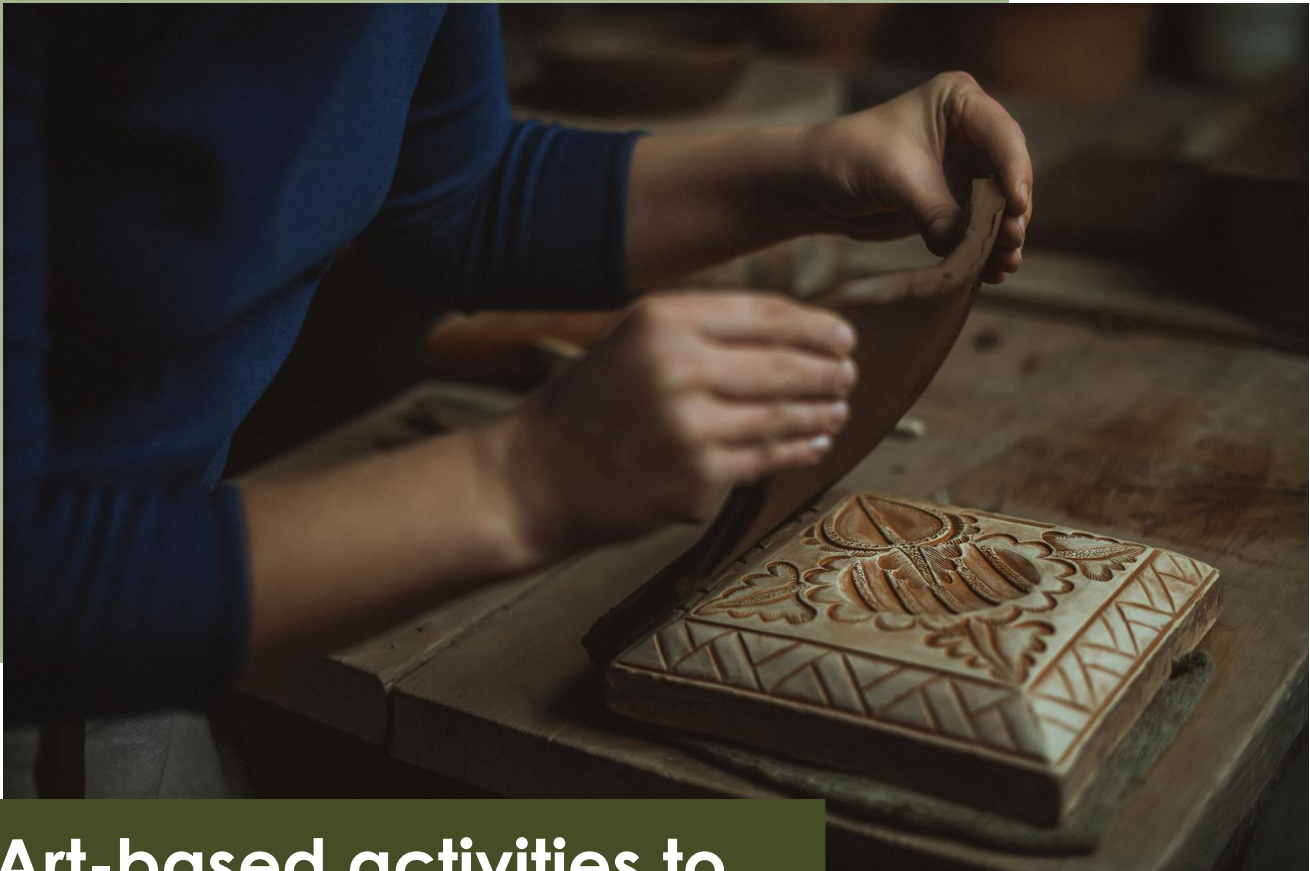




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## Art-based activities to promote local and rural cultural heritage



CORDIALIS

**2023**

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# INTRODUCTION

Cultural heritage is a key element of Europe's regional image and identity, and cultural tourism represents 40% of all tourist activities in Europe (UNWTO, 2018). According to the definition taken from the 22nd session (2017) of the UNWTO General Assembly, cultural tourism implies:

"A type of tourism activity in which the visitor's essential motivation is to learn, discover, experience and consume the tangible and intangible cultural attractions/products in a tourism destination. These attractions/products relate to a set of distinctive material, intellectual, spiritual and emotional features of a society that encompasses arts and architecture, historical and cultural heritage, culinary heritage, literature, music, creative industries and the living cultures with their lifestyles, value systems, beliefs and traditions."

The merge between tourism and culture and the increasing interest of visitors in cultural experiences bring unique opportunities but also complex challenges for the artisans.

As mentioned in the CORDIALIS manual "Diagnosis and solutions for distance communication" (Mutta et al., 2022), artisanal products are traditionally sold in marketplaces and various fairs. Today, selling and buying are increasingly occurring online and via e-commerce platforms, thereby enabling artisans and craftsmen to enlarge their clientele, sell more products and interact with more people. However, artisans do not always advertise their craft work on social networks and might even lack social media presence completely. Artisans who do have a social media presence, however, are quite passive on their pages, and they may not invest in their posts (e.g. poor photo quality). This might be mainly due to a lack of time and/or competence, particularly among older generations (e.g. in Lithuania).

The current document is part of project CORDIALIS and is intended for craftsmen and other rural cultural professionals. This manual is a collection of experiences and advice gathered from all project's partner countries (Italy, Lithuania, Finland and France). It aims to show participatory, non-formal activities, highlighting elements of local and rural cultural heritage in different professional and informal contexts. The main intention behind this manual is to provide artisans with ideas and advice, which they could apply in their activities, development of communication and attraction of customers. Manual intends to reveal activities for an interactive, virtual, art-based campaign to help local artisans and art professionals to present and showcase their crafts, traditional skills and products.

This manual provides a brief presentation of the situation of artisans in each partner country and a set of fifteen participatory activities with instructions on how to adapt them to artisans' work with examples from real life. Each country's examples can serve as a guide and encourage better uptake of market opportunities, increased market penetration with less individual effort, controlled seasonality, increased competitiveness, increased credibility and better craftsmen business image in the future. Also, more complex products and unique experiences may attract more tourists, thus ensuring the smooth running of the business.

The manual is available through an online resource centre created by CORDIALIS (<https://www.cordialiserasmus.eu>).

# 1. ARTISANS AND CULTURAL PROFESSIONS

This manual is aimed mostly at the CORDIALIS project target group I, which consists of artisans and other local/rural cultural professionals. Within the framework of the project, we hope that this target group will enhance their digital literacy and digital skills adapted to their marketing and professional needs. Another intended outcome is for them to gain innovative, digital ways of maintaining contact with their clients and presenting their work to new audiences. Moreover, we hope they will develop self-assessment skills and autonomy in remote interactions to promote their craftwork and increase social networking.

It is important to raise awareness of artisans' practices, given they are especially important for preserving local cultures, increasing the revenue of rural inhabitants and promoting sustainable tourism. In order to improve their business, artisans need to improve their digital communication and marketing and they need to start using new, interactive ways to connect with potential client base.

This manual will contribute to a broader impact of the project. It will increase craftsmen's understanding of innovative tools adaptation to their work and its benefits. Craftsmen will learn to use social media to enhance local and traditional activities and products. Experiences and professional info on an interregional level will broaden worldview and give new ideas to every artisan.

## 2. LOCAL AND RURAL CULTURAL HERITAGE EXAMPLES

Development of the traditions-based tourism product is facilitated by an understanding how to use the unique features of the region to create a memorable tourist experience. Intangible cultural heritage includes these social and economic benefits:

- It gives a sense of identity and belonging and helps to feel like a part of the community;
- It represents and maintains cultural diversity in the age of globalisation;
- It generates opportunities for employment and revenue;
- It has the potential to enrich the tourism offering of any destination;
- It contributes to sustainable development.

After creating a product, it is important to know how to present and sell it to the public. Existing artisans' experiences in every partner country are presented as a good example and the inspiration for other suppliers, which are also planning to develop and promote common products or experiences.

### 2.1. Finland

Handicrafts play an important role in the history of Finland. Before the Industrial Revolution, everything was handmade either at home or by a professional. Like all over the world, in Finland, mass production also changed the role of handicraft products, but they have not been forgotten. Finland prides itself in sustainable development and the prevention of climate crisis. A big selling point of handmade products is that they are usually more sustainable and better for the environment than mass-produced items shipped from other countries, and with ethical consumption's rising popularity, handicrafts might be making a comeback. This can be seen, among others, in the rise of the popularity of handicrafts. According to a study by Taitoliitto (2021), a Finnish expertise organisation focusing on the intangible cultural heritage of crafts, almost half of Finns do handcrafting, do-it-yourself type of tasks and construction at least a few times a month. In 2018, this number was only 34%. The rise is partly attributed to the effects of the COVID-19 pandemic, as people staying at home developed home activities. According to the same study, Finns also tend to give handmade products as presents, and for instance, in 2021, one in three people gifted a self-made or handmade product as a gift to someone. This respect for handcrafting can also be seen in education, cultural heritage sites and even at the state level. In 2013, Finland accepted the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (Taitoliitto, 2020).

Handicraft has been a subject in schools throughout the history of Finnish compulsory education since the 1860s (Gladh, 1968; Manninen a.d.). It was considered that the basic skills of a citizen should include skills related to manual and professional work, farming and gardening. As time went on, the goals and contents changed with the needs of society, but craft education remained a mandatory part of basic education; nowadays, all learners must participate in craft expression, design and technology (Finnish National Agency for Education, 2022). At present, the subject emphasises the joy of creating things, problem-solving skills, the development of design and expression skills, cultural and social meaning of handicrafts, local and global cultural heritage and the use of digital technology. In addition, the central goal of craft education is to awaken the learner's ecological and ethical awareness (Elävä arkisto, 2022). After compulsory basic education, Finland offers a variety of educational paths in handicrafts. One can train in a profession via a paid apprenticeship or within Finland's free education system that includes vocational schools, universities and universities of applied

sciences (Studyinfo.fi). All of these institutions offer many fields of handicrafts, e.g. design, glass-blowing, conservation and craft education.

Anna-Liisa Heinonen is one of the many Finns who chose to pursue a career in handicrafts. She is a retired handicraft teacher and professional in traditional costumes but continues teaching the restoration of traditional costumes at the Finnish Adult Education Center of Turku. Heinonen describes handicrafts as living organism that develops through time, and their life can be seen through handicrafts events such as the airing of traditional costumes (when people take to the streets while wearing the traditional costumes).

In Finland, even though the importance of handicrafts has increased, the number of handicraft enterprises and the employment rates have decreased during the 2010s (Lith, 2019). The reasons are, according to the report, increased competition and the entrepreneurs reaching retirement age. The decline was the most significant in the manufacture of carpentry products and furniture. According to a study on the effects of the COVID-19 pandemic (Lith, 2019), the situation of craftsmen had declined even more since the previous study in 2019, and 62% of entrepreneurs revealed that their turnover had decreased. However, many still had hopes for the future, and 30% believed that their operations would expand or grow during the following year (Taitoliitto, 2021a).

One of the reasons could be that Finns are starting to think more about sustainable development and prevention of the climate crisis, which might eventually lead to a decrease in mass-product sales and an increase in local product sales. According to a study by Eva (2021), 71% of Finns think that climate change is the biggest environmental threat of our time, which needs to be tackled quickly by taking effective actions in all countries. In addition, according to a study by the Association for Finnish Work (Suomalaisen Työn Liitto, 2020), one in third of Finns admits that the global pandemic changed their views about the origin country of the product and services they buy, and 77% believe that people should buy only Finnish products during the pandemic.

The Finns seem to be signalling a promising future for locally made products as consciousness about sustainable development and the climate crisis increases. Marja-Leena Rönkkö, Professor of Craft, Design and Technology Education at the University of Turku, also believes in the future of craftsmanship. Rönkkö stresses that in order to keep up with the evolving trade, it is important to know how to use social media and how to market there (cf. Mutta et al. 2022). Rönkkö adds that the role of the internet as a working environment for craftsmen started with individual blogs and moved to Facebook, where the culture of sharing has become an important part of the trade. However, little by little, Instagram has started to take the place of Facebook, at least in Finland. According to Rönkkö, it is important that craftsmen stay creative as global events, such as COVID-19 and aggressive military operations in Europe, limit and change trade. An important part of the future of craftsmanship is related more and more to recycling and sustainability.

**An example of good practice:** The Myssy Grannies (Pöytyä). This farm-based design company from Pöytyä started with a former professional windsurfer named Janne, who found love after returning home to Finland. With his partner, Anna, they decided to go all organic and create a new brand that was supposed to defy fashion as it was known. With the help of their neighbours, they started to knit beanies from Finnsheep wool. The local grannies provided their expertise in knitting. To this day, the design company still depends on the local grannies making the beanies even though they are sold now in sixteen different countries across the globe. All the grannies are even introduced on their web page: <https://myssyfarmi.fi/en/pages/myssy-grannies> (Myssyfarmi, 2022).

## 2.2. France

Among the various craft sectors (building crafts, commercial crafts, food crafts, etc.), French legislation distinguishes between activities grouped under the term "artistic crafts."



Artistic crafts are defined by the following criteria: the production of unique objects or small series, the creation of which requires an artistic contribution and the overall mastery of complex gestures and techniques to transform the material.

Art crafts are an intangible heritage and legacy of skills carefully developed over the centuries. In France, 281 crafts are listed in sixteen areas of activity: architecture and gardens, furniture and decoration, lighting, jewellery/silversmithing/clocks, metal, ceramics, glass and crystal, tableware, fashion and accessories, textiles, leather, entertainment, paper/graphics/printing, games/toys/mechanical works, instrument making and restoration.

In this part of the CORDIALIS project, we focus on the region of Brittany and the Breton crafts. Brittany is a French region consisting of four departments: Côtes-d'Armor, Finistère, Ille-et-Vilaine and Morbihan. However, traditionally and culturally, Brittany is divided into two distinct territories; Basse- and Haute-Bretagne. Breton, a Celtic language, was spoken in the western part, Lower Brittany, and "Gallo," a Romance language, in the eastern part, Upper Brittany. This dual Celtic and Romanic heritage is the result of cultural encounters and commercial exchanges in these territories, favoured by the important maritime activity of the Breton ports between Northern and Southern Europe.

In the regional archives, we can find traces of a structured trade from the 12th and 13th centuries. By inspecting these very brief and incomplete documents, we can learn that in the 14th century, drapers from Dinan operated commercial premises together, and manufacturers of linen cloths and sheets, as well as leather goods, set up in Fougères, Morlaix, Vitré, Rennes and Nantes. In the following century, accounting records show the activities of manufacturers, small shopkeepers, construction workers, blacksmiths, silversmiths and other manual workers who settled in the towns or around urban centres. Towards the end of the Middle Ages, tanners, glove makers and other leather workers, including parchment makers, settled in Brittany, as did the first paper makers. Civilians and soldiers, clerics and laypeople, enlightened lords and civil servants of the great administrative services in full development formed their usual clientele.

Among the traditional Breton craft skills, the textile trades (linen and weaving), furniture and decoration, decorative painting on earthenware, embroidery and lacemaking, marine carpentry and stone cutting are still practised.

Today, there are about 2,000 companies dedicated to crafts in Brittany; small art workshops with traditional activities constitute the essential part of them, 95% of which are one-person businesses. These are spread throughout the region.

Nearly three-quarters (71%) of the entrepreneurs are women, and half of the professionals are in reconversion; their workshops are created ex nihilo without having benefited from a generational transmission of traditional know-how. The recently installed craftsmen are, in fact, in need of technical training and often find themselves isolated. This observation and the atypical and very heterogeneous profile of these craftsmen explain the difficulty they generally encounter: a large part of their business struggles to develop economically, with 80% of them achieving annual sales of less than 20,000 euros. In these high-end and highly competitive markets, these professionals have difficulty steering and managing their businesses and need support in this area.

At the opposite end of the spectrum are highly skilled craft-makers who are able to meet the professional demands of their trade and the technical and administrative challenges of regional and international markets. They are also the ones who manage to combine highly sophisticated and traditional skills with the innovations required by a demanding contemporary clientele. Around 20% of Breton professionals belong to this category. Half of them work as sole traders, while the other half represents companies that employ between two and five employees on average, but some even have a dozen employees.

This short overview shows that the majority of Breton craftsmen need administrative and professional support in the form of training, study networks and trade fairs in order to perpetuate their traditional know-how. Beyond the existing mission, for several years, and more

particularly since the COVID pandemic, public policies have been implementing new financial aid for the organisation of professional meetings and trade shows, developing qualified and targeted communication and federating craftsmen in collective dynamics.

### 2.3. Italy

At the end of 2021 in Italy, there were almost 1.3 million craft enterprises (21.2% of the total) with about 2.6 million workers. They represent a factor of economic and social cohesion, increasing the presence of women, young people and foreigners in the industry. The artistic craftsmanship with its quality productions — unique, original and executed mainly by hand — represents an important added value.

The craft sector is regulated by art. 2803 of the Civil Code and by the Framework Law of the Craft Sector (1985), which defines the size limits of enterprises, the organisational characteristics and the fields of activity; it also establishes the provincial boards and self-government bodies at the regional and provincial levels and entrusts the regions with the task of establishing further rules to regulate the sector at territorial level. The law establishes a National Council of Crafts; the ministries of reference are those of Economic Development and Tourism.

In the manufacturing sector, artisan enterprises account for 52.6% of the total and prevail in the "Made in Italy" sectors (woodworking, food, furniture, clothing, textiles and leather goods), with an average of 2.6 employees per enterprise (2021). Many of these companies operate in the field of artistic craftsmanship (each Italian region has its own traditions and typicality), where they also stand out in the processing of metals and precious stones, glass and ceramics, the art of embroidery, paper and musical instruments making. The sector of artistic work also includes the restoration and conservation of the heritage of artistic and cultural interest.

Among the fifteen cultural elements recognised by UNESCO as Intangible Heritage in Italy, there are the art of the *Traditional violin craftsmanship in Cremona*, the *Art of Neapolitan 'Pizzaiuolo'* and the *Art of glass beads in Venice*.

In the Abruzzo region, the processing of copper, wrought iron, stone and wood are typical, as well as the gold and silver products, ceramics and majolica, precious wool fabrics and the production of traditional musical instruments. More information: <https://www.visitareabruzzo.it/artigianato-in-abruzzo-larte-e-le-tradizioni/>.

Sulmona town is known as the homeland of the confetto, a typical dessert (traditionally made from a core of almond or cinnamon coated with superimposed layers of sugar) that dates back to the end of the 15th century. The artisan production of sugared almonds is appreciated in Italy and exported all over the world. Tourists can visit the Confetto Museum, inside the ancient Pelino company, to learn about its history. There are several manufacturers and numerous shops in the streets of the town centre that display baskets of coloured flowers with petals made of sugared almonds.

Handicraft, which develops an induced activity comparable to that of other cultural industries, becomes a tool for the development and protection of the local cultural heritage if it is included in tourism strategies. With a little patience, tourists can find online sites that offer experiences of "creative holidays" to discover Italy and its history through local crafts (ceramic workshops, lace and embroidery courses, mosaic workshops, courses of inlay) as well as proposals for holiday stays for children and teenagers that also offer small artisan workshops.

Among the initiatives at the regional level, there is the *Terre Artigiane* project ([www.terreartigiane.it](http://www.terreartigiane.it)), created by a consortium of municipalities with the contribution of the Marche Region and public bodies and institutions (local Chamber of Commerce, universities and schools) and local private companies. The goal is to enhance the area starting with local crafts through themed events and offers of services (networked museums, information points and combined tourist itineraries); the stays include overnight accommodation and activities,



providing for "soft" mobility and the opening of craft workshops, with the possibility of active participation.

There are interesting ventures that, starting from ancient crafts and local specificities, promote the social growth of inland areas, with particular reference to the south of Italy: an example is the one promoted by Enel Cuore Onlus and Fondazione Con il Sud, with the awarding of projects, ranging from the recovery of the artisan tradition of "dry stone walls" in Puglia, to the courses teaching the art of Salento seamstresses and embroiderers to victims of violence.

The challenges to be faced by artisans relate to competitiveness and the ability to overcome moments of crisis (such COVID-19 pandemic and higher prices of energy and materials). The most recent measures aimed at relaunching the sector consist of regional financial support for technological modernisation investments.

## 2.4. Lithuania

Although Lithuania is a unified state, it consists of five ethnographic regions which historically were formed in the 13th century: Aukštaitija, Samogitia (Žemaitija), Dzūkija, Sudovia (Suvalkija) and Lithuania Minor. Each region has an authentic linguistic dialect, traditions, way of life, songs, stories, food and customs (Jocys, 2016).

Lithuania has long been famous for ceramics, textiles, blacksmithing and jewellery. Lithuanian cross-crafting and cross symbolism, straw gardens and song festivals (*sutartinės*) are included in the UNESCO list of masterpieces of the intangible heritage of humanity (Lietuvos Nacionalinis Muziejus, 2012).

To this day, there are more than seventy traditional crafts in Lithuania, which are still practised by almost 900 certified craftsmen (data from the official page that publishes all certified crafts and artisans in Lithuania provides more information about local heritage, its development and opportunities: <https://www.tautinispaveldas.lt/>). There are still a lot of people who cultivate crafts as their hobby, but they have not certified their activities, so it is hard to estimate the exact number of people engaged in crafts in Lithuania.

In the last decade, tourism specialists have been more often interested in traditional crafts and pay the most attention to the possibilities of their use in the development and popularisation of cultural tourism. It is observed that traditional crafts are one of the alternative activities and can bring considerable positive economic and social benefits to rural areas. These activities are a source of new jobs and income for the villagers, and another very important aspect is that the production of traditional craft products enables the preservation of ethnic cultural values (Žuromskaitė, 2016). A strong hope for the development of Lithuanian national heritage is the strengthening of links between traditional artisans and the rural tourism sector. It is already possible to buy authentic traditional handicrafts in some rural tourism homesteads or to find information for holidaymakers about the nearby workshops of local traditional handicraft masters, to book their workshops, buy handicrafts on the spot or get directions to the workshops. Of course, visitors of rural tourism homesteads are also interested in food — it is a great advantage if the holidaymakers can taste dishes prepared only in that village.

One of the tasks set and developed by the Ministry of Agriculture in Lithuania is to present national heritage products at international exhibitions, fairs and publications together with tourism services and promote cooperation between national heritage producers and rural tourism developers in other ways.

Of course, craftsmen also face a number of challenges. It is detected that tourists intending to visit artisan workshops and ethnographic villages, where they can get to know traditional Lithuanian crafts, do not have access to summarised and detailed information in one online space about all locations of crafts educational programmes. Some individual museums or artisans provide information about their craft education, but the tourists have to

spend long hours surfing the internet to find all the relevant information. Such a fragmented presentation of information about crafts and craft demonstration sites is unattractive to tourists. So, in the long run, there is a threat that handicrafts may lose popularity as a tourist destination. Also, seasonality is quite a big threat; since Lithuania has a very strong seasonality, tourists are more likely to travel and experience new activities in the summer, so the cold period is quite difficult for the tourism sector, as well as for artisans. Moreover, lack of time, knowledge and resources for publicity poses problems as many craftsmen are older people who do not have enough knowledge on how to promote themselves or how to present their education attractively. Furthermore, workshop operating costs are quite high. Many workshops can only be conducted for larger groups because otherwise, it is simply not worth the craftsman's time or the price increases for the customer. However, it can be quite hard to collect big groups of tourists every time (LCTA, *Lauku ceļotājs*, 2017). Based on the listed problems, Lithuanian Countryside Tourism Association started the project *Local crafts* and created an online community *Lithuanian craftsman* where people can easily look for workshops and unique products, and artisans can promote their works easier. But the craftsmen still need a lot of help and training to know which direction to move.

**An example of good practice:** the Grikucis farmstead (Varėna district). This homestead is intended for quiet rest and family recreation. Previously, homestead owners felt the impact of seasonality very much — it was filled with travellers in the summer, but no one came to rest in the winter. Sustaining a business working only 4–5 months a year was hard. As a result, the owner of the homestead began to carry out various educational workshops — food production from buckwheat (local product grown locally), wool felting, spoon carving, celebrating various traditional holidays and local customs. Today, the homestead is popular not because of the accommodation service but precisely because of the education it offers. Schools transport students here by bus; trips of family or friends are supplemented with education conducted in the homestead and people recommend it one to another to come to this village and to “try traditions and heritage lifestyle.” At the moment, 70% of the homestead's income consists of various educational workshops and the sale of handicraft products.

## 3. ACTIVITIES FOR AN INTERACTIVE, VIRTUAL ART-BASED CAMPAIGN

In the CORDIALIS' 1<sup>st</sup> manual, "Diagnosis and solutions for distance communication" (2022), certain problems were raised concerning the craftsmen advertisement and sale/purchase of craft products. Communication on social media was singled out as one of the main problems for artisans in selling products. Many craftsmen (especially older ones) do not have enough knowledge of how to manage quality communication with a wide audience.

Hence, the essential question is how to present crafts in an attractive way? How to do it for people who do not have enough time and knowledge? One of the main ways to engage potential customers is by letting them participate, not just letting them read and watch. This chapter of the manual presents fifteen activities with technical instructions on how to adapt some communication techniques to present and showcase crafts and artisan products. All these ideas are dedicated to making it easier for local artisans or small museums to present their crafts, sell the products and engage customers.

Some of the activities are designed for a specific craft or a particular space of a museum, but they can be transformed with minor adjustments to be used in other contexts. In each activity, in the *Additional tips* section, you may find some ideas on how to adjust the activity or how to make it even more successful.

### 3.1. Activity "Giveaway"

#### About the activity

Let's begin with a simple and common social media trick to engage people — giveaways or, in other words, contests. A social media giveaway is a campaign run on Facebook or Instagram that encourages engagement, followers, leads or brand awareness in exchange for prizes. You can encourage your followers to like, comment and share your posts. In return, you offer them something they'll appreciate. This not only helps to increase reach but also gets more people talking about your brand.

#### Example

One Lithuanian make-up artist shared quite an easy contest. It is important that she mentioned all details clearly; contest participants were asked to:

1. start following two specific accounts;
2. save a specific post;
3. share the post in their account's stories and tag the owner of the contest;
4. tag friends in the comments section and invite them to participate as well.

Finally, the exact date when the winner will be picked is mentioned.



### How does this activity engage people?

People may not be able to resist the power of freebies. Social media contests are one of the most impactful social media activities when it comes to potential engagement from followers.

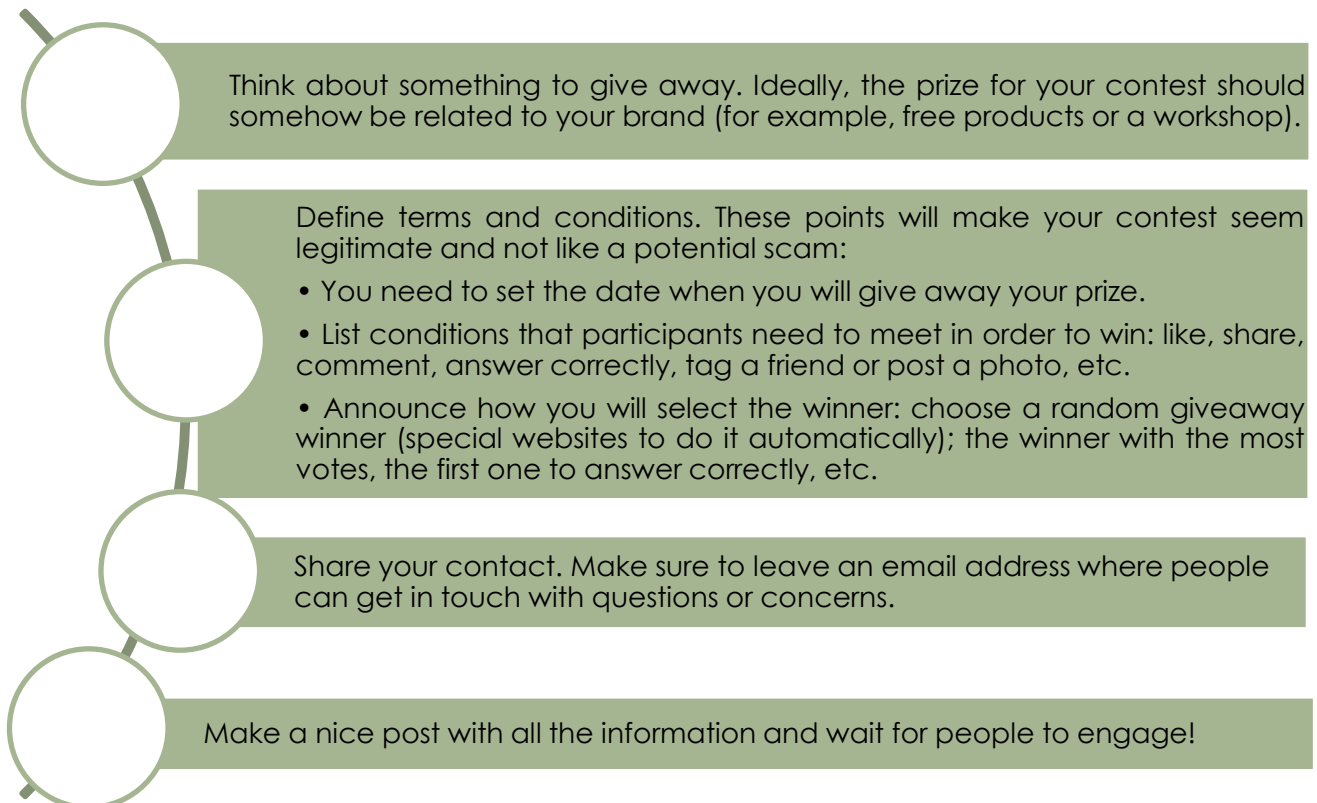
### Where to use this activity?

Facebook and Instagram accounts.

### Additional tips

To increase the reach of your contest, you can also collaborate with an influencer in your industry who targets a similar audience to yours. For example, if you're a jewellery maker, you could team up with a fashion blogger and run a contest where followers win a piece from your collection.

### Step-by-step instructions:



## 3.2. Activity “Online communities”

### About the activity


Perhaps the easiest way to reach people interested in a certain topic without paid advertisement is by joining a relevant Facebook group. There are thousands of different groups on this social media channel, so search around to find ones that appeal to you.

### Example

Facebook group Lietuvos amatininkai (Lithuanian craftsmen) - <https://www.facebook.com/groups/amatukelias>.

**Irašai** ⓘ  
The posts with the most activity in the last 28 days.

Populiariau... ▼ Pagal visus ▼

Date	Post	Comments	Likes	Views
2022-11-21 18:38	 Akims paganyti, o gal kam ir įsigyti 😊 Mano šeimos moterų darbeliai ❤️🌞 Paskelbė Ingrida Linkienė	13	88	3 237
2022-11-21 18:38	 Vasaros šiluma nugulė į šiaudines snaigutes 🌞 Tik šiaudas ir linas 🌿 Susikurkite savo kolekciją 😊❤️ Dydis - 13 cm, kaina - 1,50... Paskelbė Jūratė Kygienė	8	51	2 510
2022-11-21 16:04	 Artėjant gražiausioms metų šventėm, prisimenant senąsias protėvių tradicijas, kviečiame pasipuošti eglutę rankų darbo... Paskelbė Julija Tomak	5	48	3 076

This group was created by the Lithuanian Countryside Tourism Association, and in almost two years, it attracted a community of seven thousand people. There, craft-makers share their crafts and hobbies; customers can look for

a specific production. Every day, there are around ten new posts published.

On the screenshot, it can be seen that engagement is quite big, considering there is no paid advertisement, and the group is private. It shows perfectly that people joined this group intentionally and they are interested in the provided content.

### How does this activity engage people?

People join private groups only if the topic is relevant to them. So, it's a great way to showcase the craft to colleagues and potential customers for free.

### Where to use this activity?

Facebook groups or specialised forums.

### Additional tips

Do not spam, and be careful with the groups you join. Some groups will have no engagement, and they are not worth the time. Check to see how many people post per day and what the engagement is like on each post to determine if it is worth contributing.

### Step-by-step instructions:

- 1 Search for a group with common keywords. For example, craftsmen, hand-made, unique production, heritage, ect.
- 2 Different communities have different membership guidelines, so read through a forum or social media group's rules before joining.
- 3 Large communities are best for getting ideas and promoting your work. Small communities are best for meeting new people.
- 4 After joining the group, write a post presenting your craft and production.
- 5 Also, be active under other people's posts. Supporting each other in these spaces is very important, and it fosters gratitude.

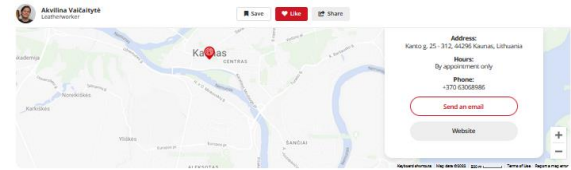
### 3.3. Activity “Take a journey into European craft”

#### About the activity

This activity can look quite similar to the previous one, but it is a more difficult and responsible matter. Homo Faber Guide ([www.homofaber.com/en/guide](http://www.homofaber.com/en/guide)) is an online platform launched in 2020 and dedicated to craftsmanship that allows people to discover artisans and their masterpieces; explore museums, visit galleries and shops selling unique objects; enjoy experiences in cities across forty different European countries and beyond. Right now, it connects users with an international craft community of over 2,000 talented artisans. Newly selected artisans appear weekly, and new countries are added every three months.

#### Example

Here you can find one of Lithuanian artisan profiles and see how it looks like in the platform - <https://www.homofaber.com/en/discover/discover-akvilina-vaicaityte>



#### Upcycling leather

- Akvilina made her first handbag from an old leather jacket
- A former swimmer, she plunged into the world of leather
- She loves to create durable items

Akvilina Vaicaityte's first passion was swimming. She studied in the US, graduating in communications and then decided to return to her hometown of Kaunas in Lithuania. There she worked in an advertising company, pursuing her interests in photography and wrote a blog about sight-seeing in Kaunas, Lithuania, and travel. Then she fell in love with leather. "One day I bought a few leather coats from a second-hand store. I cut them up, cleaned and sorted the materials, and contacted the mother of all bags - followed by many more." Now Akvilina creates handbags, backpacks, purses, and belts. From the leather selection to design, down to the final details and the very last seams, everything is done by her hands. Curiosity and vigorous energy drive her to keep creating new models and looking for innovative slow fashion solutions.

[Read the full interview](#)

#### Works



#### How does this activity engage people?

This platform has a reach throughout Europe and quality content: amazing, engaging photos, inspiring crafters' stories, do-it-yourself videos, curated content, travel destinations, seasonal articles and much more in one place. This good-quality content attracts people.

#### Where to use this activity?

Join the Homo Faber community and advertise your craft, products, educations there.

#### Additional tips

It is very important to have good quality photos. Therefore, we advise you to invest in a professional photographer who will capture photos not only of the products, but also of the entire process.

#### Step-by-step instructions:

- The first step is to join the Homo Faber community by assessing yourself with the evaluation tool: <https://evaluation-tool.michelangeloofoundation.org/en/artisan>
  - Create an account and fill the main information about yourself.
  - There is essential criteria which must be met: Tradition; Creativity; Savoir-faire; Innovation; Interpretation; Territory; Competence. The criteria are listed with explanations and examples.
  - After you understand the criteria, there is a questionnaire, which needs to be filled, and after that, you need to wait for the answer from the platform administration.
- To be noted:** the language can be changed in the header and you can fill everything in the native language. Also, once the artisans' profile has been selected by the Homo Faber team, it could take six months to be published online.



### 3.4. Activity “Collaboration with other businesses”

#### About the activity

In many cases, a craft product can be used as art, a decor item or an exclusive interior accent. Therefore, in order to gain more popularity, it is advisable to find a partner who can help to promote your product. For example, if you are a painter, start working with a local hotel. Agree that your work will decorate the hotel corridor or room walls for free. Publish the QR code next to the picture which leads to your website or social networks. This is a win-win for both parties — the hotel walls are decorated, and for you, it is additional advertising to a wide audience and a good sales channel.

#### Example

In Lithuania there is young artist called *Ne nuogossienos* (English: Not bare walls)

(<https://www.instagram.com/nenuogossienos/>).



She started a collaboration with homestead Atokampis. In this homestead, in every cottage, the artist's paintings hang next to her contact details, size and the price of the painting. Since the homestead is very popular and many people visit it, many people get acquainted with this painter. Some buy paintings directly at the homestead. In this situation, everyone benefits — the walls of the homestead are decorated without additional costs, and the craftswoman receives additional attention and sells her products more easily because people see the paintings in a real interior.



#### How does this activity engage people?

Seeing a craftsman's product in an everyday environment creates a greater desire to purchase the product. People capture it, learn about the author, and realistically imagine how it could look in their environment, household or interior.

#### Where to use this activity?

This activity basically works in real life. But it is important that you share the news about such a collaboration on both your and your partner's social networks. Share the message that this is a new way for your customers to see real examples of your work and your partner's choice to decorate their spaces with your art.

#### Additional tips

This activity can be adapted to more than just paintings. If you create vases — they can be used to present flowers in cafes. If you carve wooden spoons — they can be used in homesteads for general use. If you mould sculptures — in the same way, any frequently visited space can be decorated with them.

### Step-by-step instructions:

Think about what kind of production you create and which partner would be the most beneficial for you to cooperate with.

Prepare a proposal and agree on a meeting time with a potential collaborator:

- Include information about yourself.
- List what benefits the partner will get after starting to work with you.
- Show examples of your work.
- Mention conditions you expect. It is very important to mention that you want QR code leading to your website or information boards with contacts and prices to be displayed next to your products.

Be sure to share this message on social networks once you start collaborating.

## 3.5. Activity “Online art exhibitions”

### About the activity

Online art exhibitions can be open at all times, and they are accessible from anywhere in the world. Exhibitions can be open for as long as the artisan wants, and they have no visitor limits. Nowadays, we can find different platforms where we can make virtual tours and 3D exhibitions easily. This way, the customer can learn more about the artist and their production and save time travelling to see it in real life.

### Example



<https://visit.virtualartgallery.com/vapaa21>: On this website, you can share different types of art. For example, you can make music rooms or share sculptures or paintings.

### How does this activity engage people?

This is the possibility to share art with a global audience, not only local. Also, this way, artisans can reach collectors directly. It is important to take the time to make everything look as professional as possible to make people interested; otherwise, it won't be successful.

### Where to use this activity?

You don't need to have a separate website. You can share links to your exhibitions on any online channel or service you are currently using — social media, email, messaging apps or your website.

### Additional tips

Think about the structure of your exhibition and divide the production into themes so that it is easy for people to orientate.

### Step-by-step instructions:

1 Find platform which you will use to create virtual exhibition (for example: <https://artspaces.kunstmatrix.com>, <https://virtualartgallery.com>).

2 Choose a gallery space from the template.

3 “Hang your art” – upload photos of your creations and put them in virtual room where you display them (here's a short tutorial on how to do that - <https://www.youtube.com/watch?v=D-EcC-XhP2U>).

4 Write as much information as possible – title of the product, material from what it is made, size, price, year, history if possible, etc.

5 Finalise and publish.

6 Share the link to this virtual exhibition on your website and social media.

## 3.6. Activity “Let’s play with puzzles”

### About the activity

The activity involves photo puzzles that represent a product of local artistic craftsmanship.

With a good marketing strategy, the game of the puzzle will make known the local products that are intended to be valued.

The puzzle to be created can be digital or paper.



### Example

Site for composing puzzles from a photo:

<https://www.jigsawplanet.com/>, <http://tiny.cc/2nb6vz>

### How does this activity engage people?

Solving a jigsaw puzzle is often a game that involves the whole family. This will create a different interest in the product.

### Where to use this activity?

The puzzles can be sold / offered in the shops that market the products, in the tourist information points or in the accommodation facilities of the city.

### Additional tips

You can also create puzzles made from photos of landscapes and monuments to enhance the area.

With the photos taken, free screen savers can be created for PCs, smartphones and tablets.

### Step-by-step instructions:

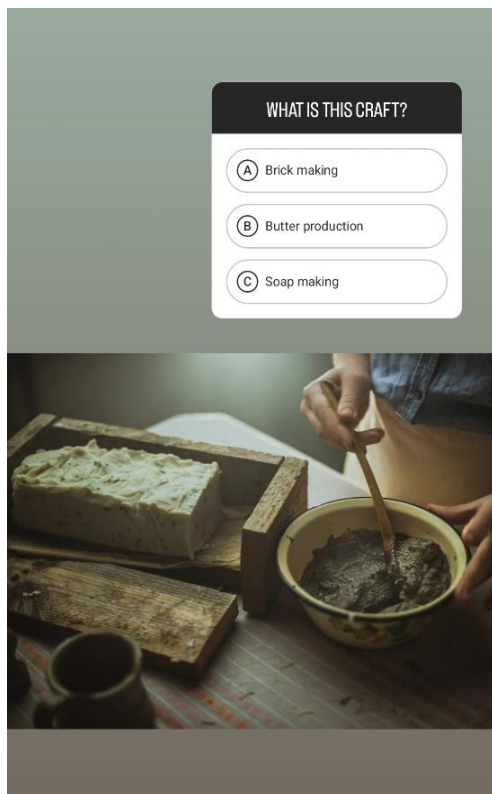
1. Take high-quality photos of the products you want to create puzzles with.
2. Use these photos to create a showcase on social networks and on an e-commerce site from which you obtain paper puzzles to disseminate.
3. Print the puzzles on cardboard by contacting a specialised shop (possibly also online), which will make the appropriate cuts to create the various pieces of the puzzle.
4. Provide local shops with some samples for sale to locals and tourists.
5. Indicate sites that allow you to create and play online puzzle composition using our photos.

### 3.7. Activity “Quiz for soap makers”

#### About the activity

How to best engage your social media followers? By allowing them to be not only observers but also participants. Getting people involved is easiest with stories' interactive features. Create a short quiz or ask your followers questions, but it is important that they are related to your topic.

#### Example



#### 1. What is this craft?

- a) Brick making
- b) Butter production
- c) Soap making

#### 2. What essential ingredient do you think goes into making natural soap? (Open question)

#### 3. When was soap making first described in detail?

- a) 500 AD
- b) 2500 BC
- c) 1000 BC
- d) 800 AD

#### 4. What soap scents do you like the most?

- a) Citrus
- b) Neutral
- c) Nuts
- d) Write your option...

#### 5. Do you regularly use natural soaps?

- a) I try to buy only natural ones as often as possible.
- b) I also use simple, mass-produced ones.

**6. Is it true that handmade soap makes the skin dry?**

- a) Yes
- b) No

**In the next storie, give an explanation:** It's not true; well-balanced and enriched with valuable oils, handmade soap will never dry out the skin. On the contrary, it will help with dry, rough skin.

**Perfect natural soap maker communication example -**

[https://www.instagram.com/muilo\\_virtuve/](https://www.instagram.com/muilo_virtuve/)

**How does this activity engage people?**

Sometimes sharing posts doesn't generate enough click-throughs, comments, or reactions. Users can easily miss your content while scrolling through their busy social media feeds. One effective way of encouraging user participation is by creating quizzes. In fact, 81% of marketers agree that such content is more effective at capturing people's attention than static posts.

**Where to use this activity?**

Facebook and Instagram stories.

**Additional tips**

Such quizzes can be adapted to any artisan and their craft.

**Step-by-step instructions:**

1. Come up with 5-10 interesting but not too difficult questions that match your topic.
2. Include visual content.
3. Share questions in Instagram or Facebook stories using interactive questions or poll stickers.
4. Invite your audience to answer the questions.
5. Later on, you can share all the right answers as a post.
6. Content that lets followers learn something new is much more engaging.

**3.8. Activity “Match the right ones”**

**About the activity**

What is a matching-test question? Matching questions are made up of two lists of related items that participants must pair up by deciding which item in the first list corresponds to an item in the second list.



### Example

For this activity example, check Annex I.

### How does this activity engage people?

Everyone loves a bit of friendly competition. Matching-type questions are one of the most engaging types of quiz questions for learners and event participants. They can cover a large amount of content and can be presented with pictures and audio related to the phrases or concepts you're trying to introduce. You can also add extra matching options to one concept or phrase to make the quiz more difficult or interesting.

### Where to use this activity?

This activity is perfect for a small museum or cluster of craftsmen (for example, Vilnius Pottery Workshop). This way, you are able to present different crafts and tools you are using. It can be presented during workshops in PowerPoint presentations or via a special app to embed the quiz in social media.

### Additional tips

It can be easily used in schools to introduce children to traditional crafts. It will be more interesting for them because they will be able to participate, not only listen to the teacher.

### Step-by-step instructions:

- 1 Find the app you will use for matching type questions quiz (for example, this free app - <https://www.edapp.com/rapid-refresh/>).
- 2 Ask participants to match numbered photos with photos which are marked with letters.
- 3 At the end, ask participants to name the craft.
- 4 Use the results to ignite a discussion and provide further explanation.
- 5 Tell them more about the craft and explain in detail its production or some workshops you carry out.



## 3.9. Activity “Making confetti flowers”

### About the activity

The activity consists in participating, live or virtual - through the publication of a tutorial - in a workshop to learn how to make various types of ornamental flowers and bouquets using the world-famous sugared almonds from Sulmona as raw material.



### Example

Sulmona sugared-almond Museum:

<http://confettimariopelino.com/museo/>

Video tutorial for making a confetti flower by Jenny Tronci: [https://www.youtube.com/watch?v=gHdwm-D\\_GJo&ab\\_channel=JennyTronci](https://www.youtube.com/watch?v=gHdwm-D_GJo&ab_channel=JennyTronci)

Another video tutorial for making confetti flowers:

[https://www.youtube.com/watch?v=sPxZqa-Fb7M&ab\\_channel=EneaMazzola](https://www.youtube.com/watch?v=sPxZqa-Fb7M&ab_channel=EneaMazzola)

Experiential tour on the making of confetti flowers and traditional sweets:

<https://www.abruzzoguidato.it/en/experiences-tours/sugared-almonds-and-other-confectionery.html>



### How does this activity engage people?

Certainly, beautiful images are used to arouse interest in a product, but "entering" a laboratory to learn a part of the work through the hands and voice of a craftsman creates a different bond and a familiar and captivating atmosphere.

With the publication of tutorials for making flowers and confetti bouquets, this beautiful, sweet and fragrant product will be made known.

### Where to use this activity?

This activity can be offered on social networks and websites to make this local product known for marketing purposes and, at the same time, to entice people to visit the city.

### Additional tips

This activity can be done live with a group of 10-15 people.

It can be applied to any other local handicraft and cultural product to make it famous online.

### Step-by-step instructions:

1. Contact an artisan who makes sugared almond flowers and is available to show the various stages of processing.
2. Shoot a video tutorial in which the craftsman presents the material needed to make a flower of sugared almonds and gives instructions on how to make it.
3. Add photos of all types of flowers that can be made in the video.
4. Publish the video on social networks, after having reworked it with captivating effects and phrases.
5. Invite to comment on the video and respond to requests.
6. Invite people who watched the video to visit the city of Sulmona and the confetto museum.

### 3.10. Activity “Acrostic and craft”



#### About the activity

In this activity, you choose to highlight a craft object and invite your audience to compose an acrostic referring to this object. An acrostic is a literary game in which you write a text in such a way as to compose a word or phrase, usually with the first letters of the verses. You can indicate only the keyword to be emphasised in the composition or, on the contrary, give several horizontal words to which the participants have to find rhymes.

#### Example

An example is visible in the picture on the left.

#### How does this activity engage people?

This activity appeals to people's creativity. Composing visual poems is often enjoyed by an adult audience, so is accepting the challenge of composing and responding to rhymes.

You can include words or lines in your acrostic that convey some additional information about the object in question; for example, you can make up your acrostic with the name of the materials used with words referring to the process of making the object or to a geographical area where the

object has traditionally been made, etc.

#### Where to use this activity?

This activity can be offered both on social networks and in-person as part of guided studio tours or cultural encounters. If you have groups whose members already know each other, they can be invited to work in small groups or pairs to design an acrostic together.

#### Additional tips

It is possible to imagine other instructions, too: instead of giving the vertical keyword, you can come up with restrictions, e.g. participants can only use words describing colours/ shapes/ materials, etc.

You can also create and invite others to write calligrams, a kind of visual poetry or words arranged in a composition that makes an interesting visual figure.

#### Step-by-step instructions:

Show an example of an artistic acrostic and one prepared by you.

Explain what an acrostic is and how to make one.

Choose a craft that you want to showcase.

Determine a key word (the word to be read vertically) that the acrostic should feature; this word should be related to the object you chose in the previous point. For the advanced version, add several words or lines to the keyword.

Ask people to write and send an acrostic using the keyword. For the advanced version, ask people to complete your scheme by finding words or writing lines that rhyme with yours.

You can post the results in a separate publication.

### 3.11. Activity “Surprising composition”



#### About the activity

You arrange some of your handcrafted objects or your tools in a surprising composition. You invite internet users to either give a title or to recreate the same composition with everyday objects in their homes.

#### Example

Example is visible in the picture on the left.

#### How does this activity engage people?

It is a creative and fun activity where people can link verbal and visual expression or give free rein to their imagination by imitating a composition with incongruous objects. It is also a good way of indirectly inviting them to take a close look at your handcrafted objects.

#### Where to use this activity?

This activity can be launched on Instagram or other social networks, but it can easily be adapted to a face-to-face workshop where people can recreate the composition from objects they have in their pockets or handbags.

#### Additional tips

For more erudite clients or for a group of visitors who know each other, they can be asked to look for novel titles (or film titles) to associate with the composition.

### Step-by-step instructions:

Make a stunning but neat composition from your handcrafted objects, your creations or from your working tools.

Ask your visitors on Instagram (or equivalent) or in person to title this composition as if it were a creation in a museum exhibition.

Then, ask them to recreate this composition from everyday objects in their homes.

They are invited to send you the title and/or photo of their composition.

You can share the (best) titles and photos on your social networking pages.

### 3.12. Activity “Traditional costumes all around”

:Paddle  
Salla Merilä - 1m

**Traditional costumes all around**

Add: 1. A picture of the costume. 2. What is the country and region of the costume's origins. 3. A short history of the costume's origins. 4. Itemization of the garments and accessories of the traditional costume (e.g. Finnish röyly / päällyspusero, English vest or bodice)

**Choir costume of Kuortane**



1. The picture of the costume seen above.
2. Kuortane, Finland
3. This is the choir costume and it has been designed in the 1920s. It was designed for the choir originally, but nowadays they are used as traditional costumes.
4. Silk ribbon, silver pin with ornaments, black velvet pocket, white shirt, black shoes, black velvet vest, dress (blue, red, black).

#### About the activity

Learning the target language vocabulary with collaborative online presentations of traditional costumes. This activity can be performed during a language-learning course combined with cultural heritage display.

#### Example

Example is visible in the picture on the left.

#### How does this activity engage people?

This activity is designed to inspire knowledge-sharing culture and let participants engage by sharing their interests with others.

This activity can be applied to any group that wants to learn more about traditional costumes and culture. This activity can also be used for language learning with any chosen language, e.g. language for vocabulary learning and speaking skills.

### Where to use this activity?

Language courses; Facebook; virtual meetings; any meeting or lesson about cultural heritage.

### Additional tips

You can use this activity to spread information about traditional costumes and cultural heritage. You can gather a group for this activity from Facebook groups (e.g. groups that focus on traditional costumes).

### Step-by-step instructions:

Before the lesson:

Choose a collaborative online platform (e.g. padlet).

Organise an international meeting/lesson with participants from different countries (at least two countries). This can be done either as an in-person lesson, distance lesson or a hybrid lesson. You can invite people from e.g. social media groups or through your educational networks.

Make instructions on how to use the digital tool for the assignment.

Tell the participants to take a picture of a traditional costume if they happen to have one at home.

During the lesson:

Instruct the participants that they will be doing a collaborative task on traditional costumes.

Share the instructions on how to use the digital platform where they can add text, pictures and/or videos.

Divide the participants into groups (2–4 participants). All the participants in a group should be from the same country and, if possible, the same region. All groups should have at least one picture of a traditional costume.

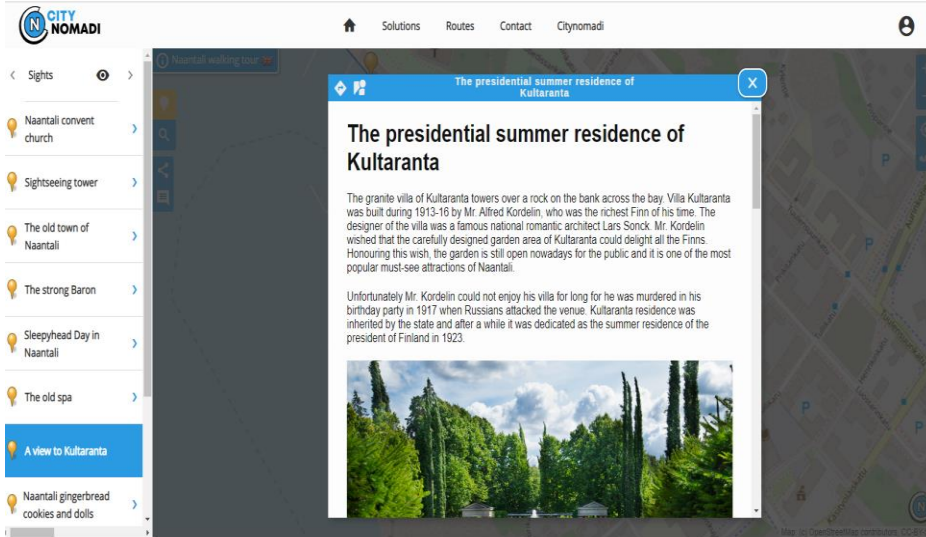
Tell the groups to write about the traditional costume on the platform. They have 30–40 minutes to do the assignment. The presentation on the platform should include the following information:

- A picture of the costume.
- What is the country and region of the costume?
- A short history of the costume's origins.
- Itemisation of the garments and accessories of the traditional costume (e.g. Finnish röijy/päälyspusero, English vest/bodice).

When the presentations are ready on the collaborative platform, assign each group a turn to present their results.



### 3.13. Activity “Cultural heritage orienteering”



#### About the activity

The learners will do a walking tour of local cultural heritage sites with the guidance of a mobile application ([seppo.io](https://seppo.io), [Thinglink](https://thinglink.com), [ActionTrack](https://actiontrack.com), [CityNomadi](https://citynomadi.com)) and must answer a question about each site before moving on to the next. If this activity is done in a foreign language, they practise their spoken skills at the same time.

#### Example

Example questions:

- How many Finnish flags can you find at [Kultaranta](#) (outside of the building)?
- How many fountains can you find at Kultaranta?

#### How does this activity engage people?

The activity is designed to educate about cultural heritage in real life and with peer support. The activity engages with multisensory learning.

This activity can be interesting for anyone wanting to learn more about culture and cultural heritage. This activity can also be modified for language learners and conducted completely in the target language, which improves spoken skills as the questions can involve speaking exercises.

#### Where to use this activity?

Language courses; Facebook; virtual meetings; any meeting or lesson about cultural heritage.

#### Additional tips

The last step can be performed together with the group after everyone has returned or during the next lesson or meeting. If the activity is conducted with language learners, the discussion should be performed in the target language.



## Step-by-step instructions:

Before the lesson:

1 Decide on a teaching platform or application that can be used for city orienteering (e.g. [seppo.io](https://seppo.io), [Thinglink](https://thinglink.com), [ActionTrack](https://actiontrack.com), [CityNomadi](https://citynomadi.com)).

2 Create a game on the chosen platform with at least eight cultural heritage sites in the city. Make sure the sites are not too far from each other, so learners can walk the route.

3 Make up a question that the learners can find an answer to in each site (e.g. in a church — how many wooden crosses can you find inside the church?).

4 Make step-by-step instructions on how to use the application.

During the lesson:

1 Tell the learners that you are going to get to know local cultural heritage sites via a digital orienteering application.

2 Show the learners the step-by-step instructions on how to use the application.

3 Tell the learners that you are going to divide them into pairs or groups, and together they will follow the instructions of the application. They will have 60–90 minutes to do the tour.

4 Ask them to record their answers or write them down using a notepad application.

5 Invite the learners to return after they have finished the tour and do a group discussion with the learners on what they learned at the sites.

### 3.14. Activity “Learn more”



#### About the activity

Everyone should know more about crafts, as they are traditional professions and products generally handmade or made with non-automatic machines. Usually, the secrets of the crafts are handed down from one generation to the next (father to son or master to apprentice). This knowledge can be turned into interesting stories and disseminated through social networks.

#### Example

An example of a communication-linking knowledge about the history and significance of straw gardens on the website and social networks:

[www.kumutis.lt](http://www.kumutis.lt), <https://www.facebook.com/Kumutis>.

#### How does this activity engage people?

This activity will involve those who want to know more about the crafts, their development, the tools and materials used, etc. or maybe are even thinking of doing it themselves. Such activities can be useful for language learners as they will increase their knowledge during online and face-to-face meetings. If media librarians organise a craft presentation involving artisans from remote areas, this would introduce their products to a wider audience.

#### Where to use this activity?

Facebook and Instagram stories, posts, online and face-to-face meetings.

#### Additional tips

The material you prepare will be useful for online and face-to-face meetings. All you have to do is choose the right presentation format, which can be chosen from the CORDIALIS Resource 1 cards.

#### Step-by-step instructions:



Do some research on the history of your craft and prepare facts about it. They can range from how it was made in the past and how it is made now; what tools and materials it would be impossible to work without; what secrets you need to know about the craft in order to make it a success, etc.



Find and select photos of the craft, its processes and tools.



Create visuals to present on social media or at meetings.



Tell everyone how you make things; show photos or videos of your production process and products. This will help you to introduce yourself and get people interested in your products.

### 3.15. Activity “Colourfully”



<https://www.facebook.com/vaidatub>

the gallery, everyone can see how many colourful products are made by Lithuanian craftsmen. Some colourful examples are shown in the photos.

#### About the activity

Everyone remembers events and people better if they are dressed in bright colours or if they have colourful detail in their clothes or items in their hands. This is the easiest way to draw attention to yourself! So why not use it on social networks as well? Let's invite users to get involved by trying to make or find an item that reflects the colour of the day.

#### Example

To make sure that the activity is easy to carry out, visit the Facebook group "[Lietuvos amatininkai](https://www.facebook.com/ramalinafelt)" (Lithuanian Craftsmen). Looking through



<https://www.facebook.com/ramalinafelt>

#### How does this activity engage people?

Many people love colours. Announcing the colour of the day will encourage them to show off a product they have made or an item they have found in their environment.

#### Where to use this activity?

Facebook and Instagram stories, posts, Facebook community groups, online and face-to-face meetings.

#### Additional tips

This activity can be done online and in face-to-face meetings as a warm-up

activity. In an online meeting, participants can be asked to hold up and show an item of a certain colour, which they have to quickly find near them. In a face-to-face meeting, you can ask each participant to find an item of a certain colour they have on them and show it.

#### Instructions: Step by Step

1 Start with yourself and find products or items in different colours to last a few days.

2 Take photos of your products or items or find photos you have taken in the past.

3 On the first day, announce:

- your Facebook post with the colour of the day and ask people to upload their photos in the comments;
- your Instagram story and then ask them to publicly post photos with their items by tagging you;
- in Facebook communities, where there are often potential buyers, this is a great opportunity for many artisans to showcase their products.

4 On other days, repeat the same step with a different colour.

## 4. TESTING ON SOCIAL MEDIA

Project partners aimed to find out how these described examples actually work. So, five activities were tested in Finnish, Italian and Lithuanian partners' social media accounts in their local languages.

The University of Turku (UTU) tested one activity on Instagram. The account where the test was carried out was @uniturku (<https://www.instagram.com/uniturku/>) (18.2 thousand followers). All the questions and statements were provided in Finnish.

The Italian Association *Web per tutti* tested activity 3.6 "Let's play with puzzles" on its Facebook account ([www.facebook.com/webpertutti](http://www.facebook.com/webpertutti)) (<http://tiny.cc/2nb6vz>), which has more than 500 followers.

Lithuanian Countryside Tourism Association tested three activities in their "Local crafts" Instagram account ([https://www.instagram.com/amatu\\_kelias/](https://www.instagram.com/amatu_kelias/)) (3,120 followers) and the Lithuanian craftsmen group on Facebook (<https://www.facebook.com/groups/amatukelias>) (more than 7,000 members). Also, in the CORDIALIS Facebook account (<https://www.facebook.com/projectcordialis>), the same three activities were shared in the English language. However, as this account doesn't have even 100 followers, it was hard to observe the real benefit of the activities.

All detailed observations with examples and diagrams are described in a separate document available in English on the CORDIALIS website under Resources 2 (<https://www.cordialiserasmus.eu>).

# CONCLUSION

A lot of people nowadays are seeking authentic, entertaining as well as educational experiences and acquaintance with the unique character of the area, its rural qualities and its cultural assets. So, here artisans, their workshops and handmade production can perfectly suit this trend.

Examples of local and rural cultural heritage showed that every partner country is unique in its culture, crafts and food, and there are many local people who cherish this heritage and build their lives around that. It is only necessary to show them the right direction so that they can develop themselves as entrepreneurs and benefit the regions by attracting tourists and creating workplaces.

The ideas for an interactive, virtual art-based campaign and existing experiences examples can serve as a guide for the promotion of artisans' works and production in the partner and other countries. It can help small artisans to understand that virtual channels and social networks are an integral part of successful work and communication with customers. Furthermore, it can help them to develop economically by creating additional selling channels. All fifteen activities can be easily modified according to the required theme.

Five of fifteen activities were tested on social media and showed that giving the audience easy tasks and inventing short games or questions can easily engage them and improve social media metrics. Of course, it is important to keep attention to insights. For example, it is important to follow the viewer numbers on stories and see what days there are most the views and aim to post the most important stories on those times.

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## ANNEX I

Connect these photos with photos in second table



1)



2)



3)



4)



5)



6)



7)

8)





Connect these photos with photos in first table



A)



B)



C)



D)



E)



F)



G)



H)

**Right answers:**

1-C - Jewellery design

2-H - Stone splitting

3-F - Pottery

4-G - Roofing

5-D - Coopering

6- B - Weaving

7-E - Leather crafting

8-A - Carving



Co-funded by  
the European Union

The project is being implemented by:



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