

MODULE 8: ARTISANS, ARTISTS AND LOCAL PRODUCERS.

AGDR Terras do Deza, Spain

CONTENTS:

1. Introduction
2. Craft Work
 - 2.1. CRAFT WORK CHARACTERISTICS.
 - 2.2. ANALYSIS OF THE SECTOR
 - 2.2.1 CUSTOMERS AND DISTRIBUTION CHANNELS
 - 2.2.2. THE TOURIST: PILGRIM PROFILE.
 - 2.3. TYPES OF HANDMADE PRODUCTS.
 - 2.4. SECTORS RELATED TO CRAFT.
3. WHAT IS A SOUVENIR?
 - 3.1. THE ORIGIN OF SOUVENIRS.
 - 3.2. STARTING POINT ANALYSIS
 - 3.3. SOUVENIRS: CATEGORIES
 - 3.4. REGIONAL HANDMADE PRODUCTS.HOW TO TURN THEM INTO SOUVENIRS.
 - 3.5. CRAFT CENTERS, ARTISTS AND LOCAL PRODUCTIONS CHARACTERISTICS.
4. CASE STUDY.

1. INTRODUCTION

For years, tourism has been an emblematic sector within the economy of many countries. Nevertheless, its evolution is not well-balanced as some subsectors have experienced a significant and constant development over time while others remain at a standstill and don't evolve so they have a residual nature.

The number of pilgrims and visitors, that thanks to the Cultural Routes, go through rural areas, comes across as an integrated opportunity of a region's tourist promotion and a niche of commercial development for local products and resources that are less exploited.

The demand for handmade products, mainly by urban consumers, is getting higher every time as they represent the customs and common habits of rural life, a value sought by urban and peri-urban consumers, who are potential buyers for these types of products.

Tourism around Saint James' Way or other Cultural Itineraries has experienced a very important exponential evolution which certain tourist subsectors such as accommodation and restoration have been able to make the most of by adapting to the needs and demands of visitors' and pilgrims' (from St James' Way), whilst there are others like local artisans, artists and producers who have not been able to develop and adapt to modern times and tourist demands and therefore, have not made the most of the opportunities that have come up regarding what is on offer and the Spanish tourist products. It consists of a sector which has not reached maximum value in its production and commercial potential.

With this kind of background it is not at all despicable to take advantage of the Cultural Itineraries as an economic push for a region and in particular for artisans, artists and elaborated traditional products.

One opportunity for this development is the adaptation of these local products and converting them into souvenirs as, apart from representing the identity of the place visited, its origin is handmade, for which it has a strong connection with the place. They contribute towards the maintenance of activities which are doomed to disappear and help the local economy of a place which is so necessary in this day and age.

2. CRAFT WORK

There are various definitions for handmade products:

UNESCO defines craft as follows:

“Handmade products are those produced by artisans either completely by hand or with the aid of manual tools or even by mechanical means as long as the direct manual contribution by the artisans is still the most important component of the end product. They are produced without limitation as far as quantity is concerned and using raw materials from sustainable resources. The special nature of handmade products is based on their distinctive characteristics which can be practical, aesthetic, artistic, creative, linked to culture, decorative, functional, traditional, symbolic and that have a religious and social significance» (UNESCO, 1997).

In the **European Union**, a common definition of craft is not used. In fact, the European Commission expressly refused this possibility in 2003 when pointing out that « craft companies will continue defining themselves at a national level based on their specialisations.

The delimitation of craft works in member countries, which totally varies between countries, is generally carried out after the implementation of one or more standards (sector; company size, – which can vary depending on the sector, – the employee's profession; artistic value, etc.).

In general we can define craft as “an economic activity which leads to the creation, production, restoration or reparation of goods with a popular or artistic value as long as these are lent or obtained through processes in which personal intervention is a main factor, generating an end product whose ela

boration is personalised and different to an industrial end product (more mass-production)”.

Nevertheless defines itself as follows:

“Natural or legal person whose economic activity is the production of objects with a useful, decorative or artistic nature through personalised controlled production processes by one or more artisans in which their direct contribution is the most important component of the end product ”.

Craft training is done by professionals who have learnt the trade through family tradition or under the supervision of an artisan master and courses by either public or private initiative.

This sector whose tendency was to disappear, in recent years, has experienced a certain recovery of the revaluation of popular culture, considered as an important part of a town's cultural essence, and for the increase in demand for handmade food and products. The sector is foreseen as a viable alternative of local development in a rural environment against other traditional activities which are becoming outdated.

2.1. CRAFT WORK CHARACTERISTICS.

Most craft work is defined by the small number of production units and working under a self-employed regime. Normally it is based on work predominated by individual artisans, that only in a sporadic situation, count on the help of another person, usually a member of the family. This, together with lack of existent cooperation and inadequate marketing, places them in a critical position in the market.

There are also a great number of industrial products in the market which look handmade, and at a lower price, are considered as replaceable products in this sector. These replaceable products exist as a result of a buyer's lack of technical knowledge in distinguishing a handmade product from an industrial product and also that, although they are interested in obtaining traditional products, they are not willing to pay the money for the value given to a handmade product.

2.2. ANALYSIS OF THE SECTOR

2.2.1 CUSTOMERS AND DISTRIBUTION CHANNELS

There are two typologies for buyers of local products:

- the individual and
- shops.

Most of the production is sold directly at the workshop or in a shop close to the workshop. Therefore, most of the buyers for handmade products are individuals and pay for the products in cash.

There are also permanent exhibition centers and sale points which get different artisans together. For example, in Galicia, we can mention the “Centro de Artesanía del Castillo de Vimianzo”. Here the “fortress walls” are used as a live scene for handmade samples on which you can see old trades that bring to life individual products. Lace, linen fabric, straw hats, clogs, leather and silver works, clay and granite pieces, baskets and miniatures make up the crafts offered in this exhibition.



As far as distribution channels are concerned, most sales are done through a short marketing circuit as sales are done in a direct way and in a local shop.

Potential clients for short channels are:

- Nearby towns, both geographically and culturally, as they usually use this product.
- Emigrants who geographically live far, but culturally feel close. They normally look for those products when they come on holiday.
- Urban consumers who are both geographically and culturally far, but who look for good quality traditional products.
- Tourists with the objective of taking them as a souvenir or a way of broadening their knowledge on the traditional culture in towns. Pilgrims are also included in this section.

2.2.2. THE TOURIST: PILGRIM PROFILE.

According to data on the “Peregrino de Santiago de Compostela” office’s website, so far 183.366 pilgrims have completed Saint James’ Way during the year 2011.

As far as nationalities were concerned it was quite varied. Up to 126 different nationalities.

Most pilgrims are European, 90% of the total, of which 53% are Spanish, followed by the Germans (9%), the Italians (6,4%), the Portuguese (4,7%) and the French (4,5%).

2.3. TYPES OF HANDMADE PRODUCTS.

Handmade products can be placed in two categories:

- edible products
- non-edible products.

In both options a creative production predominates, where the artisan takes care of the whole production process.

Apart from this type of operator, a minority of artisans have opted for a more business –like approach. Workshops with a small business structure which consists of three people on average (the employer and two employees) and normally allows them to obtain a better profitability.

2.4. SECTORS RELATED TO CRAFT.

The following sectors are found within craft:

Craft of a traditional and popular nature.

Among which the most relevant trades are: Accessories, Embroidery, Knitting and crochet, Stonework, Carpentry, Ceramic, Basketmaking, Tanning leather, Woodwork, Lace, Forging, Melting, Metalwork (engraving, embossed carvings), Oil painting, Furriery, Pyrotechnics, Silversmithing, Production of string, wind and percussion musical instruments, Production of traditional musical instruments, Traditional shoemaker, Embossed leather, Furniture restoration, Carving jet, coral, ivory, nacre, wood, stone, marble, precious stones, Glass, Fabrics: canvas, rugs, tapestry...), Jewelry.

Artistic or creative craft. Artists.

Among which the following stand out: Drawings, Sculpture, Paintings, Enamelwork, Engravings, Stained glass

Production of consumer goods craft. Agri-food producers.

Among which the following stand out: Candy store, Bakery, Cake shop, the production of cheese and other dairy products, the production of cooked meats and other derived meat products and the production of honey.

Services craft.

3. WHAT IS A SOUVENIR?

It is an object which treasures the memories that go with it. The term is used for those things brought back home from tourist places. The goods are sometimes marked or engraved to indicate that its value is sentimental rather than practical. They are considered as a way of publicizing and getting to know a place.

A souvenir is an object that is bought as a memento of the trip and it is also bought for friends and family as a present so they know that you have thought about them while you were there. They are normally goods that don't have a great value, their value is more sentimental than practical, but it serves as a keepsake.

They are generally sold in tourist places so that people who visit such places can obtain a souvenir of the place and at the same time this provides publicity so that other people come to visit it.

Souvenirs can be t-shirts with the name of the place, ash-trays, books, mugs, notebooks, fridge magnets, keyrings, miniature replicas from the visited place (from a museum, monument... for example a miniature replica of Santiago's Cathedral or Santiago Apostle), or other more unnecessary objects which are kept as a keepsake and given as a gift.

3.1. THE ORIGIN OF SOUVENIRS.

The truth is that most of these non-edible souvenirs, although they represent in some way the place visited, they come from other countries which have no connection with the country where they are bought. This means that their origin and manufacturing is from a far distant place where mass-production is used, generally in China and although the final touches to the product identify it to the place where they are bought, you can still find the same souvenir all around the world, but in this case identifying those places.

It is also true that there are other types of souvenirs that, although they are linked to the place where they are purchased, are handmade, this offers a strong connection with the place and they generally have a better quality and a greater value. But, these types of souvenirs have a residual value with regard to the **tourist Souvenir** which we are more accustomed to see and therefore buy.

3.2. STARTING POINT ANALYSIS

With the objective of being able to transform a local product into a **souvenir**, the starting point for each place must be analyzed, and so a previous fieldwork has to be done to be able to locate the existing local products distributed in the local market which could be included in

the category of **Tourist souvenirs – local product**.

- Visits to the **shops** with **traditional products, agri-food industries, artisans** of the area and **artists**, in order to best identify all possible products capable of becoming souvenirs.

- In each establishment there will be the location, description and analysis of traditional products for sale and their identification as souvenirs or not.
- In each of them its source, typology, materials, presentation, size, container and packaging will be studied.
- The manager of each establishment will be interviewed so as to know the visitors' demands and product sales.

- Institutional interviews **with council representatives or the councillors responsible for that matter will be carried out to find out their opinion on souvenirs in their council**.

- Interviews with **groupings of an associative nature** with associations of local businessmen and artisans of the region.

- Interviews with owners of **souvenir shops** or local shops regarding the situation of souvenirs and/or traditional products and their sales rate.

3.3. SOUVENIRS: CATEGORIES

There are four different categories:

- **“Tourist Souvenir”**: Any object that can be bought as a memento of a trip and that in some way identifies its place of origin.
- **“Traditional product”**: An article made locally, capable of becoming a tourist souvenir as long as it clearly identifies, somehow, its place of origin. In this category we have all those objects that do not yet have a container, symbol or clear mark that identifies them as, for example, local gastronomical products, handmade products, products by artists such as paintings, sculptures, etc.
- **“Other gifts”**: Here, we gather all products that, in spite of not being part of the regional production circuit, nor representing or being identified as a local or regional icon, are currently sold as tourist souvenirs in the municipalities with most gift shops.
- **“Promoted souvenirs”**: Those “keepsakes” that shops, producers or distributors provide with publicity and that are not generally bought because they are given away by the establishments themselves.

3.4. REGIONAL HANDMADE PRODUCTS.HOW TO TURN THEM INTO SOUVENIRS.

Local resources can and should be turned into souvenirs. This covers all the resources from craft work, artists and local gastronomical productions of the places.

With this objective it is intended to value resources through the support of local productions,

making keepsakes or souvenirs, and promotional material that helps the diffusion of Cultural Itineraries at an international level.

The idea is to take advantage of these productions as a keepsake and they all fulfill a few common characteristics:

- That it is produced in a council that goes through a Cultural Itinerary.
- Advertising. That it has true and non-deceiving information about where it was made, in the official languages and then one other, preferably English.
- That the product identifies the Cultural Itinerary it goes through.
- That they are traditional craft demonstrations of the region
- That they help to publicize craft techniques.
- That the product manufactured has a manual nature, without losing this nature due to the use of tools and auxiliary equipment.

By fulfilling these requisites, the following objectives are reached:

- Contributing towards making craft work more profitable.
- Introducing artisans, artists and local producers to a sector unknown to them, tourism joined to the Cultural Itineraries.
- Training the staff in craft work establishments, artists and local producers on the common aspects of tourist establishments.
- Supporting and promoting the adaptation of local products into keepsakes or souvenirs.
- Also helping to conserve the authenticity of the places, avoiding foreign elements, generally from China, which have no connection with the place.
- Contributing towards the recovery of traditional craft demonstrations of the places and the maintenance of those already existing.
- Fostering the creation of new craft work.
- Promoting and encouraging the training of artisans and fostering of personal vocations, as well as publicizing craft techniques.
- Favoring the implantation of cooperative and associative systems.

3.5. CRAFT CENTERS, ARTISTS AND LOCAL PRODUCTIONS CHARACTERISTICS.

General requisites

1. Location.

- a. To be located in a council that goes through a Cultural Itinerary.

2. Advertising.

- a. To have **true and non-deceiving advertising**.
- b. To edit the **material in**, the **official languages**, and then one other, preferably English.
- c. To have a **website or blog**, with information about the Cultural Itineraries, or at least a link to sites of interest in this field.

3. Current Legislation.

- a. The company complies with the current legislation of its council, region and nation.
- b. The staff is aware of all the aspects applied in a legal sense. (risk prevention plan, emergency plan, evacuation plan among others.)

4. Staff.

- a. There is **specific staff** in charge of serving the visitors from the Itinerary, who have basic knowledge in Cultural Itineraries.
- b. **Knowledge of the Cultural Itinerary.** The team in charge of serving the visitors or pilgrims, knows about the Cultural Itinerary, where it is located and its features.
- c. **Knowledge of the natural and cultural environment.** The team in charge of serving visitors or pilgrims, knows the geographical environment around and near the Cultural Itinerary, the establishment and its most interesting features.
- d. **Knowledge of the commercial offer and services.** The team in charge of serving the visitors or pilgrims, knows the information of interest about the services and tourist offer around the Itinerary closest to its establishment.
- e. There is **additional staff during certain work periods**, generally according to the season, spring, summer and autumn, according to the influx of pilgrims to the craft workshops.
- f. **Dress code and personal appearance.** The staff in charge of the visitors will take care of their appearance and clothing. For this task, it will be different from their normal work clothes.
- g. There must be some **courtesy manners and customer service**. The management of the establishment has given the staff in charge of the visitors some basic courtesy rules, greetings, farewells and general behaviour with the tourist/pilgrim.
- h. The visitor will be guided by giving them informative material, phone numbers of interest, tourist resources, information about accommodation, places to eat, means of transport, information offices, medical services, police, etc.

5. Visitors welcoming area. Arrange an **information point or stand**:

- a. At a particular Cultural Itinerary, for example Saint James' Way, and other European Cultural Itineraries.
- b. Marketing possibilities of what the place offers by means of pamphlets, websites, business cards etc.
- c. Possible services related to the Itinerary such as: accommodation, restaurants and others like massage parlors, hairdressers' etc.
- d. Information on local culture and artistic heritage.
- e. Information on emergency services, such as doctors, pharmacies, police, firefighters, transport etc.

6. Languages.

- a. It is necessary to identify the most demanded languages by tourists on these Cultural Itineraries.
- b. These languages have to be the official languages within the area and in at least one other, preferably English.

7. Signalling.

- a. Have **good external signalling** which helps visitors reach the establishment.
- b. Have **good internal signalling** which helps visitors understand and visit the establishment.
- c. These signs have to be in the official languages within the area and in at least one foreign language, preferably English.

8. Good environmental practices.

- a. Both Management and staff are aware of this and employ a number of good environmental practices in craft centers.

9. Have a visitor satisfaction survey.

- a. In order to improve service and a system of surveys, complaints, interviews or suggestions will be available to identify aspects that should be improved.

4. CASE STUDY.

TERNATUR. ALTERNATIVE MASSAGE AND THERAPY CENTER.

In the town of Bandeira, council of Silleda, right in the center of Via de la Plata, an alternative massage and therapy center was launched with the help of the program Leader of Galicia 2007-2013, which is managed by the “Desenvolvimento Rural Terras do Deza Association”.

Initially the business was aimed at villagers, but once running, and after several meetings with technicians from the “Acción Local Terras do Deza” group, the center extended its offer in order to take advantage of the Saint James’ Way and therefore try to attract customers who would not normally come.

Business description:

The promoter of the initiative is a young enterprising woman who is willing to make the center work.

The center provides all types of massages (therapeutic, sports, relaxation and lymphatic) in addition to parafango treatments, diet and nutritional services and acupuncture.

This is an innovative project in the municipality since there are no other projects with the same features in the surrounding areas.

Offers for Pilgrims

The promoter has prepared a special package for pilgrims in which massage services are offered to those tired pilgrims in the later stages of the Saint James’ Way before reaching Santiago de Compostela.

