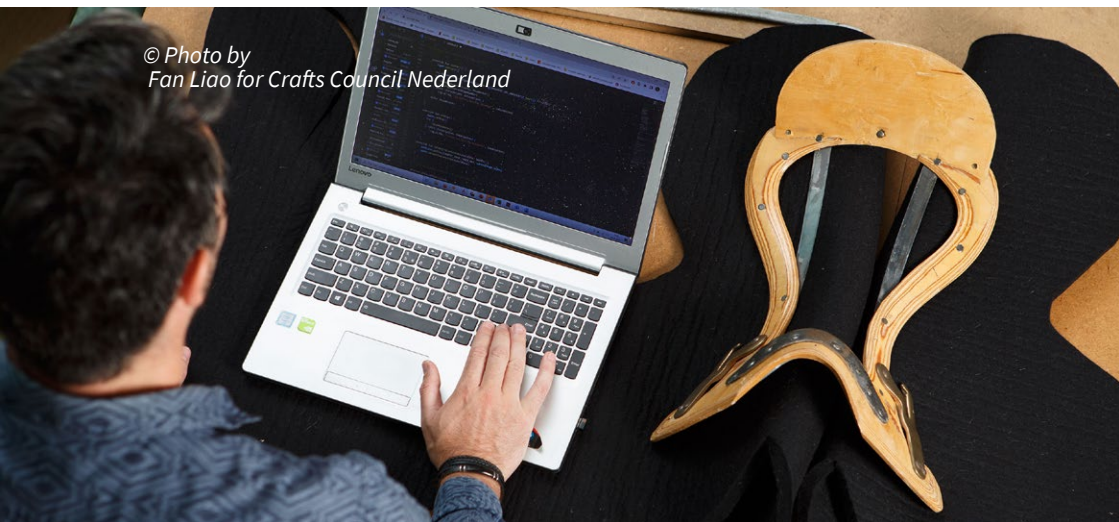
By Limerick Institute of Technology

Development of Methodology

Supported by Creative Europe, the ‘Crafting Europe’ project was inspired by the need to build capacity and apply ICT tools in addition to traditional methods when innovating and developing craft products for contemporary markets. The iAtelier project was designed to develop opportunities for networking, collaboration and innovation between traditional Craftspeople and Digital Designers. From the outset, the iAtelier programme aimed to make digital fabrication and technology more accessible and to demonstrate how it could spark innovation when explored through the design skills of a traditional maker. iAtelier was led by Limerick School of Art & Design (LSAD) at the Technological University of the Shannon and took place across all eight partner countries of the Crafting Europe Initiative.

Collaboration

Collaboration was a key tool in providing this access to digital technology and the programme was designed to accommodate 50% Digital Designers and 50% Craftspeople. The introduction series provided participants with an opportunity to meet and present their practices to one another. It also gave participants and facilitators a chance to get to know one another, understand each other’s practices, and form the building blocks for future design collaborations. The project took full advantage of innovative online technology such as the Remo platform, which was engaged to encourage small, informal and collaborative groups online.



© Photo by
Fan Liao for Crafts Council Nederland



Network of makers

Once the participants had spent time getting to know one another's work and practices, it was important to widen the network. Digital technology and digital making, by its nature, is a networked discipline. iAtelier designed a series of online live talks from expert designers and craftspeople, introducing how they utilise digital technologies and digital fabrication within their practice, including laser cutting, 3D printing and CNC routing. Featuring a guest speaker/expert each week, the talks aimed to encourage innovative designs that integrate cutting-edge digital fabrication technologies into the practice of craft-making. Participants from all the partner countries attended them, and with the help of translators, a wider network of makers was advanced.

[Click here to watch the International Expert Talks of iAtelier.](#)

Prototype, prototype, prototype

Following the Expert Talks, iAtelier invited the participants to form collaborations and submit proposals for the Maker Workshops. The participants were required to form collaborative partnerships between makers with digital design skills and participants with traditional craft skills. The Workshops were designed to be experimental and exploratory, providing access to space, equipment and guidance. The participants were given one-to-one software, digital fabrication tutorials appropriate to their project, and various materials. The candidates were encouraged to test ideas and concepts through rapid prototyping on a range of digital fabrication equipment, including 3D printers and Laser cutters, creating a series of conceptual prototypes by completing the Workshops.

iAtelier created a unique opportunity for designers/makers to learn new skills and combine innovative technologies with traditional skills to expand their professional capacities in the product and craft market. In particular, it encouraged innovative forms of making that integrated cutting-edge digital fabrication technologies into the practice of craft-making. Hopefully, one of the legacies of this project will be the continued interest in digital skills in the crafts sector and the network of collaborations harnessed during the initiative.



3.1 iAtelier Experiences

3.1.1 Ireland – DCCI & LIT

iAtelier Intro series

LSAD implemented the Intro Series in April 2021 to introduce the participants to one another. This was going to form the basis for future collaborations between digital designers and traditional Makers. The series was held online over four evenings. 5 participants were invited to present their work each evening to the rest of the participants. LIT used the Remo platform, which DCCI purchased as an online platform designed to make collaborations easier.

iAtelier Expert Talks

The Expert Talks were held in May/June 2021. The series provided access to experts that employ digital design and fabrication within their craft. Each session follows the format: 60 mins presentation by the Expert and 30 min Q&A from the audience. The audience was made up of iAtelier participants from all the partner countries. Presentations are delivered in English and translators have been provided where this might present a problem to the partner countries.

iAtelier Workshops

Once our 20 participants had completed the Intro Series and the Expert Talks, they were invited to form collaborations between digital designers and traditional craftspeople and submit proposals for the iAtelier Workshops. Four successful collaborations with nine makers/designers were chosen.

The initial workshops concentrated on getting to know the technology and prototyping the proposals. The final workshops provided support to complete the final pieces. The project focussed on interdisciplinary collaborations and used the workshops as a platform for experimental artefacts. All four chosen projects demonstrated a willingness to test, prototype and explore new materials.

© Not Too Precious
NCG Beetlejuice brooch
beetle-resin silver
cubiczirconias 2010





3.1.2 Italy - Artex

As part of the Crafting Europe project, the path of iAtelier (delivered online in Italy) has highlighted the strength and strategic value of the union between designer and craftsman. This relationship permeates the Italian creative culture and is a fundamental element of the success of Made in Italy in the world. The history of Italian design from the second post-war period to today sees the designer-craftsman combination at the center of several successful cases, many of which stand out today as true aesthetic icons at an international level.

In the process that began in May 2021, Artex has selected 15 craftsmen active in the artistic and traditional sector, and 13 designers from all over Italy, involving them in developing ideas, all through an online meeting. After taking part in the Expert Talks, thematic seminars held by professionals from different sectors about artistic craftsmanship and contamination with the most contemporary technological innovations, there were two days of SandBox during which each participant introduced himself, and so formed the 12 working groups.

[Click here to watch the Italian Expert Talks webinars of iAtelier.](#)

Once the working partnerships were formed, in the summer months of 2021, the participants collaborated and planned together through online meetings and, where possible, due to the COVID19 regulations, even in presence.

In this Project & Design phase, the project ideas were developed and refined thanks to the precious support of the scientific project committee coordinated by prof. Gabriele Goretti and the tutor designers Marika Tardio and Danilo De Roberto, up to the version proposed for the final selection, which was held in September 2021. From here three categories have been decreed: “Crafting Europe” which includes the best projects to be prototyped and brought to the exhibitions in Eindhoven, in October 2022; the “Selection” category with equally valid project ideas but which require some further study before moving on to the implementation phase, and the “In Itinere” category with projects that still require further planning effort.

In September 2022, 9 of the 12 projects were prototyped and exhibited during the Artigianato e Palazzo craft fair in the wonderful location of Palazzo Corsini Garden in Florence. The partnership of iAtelier Online was supported by many specialised laboratories across Italy that helped to prototype their objects.

Partnership of iAtelier Online were supported by many specialized laboratory all over Italy that helped partnership to prototype their objects.

Partnerships of iAtelier in Italy:

- Aptica: artisan Cristina Mariani, designer Annarita Bianco.
- **[BPS: artisans Laura Biagini and Valerio Salvadori, designer Silvia Piantini.](#)**

© Photo by Artex, partnership Esopo



- Connubio: artisan Agostino Branca, designers Valeria Giovanniello and Donato Romito.
- CoScient: artisan Maria Letizia Longo, designer Sergio Buonocore.
- Corium: artisan Alice Corbetta, designer Elisa melodia
- Esopo: artisan Clara Arpini, designers Maddalena Vantaggi and Mario Bernaudo.
- ExMateria: artisan Franco Cicerchia, designers Giulia Giovannini and Lisa Forte.
- Legami: artisan Loredana Corallo, designer Francesco Benedetti.
- Materia: artisan Sandra Pelli, designer Lorenzo Masini.
- MixMatch: artisan Vera Belikova, designers Francesco Picicchio and Valentina Iannazzone.
- Perclay: artisan Nadia Allario, designer Emanuela Sala.



3.1.3 UK - CCUK

Influence the integration of cutting-edge technology into the craft practices of the 20 participating makers.

Bring together the STEAMHouse Makerspace (host venue) into a designer-maker digital product development network, including the Crafts Council UK, the 20 participating makers, and other key sector stakeholders.

Due to the ongoing pandemic, outputs in the UK were postponed in March 2020, adapted, and rescheduled to allow for online delivery as follows:

- Open call in early February 2021
- Twenty participants had been selected by the end of March 2021.
- Designer Maker Online Introduction Series (opportunity for participants to meet online and present their practices to one another)
- Expert Talks (online live talks from 11 expert designers and craftspeople introducing how they utilise digital technologies and digital fabrication within their practice) took place in April and May 2021.
- Intro Series Masterclasses throughout June and July 2021.
- The Maker Workshoare was scheduled for Spring 2022.
- Sharing event May 2022

Additionally, about iAtelier, CCUK:

- Contributed to the methodology and approaches to best implement iAtelier by sharing examples and templates for open calls and recruitment, considering a diverse and inclusive approach.
- Contributed with programming ideas, experts to be engaged in the cross-partner programme
- Actively engaged in transferring physical events to online delivery formats, such as introducing the partners to the Remo conferencing platform.

STEAMhouse partnership

STEAMhouse is a centre for creative and collaborative innovation, which centres on five fundamental principles – Collaboration, Conversation, Exploration, Openness and Newness. Birmingham City University powers STEAMhouse, and this programme was delivered in partnership with Eastside Projects, an artist-run organisation based in Digbeth, Birmingham for the Crafts Council.

iAtelier was designed to explore the intersection of traditional and digital techniques and tools and introduce participants to new fabrication tools to support them to innovate and strengthen their businesses. Digital fabrication technologies were always viewed as additional tools, not a replacement for traditional technologies.

The selected 20 participants are based across the UK, with a mix of skills across craft and technology and varying experience with digital tools. The project began with online masterclasses focussed on co-design, collaboration and business development. These included sessions designed to help participants understand each other's work, processes and skillsets and identify common interests and opportunities for collaboration.

Following the masterclasses, participants were invited to team up and co-design a project proposal developed through a residency in the production Space workshops and mentoring by STEAMhouse staff.

In November, ten makers working across five projects were selected

Each group was allocated a lead Technician from the STEAMhouse tech team. They had a project initiation meeting with Ruth Claxton and their lead tech. They began collaboratively developing ideas across the next six months in preparation for an intensive period in STEAMhouse's new workshops during May 2022.

Participants benefitted from online training in software, including Fusion 360 and Blender, short courses in working with Biomaterials, online 1-2-1 technical support, and digital prototyping via our Digital fabrication bureau. A hybrid sharing event was hosted on Friday, 27 May 2022, to present the projects and identify what is next for the collaboration and their respective projects. Diversity leads to better outcomes, and project design must allow for different collaboration modes. We observed two key strategies –

- Collaborators working independently towards a common goal - different practices and perspectives coming together, each with their own place and skillset in the collaboration.
- Collaborators working symbiotically - working together as one, coming from entirely different directions and analysing rather than designing. Described by one technician as 'like exquisite corpse drawings, where everyone is drawing the same picture'. All the technical team observed that this felt like a deeper, more impactful relationship and was much more difficult to achieve.

i-Atelier was hosted by STEAMhouse and led for STEAMhouse by Ruth Claxton, Artist Maker at Eastside Projects, working alongside project manager Laura Veart and the STEAMhouse technical team.

Designs and makers:

1. Winging It by Claire Haley & Duggie Dundas
2. The Secret Life of Furniture by Jessie White, Duggie Dundas & Joe Geehan
3. Ply Away by Elise Gustilo, Joe Geehan & Claire Haley
4. Digital Ecology: Crafting with agar-agar by Charly Blackburn & Banita Mistry
5. Talaash (Exploration in Urdu and Hindi) by Mariam Syed & Tusheeta David

© Jessie White Suberin Bowl Large, Photo David Cleveland





3.1.4 Portugal - CEARTE

The iAtelier program was developed in a hybrid format due to the contingencies caused by the COVID19 pandemic

The sandbox took place online with a group of 29 artisans and designers from across the country. Several production technologies linked to FABLabs were presented to all participants. Characteristics, functionalities and main uses were explained by a Portuguese expert in the creation and development of FABLabs across the world. After, each participant was asked to develop a conceptual idea to develop a product using one or more of the technologies presented. Based on these initial ideas, the creation of working groups was encouraged with the objective of conceiving a product/collection of products in which it was possible to perceive the fusion between traditional manufacturing techniques and digital production techniques.

12 crafts persons and designers were selected divided into 5 groups, to develop and prototype their products in a two week artistic residence to be held in the Buinho FabLab, organised as follows:

- in the first week of residency, all participants got to know the different technologies available in fablab. The groups had the opportunity to adjust the design and production techniques based on their experiences.
- for the next six weeks, the groups worked individually in their workshops, developing all the parts of the products linked to artisanal production techniques
- in the second week of residency, all parts of the prototypes were produced, which included digital fabrication techniques

At the end of the residency, there was an exhibition of the pre-prototypes developed, as well as a demonstration of the craft techniques involved for the community where FABLab is inserted.

This program was a valuable asset to CEARTE as it allowed us to understand how to explain the use, advantages, and disadvantages of these new digital manufacturing technologies and what role they may play in the brief description of the products developed and the techniques used.

iAtelier partnerships:

- TRESSA: designers Adriana Patricia Fernandes and Daniel Martins Leal, artisans Pedro Miguel Santos Aguiar and João Pedro Lamas Ferreira;
- Jellyfish: artisans Raquel Elvira Santos Serrasqueiro Peres and Esperança Maria Dias dos Santos;



- Impressionato Collection: artisan Estela Ribeiro de Melo, designer Maria Helena Máxima Rodrigues Guerreiro;
- Artisan Maria do Rosário Rocha Pereira, designer Isabel Maria de Aguiar Aldim;
- Artisan Vítor Caço, designer Mariana Bettencourt Costa e Silva

© Photo by CEARTE, designer Daniel Leal





3.1.5 Spain – EOI Fundesarte

The iAtelier- Technology & Innovative Practice programme started in September 2020 with the Sandbox Event. Twenty-six participants from all over Spain met virtually to learn about new digital fabrication tools. The main goal of this event was to establish synergies between craft makers and digital designers to develop a common project applying their craft skills and digital knowledge. Among the craftspeople profiles, ceramics was the sector with the most popular discipline, followed by jewellery, textiles, and wood. On the other hand, digital profiles were characterised by their ability to use digital software such as Grasshopper, Adobe or AutoCAD. The programme has been held at the EXarchitects and FABDEFAB FabLab in Villaviciosa de Odón (Madrid).

After the Sandbox Event, participants had to propose a project to apply for the first experimentation residency. Of 16 submitted proposals, five projects were selected considering the quality of the proposal, its viability and the availability of tools in the workshop. All selected projects integrated different trades, techniques and skills. During the first residency between October 19th and 23rd, participants had access to the space and equipment of the FabLab. They started to develop and explore their ideas together with the guidance of the experts.

After the first residency, the FabLab team continued virtual training, advising, and working with the participants for several weeks. Participants had around four months to develop and refine their ideas. The second production residency was divided into two weeks, from 10 March to 12th and 24th to 26th. The five projects began to be produced, and previous designs were materialised in the following proposals, which combine traditional and digital fabrication technologies:

Digital Threads: a project inspired by a loom as a creation tool. The knowledge of wood and 3D of the designer Kelly Beghazi has been combined with the textile craft skills of Mariana Piñar to design two beautiful pieces of furniture. They used the CNC router with the technique of wood bending called kerfing and weaving textile fibres. The combination of different techniques has resulted in two design chairs made of birch plywood.

Delta (Δ): this project proposes a constructive system based on deltahedra pieces that can be adapted to different scales, from a large lighting installation to a small urban structure. In this project, María Camba has used 3D printing and CNC routing to design a series of connectors that allows joining of different elements to build a polyhedral structure.

Packaging DPO: a project that aims to redefine the Spanish ceramic tradition through new techniques, design and production processes using 3D printing technology. The combination of the skilled ceramist Marina Valls, the experience of Tiziana Chiara working with glass, together with the ability in visual



© Chama Navarro and Marta Alaminos

representation and 3D design of Antonio Domínguez has generated the perfect team to develop this project. They have combined traditional processes, such as firing pottery and glassblowing with digital printing in PLA plastic and ceramic extrusion to obtain a product inspired by traditional ceramic pieces from Manises (Valence).

Parenchyma: is a project focused on the creation of jewellery pieces and accessories through polyhedral three-dimensional structures printed in 3D together with a specific design packaging according to each piece and material. Marta Alaminos and Chama Navarro shared skills and techniques and improved their ability with digital drawing programs. Parenchyma is the result of combining 3D printing with electroforming processes for copper covering jewellery and CNC router and laser cutting for the packaging.

Natural Patterns: prototyping of flexible moulds for felt shaping. With this project, Yolanda Sánchez aims to use 3D printing technologies to learn about new opportunities to handle this material and its possible applications in fashion, architecture or interior design. Printing in 3D with flexible material allowed Yolanda to design a series of new tools that eased her work when she had to manipulate, and shape felt manually.

- Digital Threads: artisan Mariana Piñar, designer Kelly Beghazi.
- Delta (Δ): artisan María Camba.
- Packaging DPO: artisans Marina Valls and Tiziana Chiara, designer Antonio Domínguez.
- Parenchyma: artisans Marta Alaminos and Chama Navarro.
- Natural Patterns: artisan Yolanda Sánchez.

[Click here for the video of iAtelier projects in Spain.](#)



© EXarchitects



3.1.6 The Netherlands - CCNL

Luckily, there is a lot of attention today on the value of traditional crafts and skills, but at the same time, new digital technologies are developing rapidly. We see that there is still little knowledge exchange between experts from the craft domain and those from the digital domain and that opportunities remain possibly unused.

For iAtelier we selected five duos, with different expertise in technique and material. The encounter between the duos (which sometimes developed in trios) was an overwhelming exchange of knowledge and inspiration. It became clear that between physical and digital technology lies an unexplored area. While bridging the gap, new opportunities arose for artistic and technical innovation and contributing to sustainable goals arose for the duos.

The collaboration was not just exchanging technical knowledge; it was often an encounter of different worlds. The duos had to find new ways of communicating to understand each other. They had to dive into each other's domain, trust each other, and need a lot of patience to find solutions and realise their designs.

We extended the program in 2022 and made it our year theme. More duos got the possibility to work together, and the existing duos could enlarge their research and had more time to work on their project.

iAtelier partnerships:

- Artisan Martine van 't Hul, designer Daniël Maarleveld;
- Smart Saddle System: artisan Bianca Koevoets, designers Aram Hartsuyker & Marius Stanasel;
- Artisan Eva van Kempen, designers Ming Design Studio;
- Augmented Weaving: artisan Anita Michaluszko, designer Flavia Bon;
- Artisan Esmé Hofman, designer Amandine David.





Yalanzhi Yulya

3.1.7 Ukraine - HCU

iAtelier became a Ukrainian sensation. Before that, there were scarce DYI initiatives or days of open doors in the innovative field. But nothing came close to what was achieved by iAtelier in terms of the collaboration level and long-term partnership. It was a true game-changer. Ukraine lacks sufficient well-equipped spaces that offer participants room for experiments and creativity.

When it comes to technological and digital transformation, many Ukrainian artisans feel reluctance or even refusal, which is why it was the right decision to initiate the process with a “sandbox” approach, allowing designers and artisans first to get to know each other. At a more global level, the goal was to promote cross-sectoral cooperation in creative industries and develop new collaboration forms.

The project was designed to raise the craft’s attractiveness to younger generations. iAtelier introduced representatives of traditional crafts to the latest digital technologies, such as integration tools based on new cutting-edge technologies of digital design, thus promoting innovative forms of creativity in production practice and crafts in general.

iAtelier participants were competitively selected candidates with craft skills and digital design skills.

According to the rules of competitive selection, 10+10 participants were selected, namely Makers as representatives of the production sphere and representatives of digital design and construction technologies. During five weeks, participants went through practical research, mastering and combining traditional and digital tools and various techniques, thus deepening their creative and innovative development. Through 2020, the project was reorganised in a hybrid format, which gave the program a new quality, as the partners decided to hold a series of Expert talks for all participants, giving voice to leading Makers from European countries in the format of live sessions, directly from their workshops, who shared their achievements in using various digital technologies in their practice, e.g., laser cutting, 3D printing, CNC milling, etc.

After passing the first stage, candidates moved to the next test level in duo teams of crafters and designers. To be chosen for the following educational and practical level of iAtelier, it was a binding rule for the duo to bring in a creative project idea. When selecting the finalists, we concentrated on a project’s innovativeness, uniqueness and environmental friendliness. It was requisite to present a craft component as the core of a project. At this stage, five designers and five craftsmen were selected to carry out research and project work and to form educational and practical collaborations. The selected pairs, alongside mentors and guides, went from a creative idea to a ready-to-implement project, including a prototype and then the proper product.



Naturally, the war in Ukraine had a negative impact on project performance. It involved an unspeakable effort for the HCU team, for artisans and designers to complete the work on the products and to hand them over for presentation at DDW. iAtelier has contributed to the popularisation of innovative spaces for both amateurs and professionals, enabling the creation of communities and strengthening the Ukrainian craft movement.

iAtelier partnerships:

- NASINNYA (THE SEEDS): Yuliia Yalanzhi and Yevgen Melnychenko;
- MOD: Maksim Voytenko and Sergii Horban;
- DEMIURGE: Eduard Kostiuk and Andrii Pavlov;
- Pavlo Stasiuk and Oleksii Chaban
- Borys Kulikov and Oleksii Danilov



3.1.8 Georgia - GACC

iAtelier has been implemented in close cooperation with Ilia State University Fab-Lab. Its initial Sandbox event involved 20 crafters and designer-makers from different technological groups: textile, ceramics, metal and wood. In 2020, the format of iAtelier program has been revised and adapted to the regulations. As a result, both online and in-person sessions were integrated with the methodology.

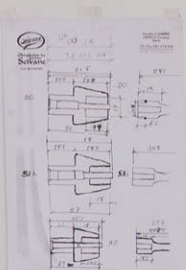
Program initial phase Sandbox event was conducted online. It aimed general introduction of participants to the digital technologies, ways and examples of their application, and capacities of the FabLab.

On the next stage of the program, Residency 1, beneficiaries gained individual physical access to the FabLab premises and, under the mentorship tested different technologies in their media and investigated ways of their combination with traditional processes. Based on gained experience and knowledge participants developed their contest ideas and concepts. Assessment criteria of the presented projects included level of innovation; ways of adaptations of traditional items, motives and designs into the objects for contemporary use; incorporation of cutting-edge technologies in craft production processes.

Eight projects from different media were granted the opportunity to participate in Residency 2 to refine the projects and fabricate the final products with digital tools, which were presented at the exhibition organised at Z.Tsereteli Modern Art Gallery. The event at the same time served as a multiplier event and contributed to the spillover effect of the activity.

iAtelier partnerships from Georgia:

1. Mini Lkhini-Bikila: artisan Teo Gorgiashvili, designer Ani Chikvaidze.
2. SACHECHELI: artisan Tsiala Gigauri, designer Salome Eristavi.
3. Unknown Rituals – Could be this way: artisan Mariam Akhvlediani, designer Matassi Sulakauri.
4. Georgian Blue Tabla Cloth Motives: artisan Sofi Etsadashvili, designer Nina Menteshashvili.
5. Wooden Screw Nutcrackers: artisan Mamuka Khoshtaria, designer Ani Chikvaidze.
6. Innovative Georgian Attire: artisan Maia Bakradze, designer Mariam Gotsadze
7. Georgian Ceramic: artisan Ana Japaridze, designer Nino Kopaladze.



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4. Research: methodology and results

By EOI Fundesarte

Within the framework of the CRAFTING EUROPE project, a study on the economic impact of the craft sector in Europe has been carried out. The aim is to provide quantitative and qualitative evidence of the volume, value, and characteristics of the European Craft sector and an analysis of its challenges and opportunities in the future. Furthermore, the study will enable the WCCE and project partners to present robust evidence and data about the size and nature of the crafts sector to advocate governments and Institutions.

A mixed methodology was applied for this work. It consists of the consultation of external sources, especially Eurostat databases, semi-structured surveys applied by convenience sampling of artisans from the countries participating in the study, questionnaires applied to representatives of some artisans' associations in the group of countries and a set of focus groups with artisans.

The objectives of this work focus not only on the definition and description of the craftsmanship sector in Europe, but also on its weight in the framework of the European economy. In this sense, the statistical information deals with the sector's contribution in areas such as employment, territorial dynamisation or the structure of traditional and modern activities. The structure of the report consists of three parts.

The first part deals with the structure and evolution of the European craft sector, approaching it from a bibliographical and statistical review of what concerns the compositional aspects of the activity and the nature of the people working in it. In this first part, different aspects of European craft activities will be discussed, such as an overview of the European framework, structure of the offer, competitiveness and critical success factors, demand, distribution, management processes, innovation, and implementation of new technologies, and essential elements of cost structure and financing.

The second part provides an in-depth look at the industry's outlook for the coming years, including growth rates of activity and factors that could influence the industry's future.

Opportunities

Good image and growing demand for European craft products abroad.

Increased interest in purchasing innovative and quality craft products.

Potential for growth in the demand for artisanal products by the restaurant and hotel industry

Greater integration with the tourism sector Possibilities for diversification of handicraft activity through offering complementary services such as courses or learning experiences.

Development of craftsmanship through new ways of working: incorporation of technology, collaborative spaces, flexibility, and shared workstations.

Threats

Long-term effects of the COVID-19 pandemic: Contraction of demand within a context of a significant increase in raw material prices.

A notable increase in raw material costs.

The technological gap in the use of virtual tools, which limits the use of the online sales channel, more effective promotion, and more efficient management of suppliers.

The high weight of contributions to social security systems: health care, unemployment insurance, pensions, etc.

Financial and liquidity problems due to the decrease in demand.

Lack of financial and organisational support from public administrations.

Trends

Exit from the sector of small artisans, for being unable to cope with the effects of the contraction in demand.

Increased concentration of the offer around artisans with greater capacity for innovation and integration with other sectors such as tourism or high-income oriented commerce.

Renewal of image by younger artisans, to gain space in the most modern, collaborative, and dynamic market segments, adapted to new technologies.

Growth of sales through the online channel and consolidation of direct sales in high purchasing power segments.

Orientation of demand towards mid to high-end products.

Consolidation of artisanal sectors such as textile, which have a great capacity to adapt to fashions and changes in the tastes of potential consumers.

The third part provides the main conclusions of the study:

Sector structure

- The sector is made up, in general terms, of individual or small production units (84.4% of the artisans in the sample said they were self-employed) located in urban areas and with a strong family nature.
- Individual artisans' high influence largely conditions the associations' dynamics and **effectiveness**. The complexity of a highly fragmented and dispersed sector makes it difficult for trade organisations to develop **support strategies** while limiting the **capacity of administrations to design coherent sectoral public policies**.
- Among the artisans who are organised under corporate forms and have employees, there is a relatively high percentage of workers with **temporary contracts or under an internship regime**. This is another fact that shapes relations within the sector and marks its course, as it adds a factor of instability that weakens consistent long-term actions. The influence of temporariness in the sector is the result of **difficulties linked to human resources management**. These are linked both to the **incentive structure underlying the legal labour framework** and to the lack of **specific training** by artisans who manage larger production units.
- Most of the artisans are middle-aged, although they have been in the sector for between 1 and 10 years.
- One of the main strengths of the European artisanal structure is the high degree of academic and/or professional training registered in it. In this sense, the high percentage of artisans who have **professional training** (17.7%) or **university training** (36.0%) stands out. The profile of the European craftsman provides the **ability to adapt to crises** and **rich arguments for the productive and commercial strategies developed**. This strength, however, should be qualified by the existing technological gap, which prevents the optimal integration of the craftsman with a market reality that is increasingly conditioned by virtuality.
- Regarding the sector's target market, it is observed that, as stated by the artisans participating in the study, the potential clientele is made up of **middle-aged and urban people**. In addition to private customers, it is possible to identify industrial customers, especially those linked to the **service sector** and, more specifically, those associated with **tourism activity**.
- Another aspect that marks the performance of the sector is the growing **virtualisation of sales** and the reduction in the weight of the sale of products at **fairs and markets**. During the pandemic, the presence in the online

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Photo Gsus Fdez



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channel intensified and accelerated the transition among those artisans with a smaller presence. In general, the European artisan sector has a first scope of action in the **national markets** and, secondly, the **European Union market**.

Economic situation

- Sector activity was largely affected in 2020 by the crisis resulting from the **Covid-19 pandemic**, although it is worth noting the good performance of demand from private individuals because of the boom in teleworking.
- Market value declined **in 2020, showing signs of weakness in 2021 and 2022**. The sector's growth expectations have moderated during the first half of 2022 because of the problems in logistics chains and the consequent increase in inflation. Likewise, there has been a **slowdown in the pace of activity in many sectors**, especially in the industrial sector. On the other hand, the perception regarding tourism activity is favourable for the 2022 summer season.
- The sharp decline in business volume, together with rising costs and intense price rivalry, led to a marked **deterioration in the sector's profitability indicators** in 2020 and 2021. The year 2022 shows some improvement, but it is conditioned by unfavourable expectations regarding the future evolution of the economy.
- The **war in Ukraine** has had important effects, not only in the case of the Craftsmanship sector in that country, but also in other nearby countries and in the European environment in general. Not only have the country's domestic markets in Eastern Europe come to a standstill or become less dynamic, but the supply of raw materials and other supplies has also been affected.

Forecast and trends

- The deterioration of the **economic situation** and the **drop in the pace of activity** in the main customer sectors produced from March 2020 had a strong impact on the demand for craft goods and services throughout the European context.
- Within a framework of **recovery of business activity, the re-establishment of tourist flows** has contributed to an improvement in the commercial and financial situation of artisans.
- **Alliances between the handicraft sector and related industries** such as tourism, food, or catering will gain weight in the short and medium term.
- The delay in the normalisation of the situation could cause the **closure of craft units and a decrease in the number of employed persons**. This situation, however, will not affect the whole sector in the same way, but rather it will affect to a greater extent the self-employed artisans oriented to traditional production and those who show a lower capacity to adapt

to the **management of technological tools**, which allow expanding the target market in a context of intense use of social networks and online sales platforms

- Taking advantage of **European economic stimulus programs** and actions aimed at **technological transformation** will be key for the sector to be able to moderate the effects of a possible slowdown or fall in economic activity. For this purpose, in the short term, **the orientation of manufacturers towards foreign markets** will continue to increase, so that **exports** will continue to grow. This greater international presence, especially in the European market, will allow a greater degree of diversification, with the consequent reduction of the risks inherent to the activity. In order to promote international projection, **the activity of associations** and greater involvement of **the public administrations that are closer to the artisan** are of great importance.
- The use of technologies such as those linked to 3D production or augmented reality for design tasks, as well as the partial automation of some production or management phases, could result in a significant **containment of the cost structure**, which would lead to an **increase in profitability and greater flexibility in financial management**.
- Based on the evolution of the sector and the perception of the artisans and associations consulted, an increase in the **concentration** of the offer is expected, in a scenario of a **strengthening of the position of artisans oriented to the development of innovative products** and of the **weakness** of artisans based on traditional techniques and products.
- The incorporation of **technological innovations, the flexibility of workspaces**, or the creation of **collaborative areas** are some of the trends that will continue to be registered in the sector. In this sense, the use of co-working spaces or the organisation of common workshops will become increasingly popular as a way of reducing costs, sharing management, and establishing areas for the exchange of experiences and information.
- New ways of relating to workspaces tend to be more common in the urban environment, not only because of communication facilities, but also because of the **availability of different types of services and better connectivity**. The development of handicraft production centres in rural areas or areas affected by depopulation could be a viable strategy for gaining efficiency if they have the support of the administrations to adapt to the populations in terms of access to services.



© Photo by Artex, artisan Teresa Branco

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Teresa Branco

5. International trade voucher

By Crafts Council UK

Crafting Europe Trade Voucher scheme

Crafting Europe offered a Trade Voucher scheme to support the cohorts of the craft designers involved in iAtelier or those that had completed the Crafting Business training to explore and have access to international markets.

Objectives:

- Build capacity across the sector through the implementation of programmes to develop business skills, revenue generation, marketing and promotion in micro and SMEs facilitating access to international markets.
- Establish a platform for information sharing, networking and peer to peer learning.
- Crafts Council UK are offering additional support through the publication of their International Toolkit.





Methodology

To present two trade initiatives: 'Go & See' and 'Go & Sell' to support the international capabilities of early career craft businesses.

5.1 Go & See

This Trade Voucher gives craft businesses the scope to explore overseas markets in preparation to export their business. To support other makers, those selected are to provide a case study to share their experience, learnings and observations, the results will be published on Crafting Europe website.

To be selected, craft businesses needed to demonstrate that they are ready to explore overseas trade

- 2 craft business from each partner country were selected
- The craft businesses selected are to attend one of 8 fairs between April and September 2022.
- The chosen fairs are a range based in Europe, UK and USA, specialist or general trade to suit craft.
- Offered a stipend of €800.00 to cover their costs and contribute towards time to produce the case study.
- The case study has been formatted to demonstrate the considerations businesses need to make to be export ready.
- The cohort were offered a free zoom informal training session to help them make the most of the opportunity such as preparation before the fair, making the most of the visit and the follow up.

Outcomes of Go & See

- Craft businesses have:
 - A better understanding of overseas markets and their potential for their business.
 - Gained valuable experience of overseas markets.
 - New connections and potential routes to market.
- Vital experience and lessons learned to the rest of the craft sector.



5.2 Go & Sell

This trade opportunity is to invest in presenting 16 craft businesses (2 from each partner country) at one trade fair in Europe to offer the businesses support on the logistics of taking part in a trade fair and support in managing sales.

This opportunity gives craft businesses the scope to trade at an international market with support from a curator and business coach. The cohort selected are to provide a case study to share their experience, learnings and observations, the results will be published on Crafting Europe website.

- To be selected, craft businesses needed to demonstrate that they are ready to trade, which includes evidence of previous experience and a trade list of products.
- 2 craft business from each partner country were selected.
- The cohort will be presented at one stand at Maison et Objet in September 2022.
- Maison offers a centralised European trade fair with a breath of buyers and commissioners.
- Each partner country has the potential to offer financial support for travel and subsistence of their respective makers.
- The decision to not offer individual stipend of €2300.00 to support their costs and contribute towards time to produce the case study was discarded, as it would cost considerably more to trade at a fair; and their would be no additional support for curation or business advice; by uniting the funds to host the cohort at one singular event with the support they need.
- The case study has been formatted to demonstrate the considerations businesses need to make to trade.
- The cohort were offered a free zoom informal training session to help them make the most of the opportunity such as preparation before the fair, making the most of the visit and the follow up.

Outcomes of Go & Sell

- Craft businesses have gained:
 - A better understanding of overseas markets and their potential for their business.
 - Valuable experience of trading overseas.
 - New connections and buyers for their business.
- Vital experience and lessons learned are shared to the rest of the craft sector.



6. Dutch Design Week

By Crafts Council Netherlands

Presentation at the Dutch Design Week 2023

From the start of Crafting Europe, the partners had the idea to exhibit the results of iAtelier on Dutch Design Week (DDW). DDW is the biggest design event in Northern Europe and takes every year place in Eindhoven. Due to covid we had change plans and could we re-allocate travel money into presenting the work of 40 duo's of iAtelier at the DDW. The DDW is well known, and with an average of 330 thousand visitors, it is a fantastic opportunity for the makers. Not only to present their work, but also for participating in the conference, and meet the other participants of iAtelier. Beside that, they have time to visit DDW and get in contact with makers, visitors and companies.

iAtelier will be exhibited at NUL ZES. This is a creative co-working space in the centre of Eindhoven. The buildings have been repurposed by an ambitious, new generation of makers and designers, operating from various disciplines. Spaces are divided by function, stimulating collaborations and exchange of knowledge, skills and network.

During DDW, makers open their doors and also provide space for other initiatives to show their work. It is a perfect place to showcase the results of iAtelier.

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Conference at the Dutch Design Week 2022

To exchange the results of the processes and the products, we organised four online Talks, and an international conference at Dutch Design Week in October 2022 as well.

During these events we aim to answers questions like:

- What does digital integration mean for craft professional practice in terms of the artistic, technical and social innovation?
- Is it relevant to have knowledge of traditional techniques in the digital design and production process?
- How do craft makers develop and protect their personal style when using digital techniques?
- How can we use digital tools to share and enrich traditional knowledge?
- What knowledge should today's maker possess?

- How does digital open source relate to ownership and authenticity of products?
- What does it mean for creators from different fields to work together?
- Are computers and robots' just another tool' or will they replace manual labour as robots become increasingly sensitive and intelligent?
- What stories do digital crafts create for the future?
- What is the value of crafts in the metaverse?
- How can NFT's contribute to the practice of an analogue maker?

The conference took place at the Van Abbemuseum, a leading modern art museum in the centre of Eindhoven. The architecture of the Van Abbemuseum is a unique setting for gatherings and conferences.

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Fan Liao for Crafts Council Nederland







Crafting Europe

By Stefano Micelli, Ca 'Foscari University of Venice

Crafting Europe shares a picture of how vital craftsmanship is, capable of confronting the challenges of our time by developing managerial tools and organisational solutions consistent with a rapidly evolving societal demand. The companies that base their *raison d'être* in craftsmanship is not an easy path.

The set of practices that regulate the functionality of a business has been developed, for more than a century now, on the protection of economies of scale, on the stabilisation of production processes, on the standardisation of products and processes. Management, as theoretical knowledge and a system of consolidated practices, was formed on the basis of a large business model and grew by conforming to socially acceptable standards.

The profound technological transformations of recent years and the changes in demand preferences; the increasingly attentiveness to uniqueness and personalization, are the premise for experimenting with a radically renewed approach to a business model and its operations. Adaptability in business makes it possible to prefigure growth paths of activities without compromising the specificity of craftsmanship. This allows sophisticated forms of interaction with possible buyers by imagining tailor-made solutions at sustainable costs. They encourage internationalisation paths that were once exclusive to a limited number of multinational companies. Seizing these opportunities means starting a path of research and development of techniques and tools capable of giving shape to a new way of thinking about entrepreneurship and business management. On this ground, the Crafting Europe project has set in motion experiments that have the merit of highlighting a movement of a European character. All of these initiatives delivered by Crafting Europe indicate the outline of a picture that has yet to be completed, but the first outcomes of which are clearly understood. An ambitious path for a new idea of business and work.



Crafting Europe

The Crafting Europe project was inspired by the need to strengthen the crafts sector across Europe. Crafting Europe will provide craftspeople and the crafts sector with the knowledge, skills and information to grow and develop. It is supported by Creative Europe, the European Commission's programme for developing the culture and audiovisual sectors, and brings together nine expert organisations:

Denmark | France | Germany | Greece | Ireland | Ireland | ARTE | Italy | Japan | Korea | Lithuania | Latvia | Luxembourg | Netherlands | Poland | Portugal | Romania | Slovakia | Slovenia | Spain | Sweden | Switzerland | Taiwan | Ukraine | Georgia



Mariadela Araujo

Jacky Cavallari

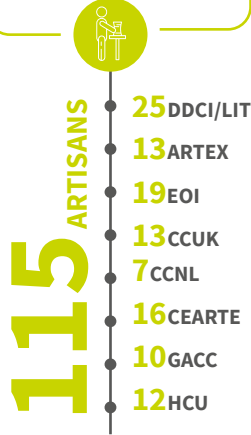
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Numbers of the Crafting Europe project

CRAFTING BUSINESS



iATELIER



*TECHNOLOGIES USED

PROGRAMMING EMBROIDERY MACHINE

LASER ENGRAVING INTERACTION DESIGN

CNC MILLING ELECTROFORMING

DIGITAL FABRICATION LASER CUTTING

ENGINEERED BIOLOGY **3D CAD DESIGN**

CAD DESIGN AND SENSOR TECHNOLOGY

FUSION 360 **CNC ROUTER**

AUGMENTED REALITY WATER JET CUTTER

KERFING ARDUINO SYSTEM

PROCEDURAL DESIGN CAD DESIGN

DIGITAL ILLUSTRATION

CNC CUTTING BLENDER MODELLING

RESIN 3D PRINTING **3D PLA PRINTER**

CERAMIC 3D PRINTING

3D POLYMER PRINTING

PLASTIC MOULDING (PRECIOUS PLASTIC)

LEDS & ELECTRONICS

GO & SEE



GO & SELL

CRAFTING EUROPE AT

 **MAISON&OBJET**
8-12 SEPTEMBER 2022

12
NUMBER OF
CRAFTSPEOPLE
THAT JOINED
THE FAIR

46
NUMBER OF
PIECES SOLD
DURING THE FAIR
BY THE ARTISANS

72
NUMBER OF
POTENTIAL
BUYERS REACHED

Presentation of partners



Design & Crafts Council Ireland

Design & Crafts Council Ireland is the national agency for craft and design in Ireland. We support designers and makers to develop their businesses in a sustainable way, and advocate for the societal benefits of craft and design. DCCI's activities are funded by the Department of Enterprise, Trade and Employment via Enterprise Ireland. DCCI currently has 64 member organisations and over 3,500 registered clients.

www.dcci.ie |  



Artex- Centre for Artistic & Traditional Handicrafts in Tuscany

Artex is the Centre for Artistic and Traditional Craftsmanship in Tuscany and promotes innovation and development of artistic and traditional handicrafts. Artex was created in 1987 by the CNA and Confartigianato crafts associations; over the years it has developed and managed projects for the improvement of crafts enterprises and their manufactures, gaining a unique experience in this sector.

www.artex.firenze.it/en |  



The Crafts Council UK

The Crafts Council champions high-quality contemporary craft practice nationally and internationally through exhibitions, publications including Crafts magazine, education programmes, and curating the United Kingdom's national collection. It aims to build a strong economy and infrastructure for contemporary craft and is a member of the World Crafts Council.

www.craftscouncil.org.uk |  



Limerick School of Art & Design

Limerick Institute of Technology (LIT) is a Higher Education Institute with a national and international outlook. The hallmark of our educational philosophy is active learning through a fusion of theory and practice. Limerick School of Art & Design (LSAD) within the LIT is composed of the Department of Design which includes a number of leading craft courses in Ireland. LSAD has an award-winning reputation in Fashion Design, Fashion & Textiles, Visual Communications, Painting, Printmaking, Ceramics, Sculpture & Combined Media and Teacher Education.

lit.ie/LSAD |  



CEARTE

CEARTE is a Vocational Training Centre and, since 1986, has worked for the sector of Arts and Crafts, heritage, creative industries, and small companies, promoting employment, the valuation of territories, skills acquisition, professional evolution, innovation for artisanal production units and, in general, the qualification of the Portuguese

www.cearte.pt |  



EOI-Fundesarte

Fundesarte is since 1981 the leading institution in the promotion and development of Spanish craft enterprises as part of the EOI Foundation (School for Industrial Organisation), entity attached to the Ministry of Industry, Trade and Tourism. A priority of their programme is to promote, value and communicate the quality of craft products and the sustainability of its production processes.

www.eoi.es/es/conocenos/fundesarte |  



Crafts Council Netherlands

Crafts Council Nederland (CCNL, 2013) is the all-encompassing platform for contemporary craft. It is the place where art, fashion, design and heritage unite and where craftsmanship is nurtured and passed on to a new generation. CCNL works together with all key players within the crafts domain. As researcher. As initiator. As catalyst. As guide. As concept developer. As unifier.

craftscouncil.nl/en |  



HANDICRAFT
CHAMBER
OF UKRAINE

The Handicraft Chamber of Ukraine

The Handicraft Chamber of Ukraine is an all-Ukrainian non-governmental organisation that has been working at the national and international levels since 2009 to protect the rights and interests of micro, small and medium enterprises (MSMEs) in the field of production and service.

ukrrp.org |  



Georgian Arts and Culture Center

Georgian Arts and Culture Center works for the preservation, development and sustainable use of heritage crafts and cultural industries in Georgia since 1995; supporting innovative approach GACC contributes to economic viability of cultural sector through studies, trainings, marketing and international exchanges. The Center also conducts preservation of tangible and intangible heritage and gallery activities

www.gaccgeorgia.org/indexEng.html |  

