CONNECTING STRINGS OF **CULTURE IN RURAL EUROPE**

HANDBOOK

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FUNDACJA ALTERNATYWNYCH INICJATYW EDUKACYJNYCH

Lauku Ceļotājs
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mötesplats steneby

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Preface

This Handbook includes a unique, creative people experience, which has been implemented in eight sparsely populated, non-urban areas of Europe. The resource includes methods, materials and examples of good practice. A set of actions experimenting with the business and audience development models have been carried out during the 18 months period, modifying the way of working of the eight involved testing places – the Change Creators.

The idea for the Change Creators (CC) project started taking shape at FAIE 2017, when we realised our first European project focussing on supporting culture/creative field civil society organisations active on sparsely populated areas. We had worked with culture/creative voluntary activities supporting national umbrellas and organisations from Denmark, Finland, Latvia, UK, Slovenia, Austria and the Netherlands. Through the next years, continuing working in this area, the idea got more shape while we learned more and more about the sector. Within the next European partnerships, our understanding of the sector was enriched by the perspectives from Ireland, Hungary, Portugal, Norway and Italy. In 2019 we built the first partnership for the CC project idea. We talked to our European partners and we went job-shadowing at several partner organisations within several European mobilities (Erasmus+ Programme, KA1). We did our own research. We went through numerous publications, reports, strategies, statistics and policy documents regarding the creative sector in Europe. It became clear that the most relevant needs to address were:

- The need to support the competitiveness and economic potential of the local, alternative cultural and creative places** located outside of large cities, on sparsely populated areas, to make them more sustainable and resilient.
- The need for supporting the culture and arts sector in sparsely populated areas in reaching a new audience and clients.

The two first attempts to get co-financing for the CC project were unsuccessful. In the meantime, the Covid-19 pandemic hit Europe. The partnership transformed; new partners from Sweden and Latvia who joined us brought new thoughts and perspectives. There was one more need for the project named:

- The need for supporting the resilience of the alternative cultural & creative places facing the repercussions of the pandemic crisis in the EU.

The Change Creators project got co-financing within the Creative Europe Programme in 2022.

The main aim of the Change Creators project was to contribute to innovation, sustainability and resilience of the alternative cultural and creative places located on the sparsely populated areas through discovering, testing and introducing new business models and audience development models. The assumption is that those models might be then replicated and used by a wide range of arts and cultural players active in non-urban, sparsely populated areas throughout Europe.

We do hope this material, with its set of original methods and tools, will be a help and a source of inspiration for the developers of rural areas of all levels.

The Change Creators Team

Acknow-ledgements

We want to extend a sincere and heart-felt thank you to our 8 associated partners - the Change Creators - that have taken part in this project. The partners have contributed with time and insight to help make the project successful. We hope that the project and our pilot work has aided you both short- and long term.

Next we want to thank all the organisations and businesses that took part in interviews in our mapping in the first phase of the project. We thank you for sharing your time and valuable information. The insights you provided have helped us to describe the characteristics of the sector and better understand the needs. We will help to spread this knowledge to strengthen the sector and its role and agency in society in Europe. We also want to direct a big thank you to the people who filled in our survey that complemented the interviews in the mapping.

Lastly, we want to thank the EU for co-funding the project. As could be seen throughout this publication, there are many things that can be done voluntarily by the people who believe in what they do. But we would not have been able to realise the whole, 27 - months long, European CHANGE CREATORS project without public funding. The CHANGE CREATORS project was co-funded by the European Union within the Creative Europe Programme (2021-2027).

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Introduction

PURPOSE WITH HANDBOOK

FOR WHOM

This Handbook is dedicated, first, to the owners, managers, workers, co-workers, members and volunteers co-creating local, alternative cultural and creative places located in sparsely populated, non-urban areas. Special focus is given to those supporting crafts and crafts-persons.

Secondly, we believe the knowledge, experiences and solutions presented here may bring some insights for all involved in co-creating/promoting/supporting/enjoying the offer of the alternative, creative and cultural places: wide (present and future) audiences and clients, including tourists, local business, educational institutions and organisations, municipalities, local, regional and national authorities.

Last but not least, we would like to recognise the role of the public sector representatives and institutions. As our experience proves, they have an important role to play to strengthen the creative sector - as valuable, win-win partners in its development.

FOR WHAT

The idea of this Handbook – Toolbox is to present good practice and recommendations concerning business models and audience development strategies that may improve the resilience, economy and management of the alternative culture/creative places active in sparsely populated, non-urban areas.

The publication includes information about the characteristics and needs that we have identified in the sector. The purpose of this is to give a better understanding of these organisations and businesses. It shows the unique aspects of the entities and that the rural setting differs from the urban. Longer chapters about the pilot works carried out are written as examples to get inspired from and to learn from. Especially if the entity you represent has similar challenges as in the examples. The text also includes descriptions of advisory services that have been developed in the project, as well as methods, material and other recommendations.

HOW TO USE THE HANDBOOK

The handbook can either be read from cover to cover or you can pick and choose the chapter that piques your interest. The headlines are chosen so that you can get a quick idea on the content of the chapters and sub-chapters. The short introductions to each chapter will give you a more detailed description of the content to make the handbook easy to use.

For the pilot works - *"Examples to learn from"* - you can read the boxed notes to find a story that is related to your specific needs or intended measure of development. Learn from our processes and evaluations and create your own solution based on your specific context.

At the end of this Handbook you will find the chapter with the summary of our recommendations - a worth-to-do list learnt

by us during the 18th months of work in the four European countries. Some of these specific advices are linked to specific examples presented in this Handbook. We hope you will use it as an inspiration where to start upgrading/further developing the entity you represent. Of course, it would not be possible to try all that's on the list at once. Just choose 1, 2, 3 ... things you would like to try first. Try the few chosen ones, next month at the latest! Write down conclusions. Share/discuss the conclusions with your team. And then come back for more.

We'll keep our fingers crossed!

CONCEPTS

There are several, common definitions adopted by the authors of this publication. It was done to bridge a common understanding of the terms used. The following concepts are used in the Handbook:

"SPARSELY POPULATED AREAS"

There is no European definition of "sparsely populated areas".

The sparsely populated areas in **Poland** are understood mostly as the rural areas, as defined in the Polish Rural Areas Development Programme. The rural areas in Poland are defined as those inhabited by less than 20 000 people, both towns and villages. These are so called rural communes and urban-rural communes.

In **Italy** there is a definition given by the Organisation for Economic Co-operation and Development (OECD) used: the definition of a sparsely populated area (rural area) depends on the settlement's size, comprising population density less than 150 inhabitants per square km. It is also important to consider that the greater part of Italian territory is characterized by small towns and villages, but also by a dense and varied network of urban centres which offer a wide range of essential services like healthcare, education, transport, and cultural offer. So, in Italy it is more correct to speak about those areas which often have restricted access to essential services: these "Inner" and sparsely populated villages are those areas far away from large and medium-sized urban centres, and from their associated infrastructure.

There is no definition for sparsely populated areas in **Latvia**. Population density is low in rural areas, and it represents a challenge. The areas where the project is being implemented have a population density of 5 to 13 people per square km.

According to the **Swedish** population statistics, sparsely populated areas are the part of Sweden's surface that are not urban areas. In other contexts, the term sparsely populated parts of the country refer to which even smaller urban areas are included. The governmental definition says that areas that are more than 45 minutes' drive to an urban area with over 3,000 inhabitants should be defined as sparsely populated areas.

"ALTERNATIVE CULTURAL & CREATIVE PLACES"

By "alternative cultural & creative places" we mean:

- Those not financed mostly (over 50-60%) and constantly by public funds (excluding local/national/European grants awarded on the basis of taking part in open calls for proposals/tenders);
- Those outside large/medium cities (located on "sparsely populated areas");
- Having independent management (i.e., for example, independent entities that may receive funding or other forms of support from central, regional or local government, but their management is separate from these bodies).

"CO-CREATIVE ACTIVITIES"

Are understood as creative, participatory activities, organized in the cultural/artistic/creative/national heritage sector, that bring together various people: Of various social backgrounds, various age, gender, culture, tradition, nationality, etc., usually outside of each other's direct social networks. If well attended, this might be a possible new audience for the alternative culture/creative places. An added value of co-creative activities may be increasing social integration, social cohesion and building trust across traditionally segregated groups in societies.

"BUSINESS MODEL"

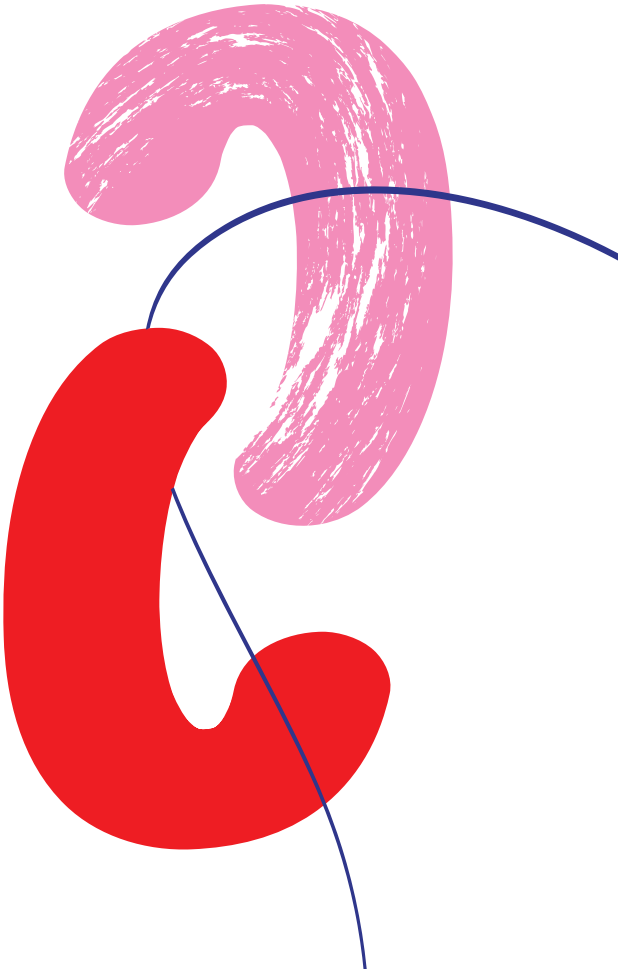
A general 'definition' of a "business model" adopted for this publication and preceding project work is wide and may be characterized as:

A creative strategy on how to develop and sustain the company/organization; the way the organisation creates and delivers in an economically sustainable manner; the way how the organisation brings value to its customers and stakeholders; the way it realises its mission and values.

The assumption is that each business model includes some specific opportunities and possibilities of reaching new audiences/clients.

Innovativeness is understood as:

- New, more efficient and effective method of addressing a challenge/solving a problem and/or
- designing and testing new solutions or mastering the already existing solutions.



About the project

AIM, OBJECTIVES

The CHANGE CREATORS project answered the need of supporting the competitiveness and economic potential of the local, alternative cultural and creative places (ACaCPs) located outside large cities, in sparsely populated, non-urban areas.

The main aim of the project was to contribute to innovation, sustainability and resilience of the ACaCPs through discovering, testing and introducing new business models and audience development models.

The assumption is that those models might be then replicated and used by a wide range of arts and cultural players active in non-urban, sparsely populated areas throughout Europe.

THE OBJECTIVES (SPECIFIC GOALS) WERE:

1. Supporting the ACaCPs at diversifying revenue sources to make them more competitive, sustainable and resilient.
2. Upgrading skills, training staff and support at management capacity needed to run cultural and creative places located in sparsely populated, non-urban areas.
3. Supporting cultural and creative places at their audience development and acquiring new audiences, including more inclusive offer building.

An important context for the CHANGE CREATORS' idea and design were the experiences related to and the influence of the Covid-19 pandemic in the EU had (still has) on the creative sector.

ORGANISATION, PROJECT PLAN

The 27th months long project had four main phases:

1. Research, Analysis and Preparation/ Creative strategies mapping (8 months).
2. Creative strategies developing and testing/experimenting (10 months).
3. Valorisation, Dissemination & Sharing (9 months).
4. Exit Strategy Development (2 months).

The following key activities and outputs were included into the programme:

- Mapping existing business models and audience development strategies applied in the four Partner countries, concluded in *the four national reports and recommendations*.
- Developing strategy for local pilot works and initiating local pilot works aiming at delivering dedicated support for the chosen, eight alternative cultural and creative places operating on sparsely populated areas.
- Implementing local pilot works, including deepened needs analysis, developing business and audience development strategies and organizing creative events in cooperation with experts; testing and evaluating them.
- Publishing multilateral report – Handbook of good practice and recommendations, five language editions (which you are reading just now).
- Developing, testing and evaluating 1-2 days long regional training courses.

- Completing three national conferences and one European, international conference accompanied by creative activities.
- Developing an Exit Strategy for the Partnership.

The partnership circle included four Partners from four countries in Northern, Middle and Southern Europe, representing four Civil Society Organisations, non-governmental organizations (NGOs) of various experience and expertise.

- Publishing multilateral report – Handbook
- Completing three national conferences and one European, international conference accompanied by creative activities.
- Developing an Exit Strategy for the Partnership.

The partnership circle included four Partners from four countries in Northern, Middle and Southern Europe, representing four Civil Society Organisations, non-governmental organizations (NGOs) of various experience and expertise.

The Partnership was built on the basis of preparatory meetings, learning each other's aims and strategies, joint interests and complementary profiles of the Partners.

THE PROJECT PARTNERS IMPLEMENTING/ SUPPORTING "Change Creators. Innovative business models for the non-urban creative sectors.":

FOUNDATION OF ALTERNATIVE EDUCATIONAL INITIATIVES (FAIE) - POLAND

Foundation of Alternative Educational Initiatives (FAIE) is a non-profit, non-governmental organisation, operating from 2011.

The main goal is to promote Life-Long Learning, both in personal and professional life, including to promote and support vocational and personal development through culture and art, and to protect and keep the cultural heritage as a part of national identity.

From the beginning FAIE supports development of civil society organizations (CSOs) by designing, developing, conducting and testing training and advisory programmes aimed at preparing and realizing quality European projects. FAIE realizes advisory for CSOs on possibilities of their development and development of their members/ workers/ volunteers.

In the field of arts & culture FAIE cooperates with several craftspersons' associations and supports the craftspersons in keeping the cultural heritage, also, in modern forms. Conducts research on condition, activities and potential of the culture-field CSOs. Supports culture/ arts fields organisations active in sparsely populated areas by dedicated training and advisory programmes. Researches and boosts the inclusive potential of those organisations through analysing the needs and challenges and developing tools and solutions in the process of co-creating on the EU level.

FAIE works for the benefit of people of all ages. On the one side, a group strongly supported by FAIE are the seniors, Third Age Universities and other organisations & informal groups gathering seniors and working for the benefit of seniors. FAIE cooperates with several Third Age Universities on a regular basis. From the other side – FAIE – as the Eurodesk Network member, supports the youth and youth workers.

FAIE also works in the field of democratic empowerment realizing research, proposing solutions, designing and delivering capacity building programmes.

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OPERA - ITALY

Opera is a non-profit social cooperative that carries out its services while creating solid job opportunities for people at risk of social marginalization. The cooperative deliberately carries out a series of various and diversified services, including: management of cultural, environmental and tourist assets, such as museums, theaters, libraries, tourist information offices, adventure parks, hostels, mountain refuges, etc. In addition, it organizes events, workshops, guided tours, creation of multimedia products, training, educational and socio-cultural initiatives. Opera also operates in sectors other than culture and tourism, including logistics, crafts, agriculture, cleaning, conservation of green spaces and catering.

Learn more here: https://www.opera-coop.it/

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Facebook: https://www.facebook.com/operacooperativasociale

MÖTESPLATS STENEBY - SWEDEN

Mötesplats Steneby is a collaboration hub, an idea developer, and a generator for the creative and cultural businesses in Dalsland.

Our mission is to contribute to artists and cultural entrepreneurs being able to work with what they do best.

Culture invigorates and makes it possible to live and work with art and culture in Dalsland. It creates diversity, sustainable growth, and development in the landscape. We call it culture-driven rural development.

Learn more here: https://motesplatssteneby.se/

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LATVIAN COUNTRY TOURISM ASSOCIATION "LAUKU CEĻOTĀJS" - LATVIA

Latvian Country Tourism Association "Lauku ceļotājs", founded in 1993, is the oldest and strongest rural tourism organisation in the country.

The aim of the Association is the development of rural tourism in Latvia in the overall context of the rural economy, in cooperation with agriculture, local government, nature conservation and other sectors.

The Association has ~350 members, representing them by actively engaging in the development processes of national policies and regulations concerning rural tourism interests. The association serves as a forum for professional information exchange and a marketing platform.

The members of the association are rural tourism businesses in accommodation and catering, special interest tourist service providers in cultural heritage, nature and active tourism, open farms and small-scale food and beverage producers in rural areas, and organisations and individuals with interest in the rural tourism sector.

Learn more here:
https://www.celotajs.lv/en

Follow us here:

Facebook:
https://www.facebook.com/Laukucelotajs

The methods we have used

To demonstrate the nature and the short-term impact of the process of testing/experimenting new business and audience development models, the application of the used methods is structured by reflecting activities over an 18-months period. Relevant to mention: the first and the last stage – mapping the creative sector and the impact evaluation – were common processes, applying the same research methodology for all the 4 countries. The other stages: the deepened needs analysis of a specific entity, followed by designing and testing new/refined solutions – although implemented within the same framework – were site-specific, resulting in implementing eight unique methodologies:

- The alternative cultural and creative sector needs analysis (common methodology).
- Deepened business development and audience development needs analysis (site-specific; 8 approaches).
- Designing new/refined solutions (site-specific; 8 approaches/methodologies).
- Testing new/refined solutions (site-specific; 8 approaches/methodologies).
- Short-term impact evaluation (common methodology).

THE MAPPING OF WP1

The first stage of the Change Creators initiative was mapping the existing business models applied by the alternative (independent) cultural and creative entities operating on sparsely populated, non-urban areas in Europe.

The data were collected, first of all, in 4 partnering, European countries: Poland, Sweden, Italy and Latvia. First, the creative sector representatives active in sparsely populated areas were invited to take part in an online, open questionnaire. Secondly, *the Business Model Canvas (BMC)* tool was adapted to the creative sector realities. The BMC was used as a structure for the individual interviews with the selected entities representatives. Ten creative entities per country were interviewed this way.

The summary of the findings from the four participating countries may be found here: *"National baseline survey report: POLAND-SWEDEN-ITALY-LATVIA. Existing business and audience development models applied by alternative creative places located on sparsely populated areas."*

The findings were analysed to create a better understanding of the sector and some general recommendations for improvement/strengthening the sector on the European level, without losing any of its core values, rather enhancing them.

These general mapping process findings were essential to set a ground for further analysis and developing solutions for the eight Change Creators. Therefore, we include the mapping (8 months) as an element of the testing and experimenting phase, described in this Handbook.

METHODS USED DURING PILOT WORKS

Our common goal was to strengthen the creative, sparsely populated areas based organisations & businesses, basing on their main strengths. Therefore, the solutions designed were very specific, related to the specific context of each of the experimenting organisations - the Change Creators.

Samples of tools/materials used in the eight various creative sites in the four countries are included in the attachments for the demonstration:

THE DEEPENED NEEDS ANALYSIS QUESTIONS FROM THE FOLKOWISKO ASSOCIATION, POLAND, AND THE SPICHLERZ ASSOCIATION, *POLAND*

The questionnaires were designed in order to learn more about how the creative entity is perceived by its audiences and the key stakeholders. They included, among others, the questions about: How is the creative entity perceived by the various groups of audiences (i.e. members/guests/visitors/participants/clients)? How do the key stakeholders see the role of the entity in the local /regional reality (in the context of the cultural/educational/business offer)? What is the opinion about their offer - what works well, what could be changed/added, etc.?

THE THEORY OF CHANGE

Theory of Change (TOC) is a participatory and structured method for making plans, testing solutions, evaluating activities, and much more. In this project the method was used with the Polish Change Creators' teams to define the change the creative entity would like to bring to the world by its activities, and then for setting the long- and short- term goals to achieve the desired change. What is more, it was used during the advisory cooperation of FAIE and DLU, in Sweden, Feb. 2024. TOC helps you define a "patch of change" to a desired goal.

ART OF HOSTING, SWEDEN

Art of hosting is a set of participatory methods used for groups to work with complex challenges. It was used by MSP in our pilot works and in the advisory cooperation in Italy.

GAME "I LOVE YOU, SUITIJA!" FROM THE ASSOCIATION "ETHNIC CULTURAL CENTRE "SUITI"", FROM LATVIA

This game has several parts:

- Quick questions on a variety of topics and facts about Suiti community,
- Folklore (singing, dancing, song recognition),
- Geography,
- Language,
- Culinary heritage,
- "Silent telephones" about some of the people or groups of the region.

"THE STRATEGY BUILDING" FROM ITALY, STORYTELLING

The method adopted by Opera consists of an in-depth analysis of the needs of the organisation and the reference area. This is followed by an analysis of the historical and cultural resources, values and traditions, and the creation of a narrative capable of making an emotional impact on potential customers or users of a service. Storytelling, supported by

modern technologies, seeks to create an emotional link between products, goods and/or artistic-cultural services, producers and consumers. To increase visibility and generate economic value, the focus is therefore on dissemination through dedicated platforms, websites and social media. Storytelling helps to valorise local traditions, improve competitiveness through market differentiation and raise awareness among end consumers of the importance of supporting crafts and rural economies. In addition to storytelling, we create **immersive and engaging experiences** (playful-educational activities and events) to directly experience an artistic craft or a historical situation reconstructed with modern technology.

Links:
https://www.youtube.com/watch?v=cMp7xFByJ5U

https://www.youtube.com/watch?v=t0BAFkdMW9A

THE IMPACT ANALYSIS METHODOLOGY – ERASMUS+ TOOL

It is a method of planning - and conducting - impact evaluation of project activities. It allows you to measure the impact of your activities at four levels: the learners (participants), the partner organisations, the project staff and the systemic level. With this tool, you may design the impact assessment workshop. In this project, this tool was used to conduct the mid-term impact valuation of the CHANGE CREATORS project.

THE COURSE PROGRAMME "REBRANDING SELONIA" FROM THE ASSOCIATION "WATERMARKS" FROM LATVIA

A long-term result of the Polish external expert visit and cooperation with the Latvian Association "Watermarks", outside of the "Change Creators" project: the Association "Watermarks" has developed the methodological resource "The Brand of Selonia Land / Rebranding Selonia" as an Erasmus+ training programme. It includes a unique experience which has been implemented in an underdeveloped and underpopulated rural region of Latvia – the historical land of Selonia. In October 2024, representatives from Polish non-governmental organizations had the opportunity to participate in it.

This resource includes methods, materials, principles, and examples of good practice. Set of actions has been carried out during five years by the local civil society, completely changing the image of the region in the context of Latvia and, mainly, in view of its inhabitants.

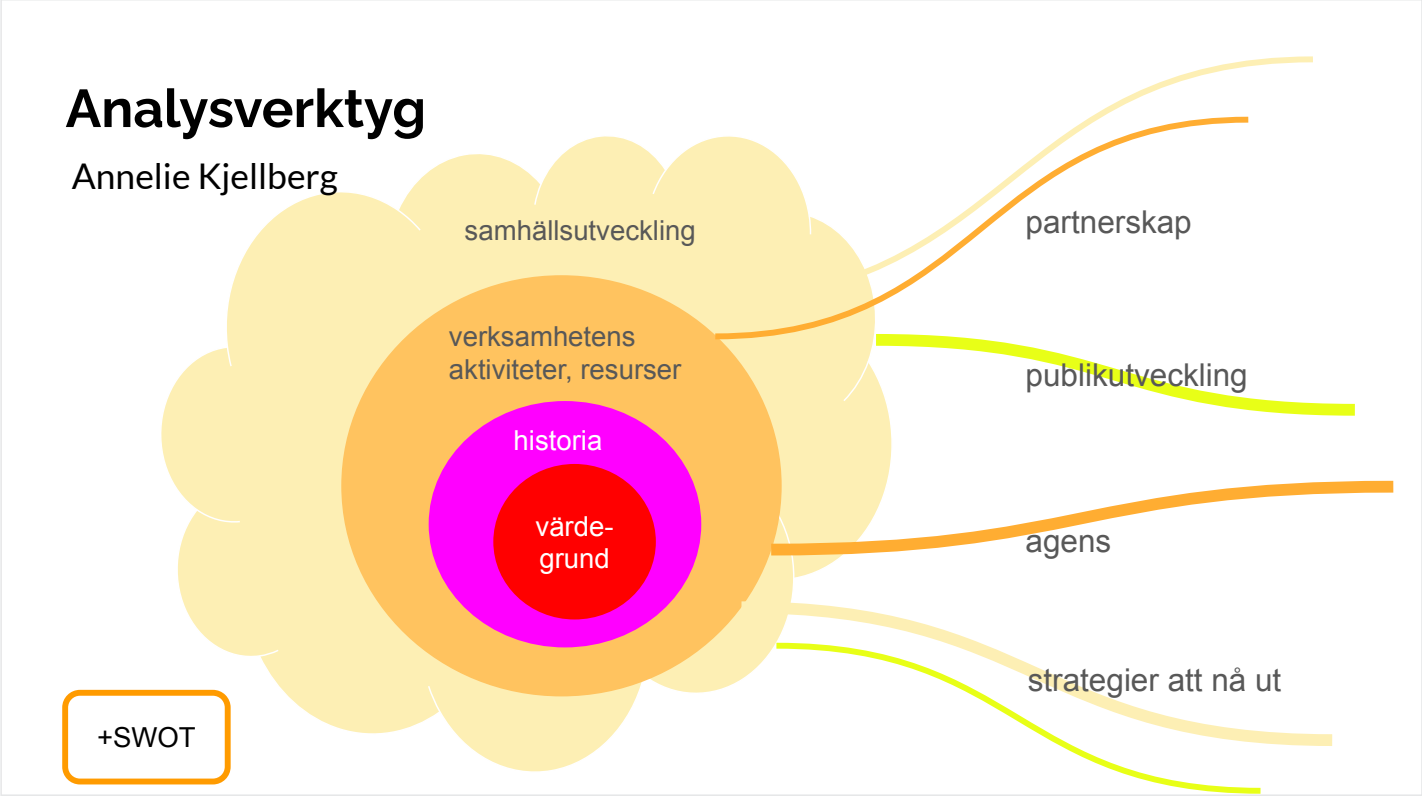
The Methodological Resource can be found *here*.

The Brochure can be found *here*.

NEW DEVELOPED METHODS FOR ADVISORY SERVICES

BLOBS AND LINES

Based on research by the anthropologist Tim Ingold (The Life of Lines[1]) and the experience gathered in this Change Creators project, MPS in Sweden developed a new analytical tool. The tool is an alternative to Business Model Canvas that is more adapted to cultural, creative, non-profit organisations. The tool has a focus on the lines, the relationships with other actors involved in the creative sector, i.e. partnerships, community etc. It takes the history into account as an important part to understand an organisation. It also adds a new layer to the workings of these organisations - the effects on societal development. The tool is used as an instrument to map and analyse the organisation and its relationships. It also serves a second purpose to draw a new mental picture of cultural, creative entities. One that better fits the characteristics of this sector.



Tool created by Annelie Kjellberg, MPS

1 Ingold, T. (2015). The Life of Lines. Taylor and Francis

Characteristics of the creative sector in rural areas, compared to urban

Since the purpose of this Handbook is to strengthen the rural creative, cultural sector and to provide recommendations we first want to describe the characteristics of the sector. What differs between the urban and rural setting for these organisations and businesses? How does their impact on their surroundings differ? In order to strengthen the sector we need a better understanding of their specific characteristics.

EMPOWERS THE LOCAL COMMUNITY

BY STRENGTHENING THE COMMUNITY AND SENSE OF BELONGING

Cultural events help to strengthen the bonds between the members of a local community. These friendly relations are important to feel safe and raise the quality of life for residents. There are less cultural events to pick and choose from in rural places so if something happens, everyone is aware of it and the local community participates. It helps to build the community feeling of belonging.

The village and small town specific strengths are stronger personal relations and shorter distance between people – both physical and in relations. In a village you are less anonymous and you actually know your neighbours ("the village mayor is my neighbour"). It means bigger power of social influence and more attention to local history and traditions. Also, if the entity is run in a participatory manner, it may become the "third place[2]" in the area.

BY STRENGTHENING THE LOCAL ECONOMY

In a small town or village there are few businesses so the individual organisation or business has a bigger impact on its surroundings than in a city. It plays a bigger role and is important for the local economy. Cultural businesses and their events attract visitors and tourists. The economic transactions and influx of visitors can be the whole difference for other local businesses, especially for grocery stores or hospitality and other tourist related businesses.

People and small businesses in rural areas are using mostly the local products, resources and services. Local brands – both organisations, businesses, and artists - are being supported by giving them space to promote themselves and/or sell products/services at the events organized by the creatives. It empowers the local producers and service providers, supports the economy of the locality and its inhabitants.

2 In community building, the third place is the social surroundings separate from the two usual social environments of home ("first place") and the workplace ("second place"). In his influential book The Great Good Place (1989), Ray Oldenburg argues that third places are important for civil society, democracy, civic engagement, and establishing feelings of a sense of place.

BY INCREASING THE ATTRACTIVITY OF THE AREA

Value realized for the creatives working in little villages and towns lies in contributing to the development of these territories. The values delivered to the community make the village/town a place where "there is so much going on". In this way the revitalization of the local community and a sense of pride in the "little homeland" is built. The quality of life and well-being increases because the socio-cultural needs can be satisfied in the hometown/village.

This is the time of urbanisation and most rural areas in Europe are experiencing depopulation. Rural areas face a demographic with an increasingly older population and a lower presence of young creatives, unlike urban areas, which attract young professionals and educational institutions.

Culture can help to turn this around. Cultural events, a sense of belonging for newcomers, a platform for new businesses and something to spur the local economy are all factors that help a population and local community to grow. "Snowball effect" is likely to appear: the creatives deliver creative products/services and demand access to creative products/services. Therefore, the local market becomes enriched with new products/services – which, in turn, attract new residents to move to the territory.

CREATES RESILIENCE

FOR THE LOCAL AREA

When this project started, we had just come out of the covid pandemic. To map the effects of the pandemic was one of our objectives. In the project, we have seen the consequences of this crisis but we have also seen the effects of cultural entities on their local community to build resilience.

In order to prepare for unstable futures, the most important aspect is to have a strong local community to help each other. Another important factor is innovation. We need to be creative to be able to handle new circumstances. Cultural organisations excel at both these aspects.

RESILIENT BUSINESSES AND ORGANISATIONS

Often the owners/managers of small businesses do most of the work themselves, including marketing, administrative work, as well as creating and providing various activities. They do not have the resources to hire additional people to help with these tasks. For micro-businesses, one person needs to be able to do it all. Also, often there are not enough resources (most often it is a lack of time) for the owners/managers to cope with these tasks in a high-quality way. Therefore, it is necessary to choose what to devote your time to. Also, there may be no people with the needed qualifications available. This wide set of skills and flexibility also gives the people and businesses resilience.

Creative places bring together different community people, providing help in this way to each other (with equipment, activities etc.). They have more potential to share resources – if only partnership, complementary relations are taken care to be built. Sustainable, long-term partnerships, local and regional, cross-sectoral, are important. Many of the creatives are consciously putting effort into building long-term relationships and cooperation networks. The entities are quite aware about the benefits brought by their partners but also can name the benefits their partners receive.

If the local community is involved, it becomes the main asset/resource of the organisation. Family members help and support is also very common.

SOMETIMES CHALLENGING RURAL CONDITIONS

To work professionally with arts and crafts in rural Europe can be a challenge. In general, there is more vulnerability to external factors – as the pandemic (i.e. more than in the urban areas – easier accessible, with access to more potential audiences, etc.). Therefore, it may be difficult to plan long-term. Therefore, multiple revenue streams are preferred. Common thought is how to bring more regularity, stability, predictability of income – allowing planning investments and development.

Unlike urban areas, services, infrastructure and connectivity in rural areas are limited and limiting, hindering, in most cases, access to global markets. The visibility of creations in rural areas is mostly limited to local markets, while cities offer global access and large-scale events. Communication with customers often takes place only in person. Feedback is obtained during events and personal conversations. Such places often lack resources for targeted and regular work with customers and obtaining feedback both in person and online.

In the tourism and events sector, rural areas are more dependent on seasonal tourism, while cities attract visitors all year round, with diverse cultural events. Environmental challenges are common to both, but while rural areas focus on sustainable agricultural practices, cities face problems of pollution and overcrowding.

The village/small town specific challenge is to find competent and engaged workers and co-workers in a village/small town, combined with the stereotypical perception of the artistic/creative professions.

HIGHLIGHTS FROM POLAND AND ITALY

According to our interviewees, most of the audience of the vast majority of the creative events organised in small towns/villages comes from... nearby big towns. The local people are few. If it is the case of the lack of traditions in participating in artistic/cultural activities or differences in social/economic/cultural capital – could be considered.

HIGHLIGHTS FROM SWEDEN AND LATVIA

Most professionals that we have interviewed have second jobs to provide stability for their families. This creates a resilience within the sector but it also leaves people less time and energy for the arts and crafts and all the values it creates in the local community.

HIGHLIGHTS FROM ITALY

In terms of funding, if until a few years ago rural areas were dependent on short-term grants, in recent years, public calls for subsidizing rural areas in Italy have increased, in line with the policies of the European Commission. The Common Agricultural Policy (CAP) and the European Agricultural Fund for Rural Development (EAFRD) have played a crucial role in this increase.

HIGHLIGHTS FROM POLAND

In many villages and small towns, still, working in the creative profession is rare and undervalued. Being an "artist" doesn't sound good. "*Aha, so you don't have a real job*" one of the respondents tends to hear from the kids participating in her workshops.

BEARERS OF LOCAL CULTURE

CULTURAL HERITAGE

People have unique knowledge related to the local area (village, town, district, region). They know about local history, culture, lifestyle, and traditions. They are familiar with ancient and local craft skills, lifestyle, household matters and celebrations. They strongly rely also on the natural and landscape resources and geographical location of the town/village and the region in which they operate.

People include and show their knowledge about local heritage in the activities they offer. They are doing their best to organise these activities in an interesting, educational and inspiring way. These activities are offered not only to the local people but to foreigners as well. They promote the region, its traditions and culture in their country and beyond.

SMALL BUSINESS - BIG IMPACT

Many of the creatives working in sparsely populated/non-urban areas, starting the activity, brought completely new value and new kind of offer to their localities; they were pioneers in their fields. Several of them still have no/little competition in what they do in their village/town. There are few businesses so the individual organisation or business has a bigger impact on its surroundings than in a city. It plays a bigger role and is important for the local economy.

RURAL VALUES

Values like creative, active community and local entrepreneurship are important for alternative cultural places. Therefore, often people operating in such places cooperate with each other and with other small businesses in the area, thus supporting each other. Often values are also the driving force for the creative and cultural places. Values are often more important than profit. So, craftsmen, for example, often work voluntarily, also providing the necessary materials for various activities.

HIGHLIGHTS FROM ITALY

About sharing resources, there is a contrasting attitude in Italy. For example, in Offida, the association of lacemakers is composed mainly of women of a certain age, who, unfortunately, tend to be reticent about sharing their knowledge, tools and resources; they are often jealous of their knowledge, considering it a superior art to that of the other lacemakers, whom they consider competitors. On the contrary, a widespread disenchantment is perceived in Venarotta: the local community seems not to be aware of the potential of its territory and, what is even more worrying, does not possess a thorough knowledge of its historical roots, which should instead be valorised to make the territory attractive.

We would like to dedicate a further in-depth look at the food sector, which in Italy certainly represents a key and transversal element at a socioeconomic level, and which, in particular, plays a central role in the innovative dynamics of rural areas.

The Italian gastronomic tradition, with typical products such as truffles and artisanal food and wine specialties, is evolving thanks to chefs and artisans who modernize traditional recipes but also promotional-commercial dynamics. Agritourism is growing with farm-to-table experiences and cooking workshops, while food festivals celebrate local products, combining food, music, and art.

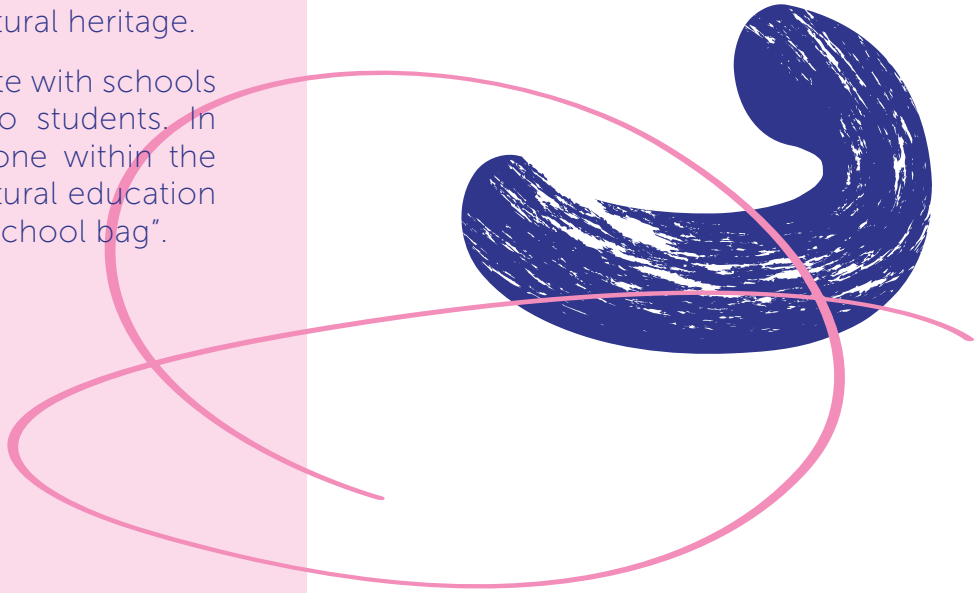
Italy has embraced sustainability through the Slow Food movement, while the wine and olive oil market are increasingly oriented towards artisanal storytelling. Finally, digitalization allows food artisans to connect to global markets and offer culinary experiences online.

HIGHLIGHTS FROM LATVIA

Alternative cultural places sometimes have received different signs or certificates which indicate that they preserve and promote the Latvian heritage by demonstrating it in tourism. An example of this is the cultural sign "Latvian Heritage".

Many craftsmen in Latvia participate in the project – event "Meet your master", which aims to promote interest, understanding and public participation in the preservation of Latvia's intangible cultural heritage.

Many places cooperate with schools and offer activities to students. In Latvia, that is also done within the framework of the cultural education programme "Latvian school bag".



The needs and challenges of the rural cultural sector. Untapping the potential.

So, what will this Handbook help with? What are the challenges facing the sector? What needs are there and what is the potential that we can help unleash? We hope that other organisations within the sector will see similarities here, recognise something, and further into the Handbook find ideas on how to tackle their own challenges. The content of this chapter is built on information gathered through interviews with cultural entities.

COOPERATION WITH THE PUBLIC SECTOR

The organisations are already good at networking and creating genuine relationships. But the countryside is held back by an old focus on heavy industry. The main relationships that are lacking are the connections between the public sector and the creative sector. There is a lack of awareness from the public sector about the characteristics of the creative sector and the values created in terms of societal development.

LIMITED TIME AND ENERGY, AGEING, RECRUITING

Within the organisations and businesses that we have interviewed, a lot of the work is being done unpaid and in the free time. Many people from organizations in rural areas also have their main job or are even combining several jobs outside the creative sector in order to support themselves and their families. The main challenges for the interviewed entities are therefore the limits of being human, i.e. time and energy. In periods of heavy workload people get strained and overworked. Many people are also bringing the necessary materials themselves because there is no other way to provide them. The fact that a lot of the work is done unpaid is one of the most important risks and there is a great potential to give more financial support and thus strengthen them. The values created by these organisations can be more recognized by public authorities and financially supported. Many organisations with lots of non-paid work have difficulties recruiting young people as their current members and board members get older.

FINANCIAL SITUATION, DEPENDENCY ON SHORT TERM FUNDS

Another challenge for these organizations is finances. They are struggling to find money for their work and activities. The head of one organization which we have interviewed mentioned "*that neither tax credits, subsidies, nor any other reliefs are available to craftsmen and that now the work of craftsmen is more of a cultural thing - important and valued*

among those who understand this matter". Another challenge mentioned in the survey is that the project funding is too short term and that they would need to plan more long term.

UNSTABLE PRACTICAL SITUATIONS

For the organisations that don't own their own properties it can be both a challenge and a risk factor. They don't have control over raised rents or renovations. The price of electricity is unpredictable and can cause a heavy increase of cost.

EFFECTS OF THE COVID-19 PANDEMIC

The effects from the last pandemic are numerous and the future is prone to see more crises to come. The audience has changed their habits and the amount of people in the audience has not recovered for many businesses. They have also lost members and members have lost some of their passion according to the respondents. All events were cancelled and for some, that meant their whole income. For the ones that resurrected, it has many times been an uphill battle to get back in business.

The festival organiser that we interviewed talked about how their marketing, mostly based on word of mouth, got interrupted and they are now again trying to rebuild their audience. Their cooperation with local authorities and institutions got mostly lost during the pause of events. New people were in key positions and the routines were lost. Also, the conditions for marketing on social media had changed with new algorithms so their marketing strategy had to change with new expenses.

The positive effect that is mentioned is that their digital skills have increased. Some have evolved/changed their business with good results. Some of them appreciate that many things can be done remotely. This saves resources that can be devoted to other activities. There are also organizations that have partially transferred their activities to the Internet environment - created an online store that is still operating, or created activities, such as educational programs and classes, which are available remotely to anyone interested. People have also learned to find solutions in non-standard situations, which is a great contribution to their activity.

FEEDBACK GATHERING

Many alternative cultural places often lack the resources to gather feedback. It is done purposefully and regularly only in a small part of them. Often there are only word-of-mouth reviews heard on site during activities or events. On one hand, they can be very true, but on the other hand, they do not always provide a complete view and information about the organization or company. Also, there are often insufficient resources for high-quality and comprehensive marketing. There are often many other tasks and responsibilities, so marketing activities take a back seat.

HIGHLIGHTS FROM POLAND: INVOLVING NEWCOMERS TO THE COMMUNITY

There is a new trend more and more visible nowadays in Poland: Professionals, especially the ones with school-age children, are moving out from big cities to smaller towns and to the village. This process began during the pandemic and it continues; right now (2024/25) the main reasons are the recent inflation growth and growing living costs in the big cities, especially growing costs of renting/buying a flat or a house. Some people also get tired with the "speed of living" in a big city, crowds, noise, traffic jams... They want to give their kids some more personal, less polluted and safer growing environment. The area most often missed is the access to a wide cultural offer and valuable free-time offer, characteristic for big cities. This group of people are a natural audience for creative/cultural offers delivered in the non-urban communities. Still, they need to be noticed and wisely received by the local creative communities. Otherwise, they may just remain indifferent, uninterested and uninvolved new "sleepers" in the area, commuting to the nearby city to participate in arts and culture.

(For example, one of the Polish organisations designed "info packs for newcomers", presenting their offer and inviting to join co-creation).

Examples to learn from

These are the processes and results from the pilot works carried out in the project. Two entities in each country have been cooperating as associated partners. Not all pilot works achieved the set goals but they all have something to teach.

PILOT WORKS IN POLAND

STORY 1: RURAL FESTIVAL RE-BUILDING A FOLK UNIVERSITY

An association located in the South-East of Poland, Podkarpackie Voivodeship, operating in a village having about 175 inhabitants (2021). The main art form: Community development through arts and culture. Non-profit.

https://folkowisko.gorajec.info/

Challenge: Being a dispersed organization, whose members are spread all around Poland, acting ad hoc in the association, and a lack of financial stability.

Identified need: Assuring the financial stability of the organisation. Introducing new, educational offers and widening audiences.

Strengths to build on: The possibility to remain independent and authentic in their choices, due to having most of the resources to run the flagship event. Motivated members and volunteers. Engaged audiences. Extensive network of permanent associates.

WHAT IS THE FOLKOWISKO BORDERLAND CULTURE ASSOCIATION?

The Association is the "baby" of a folk festival, first 2 years organized informally. Registered in 2013. The festival remains the association's flagship event. The Association combines research, educational and cultural activities, acting multidisciplinary in the fields of music, literature, crafts, touristic and creative events organizing.

Revolution in the way the organization operates came with the involvement in humanitarian aid on the Polish - Ukrainian border, after Russia attacked Ukraine in

Picture Nr. 1. The historic Orthodox church in Gorajec, Podkarpackie voivodeship, Poland, where the Folkowisko Borderland Culture Association operates. Photo: Robert Kryla.

2022. Virtual office was established, run by the enrolled director; the activities were being re-organised and structured.

The audience is defined as looking for a non-standard, non-mass offer, something "with atmosphere". It represents a large cross-section of professions; it is age variated. Around half of the festival audience comes back - for the atmosphere, to the "festival family".

WHAT WERE THEIR NEEDS?

The long-term goal
(time span 5 years):

The Folkowisko Association is a financially self-sufficient organisation.

Medium term goals
(2 – 5 years):

- There is an offer of projects for various groups of receivers.
- The activities are optimised: There is "know-how" captured, there are procedures systematised (institutional memory, culture of the organisation, etc.).
- There are trained employees and fundraisers in the organisation.

THE AREA TO INCLUDE INTO THE CHANGE CREATORS EXPERIMENTING – SHORT-TERM INTERMEDIARY GOAL (10 MONTHS):

There is an offer of projects for various groups of receivers.

AIM AND OBJECTIVES OF THE PILOT WORK (= TESTING & EXPERIMENTING)

Business development:

Designing, building and selling the Gorajecki Folk University offer, based on the resources of the Association.

Audience development:

- Building a sustainable audience for the re-freshed idea of (re-)started Folk University in Gorajec (Gorajecki Uniwersytet Ludowy; GUL).
- Widening the audience for the flagship event of the Association – the Folkowisko festival.

PROCESS

As mentioned above, the ground for experimenting and testing was prepared during the 8-months long creative sector specificity mapping period.

The 10 - months long stage of the works characterised below included designing, developing, implementing and evaluating the local pilot work strategy. The strategy included deepened business and audience needs analysis, cooperation with an external expert, designing and testing new/refined solutions with the involvement of the key stakeholders and evalu-

Picture Nr. 2. Iwona Pawelec-Burczaniuk and Beata Sanocka, the Folkowisko Borderland Culture Association Change Creators team. Photo: Łukasz Kłoda.

ating the work done. The work was done mostly by the pilot team assigned by the Change Creator, supported by the capacity building specialist from FAIE (the Polish project partner).

DEEPENED BUSINESS AND AUDIENCE DEVELOPMENT NEEDS ANALYSIS

The specific developmental needs of the organisation were diagnosed using the *Theory of Change methodology*.

There was a one-day long Theory of Change workshop conducted by the FAIE trainers. The participants of the workshop represented the management (the director, one of the founders and Board members), the workers and the volunteers of the organisation; members both "old" and "new".

During the workshop the long-, medium- and short-term goals for the organization were defined.

Further discussion of the conclusions was done through several, online meetings between the Change Creators' coordinator (the director of the Association) and the supporting person from FAIE. The prioritisation of the needs to address was done.

At first, the deepened business and audience development needs analysis was designed and conducted. This stage included collecting feedback from the organisations' key stakeholders and key audiences to understand how the organization is perceived and what are the needs of the stakeholders (being also the audience of the organisation). There were two tools designed and used:

- Structured interview questions, to be asked to the key stakeholders during personal meetings.
- Open, online questionnaire for the general audience.

The exemplary questions asked to the stakeholders can be found in the *annexes*

Based on the conclusions, designing the solutions to test/experiment with was done.

An important element of the deepened needs analysis and designing solutions was the cooperation with the external, visiting expert from the other country.

COOPERATION WITH THE EXTERNAL, VISITING EXPERT

The frames for the cooperation included getting a better understanding of the organisations' activities and, on this basis, offering inspiring case studies and advice related to the developmental goals defined by the organisation.

What were the results and findings from this cooperation? Have a look *here*.

Video Nr. 1. Advisory cooperation summary: The expert from OPERA, Italy, visiting Folkowisko Borderland Culture Association, Poland, April 2024.

IMPLEMENTING THE CHOSEN SOLUTIONS:

- Including the Gorajecki Folk University offer to the flagship event of the Association – the Folkowisko Festival.

The workshops were branded as the Gorajecki Folk University and were offered during the Festival.

The outcome: The workshops were successful, 30 workshops in 18 various topics were realised in the field of dance and music, crafts and herbalism. Over 350 persons in total attended, both adults

and children. The first step of popularizing the GUL brand and building awareness of the offer was made. The first set of the GUL potential staff was gathered. It was also clarified what needs to be done next to develop and sustain the Gorajecki Folk University.

- Addressing and reaching, as widely as possible, to the already built audience of the Folkowisko Festival with the new/refreshed offer.

The outcome: The general conclusion is it was not GUL that brought more people to the Folkowisko Festival in 2024 but rather the "Stage of Word" (part of the Festival gathering

some well recognised authors and journalists touching specific themes, chosen each year).

What was discovered though is that building the sustainable GUL audience might be initiated based on the already existing audience of the Folkowisko Festival – and later on, reaching also outside.

The number of the Festival participants did not significantly increase in relation to the previous year 2023 (+3 carnets sold in relation to 2023), still the new audience was noticeable.

It became even more clear that the audience of the Festival may be successfully widened by developing each of the several areas (thematic "Stages") of the Festival.

COOPERATING WITH THE KEY EXTERNAL STAKEHOLDERS

In the business development field (i.e. Designing, building and selling the folk university programme) the pilot team cooperated with the crafts persons expected to become the course leaders at the Gorajecki Folk University. They run the GUL – branded workshops during the Festival.

What is more, through exchange of thoughts and communication, a cooperation with the local schools was initiated. The schools are interested in organising traditions-related workshops for their students.

In the audience development field (i.e. Building a sustainable audience for the refreshed idea of GUL and widening the audience for the flagship event - the Folkowisko Festival), it is worth mentioning the cooperation of the whole team of organisers of the Festival, all the thematic fields, including recruited and trained volunteers, 70 persons in total (where only around 30 persons of technical and clean-up staff gets paid, the others work voluntarily).

The external stakeholder's cooperation included all the co-creators of the Festival: music bands, writers, journalists, travellers, craftsmen/craftswomen, craftsmen organisations, workshop leaders, civil society organisations, local businesses (among others, providing food and beverages at the event, offering accommodation), the media – The Polskie Rzeszów Radio. Organizationally, the event also supported the local Sports and Culture Centre.

ANALYSIS

DISCUSSION OF RESULTS

The discussion of results concerns the 18-months long period of researching, planning, designing, implementing and evaluating, which this Handbook is a record of.

Designing, developing and testing new, dedicated business model:

The renowned offer of the Gorajecki Folk University was designed, built and provided as an accompanying event at the Folkowisko Festival 2024 – the flagship event of the Association. The new offer in-

troduced is meant to become one of the key activities of the organisation, based on some key resources (network, own space – Chutor Gorajec, the organisations' credibility in the field of traditional culture), offering new value based on multiculturalism, multi-ethnicity, culture, tradition.

If sustained, in the future the GUL may contribute to improving diversifying the revenue of the organization – being organised as statutory paid activity.

It would surely require further work in the area of customer relationships, possibly – opening new channels and opening for new customers segments (for ex. organised groups as school students, etc.).

Designing, developing and testing new, dedicated audience development strategy:

The change included more focus given to one of the distinctive audience groups (customers segments) – those interested in educational offer, personal skills upgrading, traditional skills – among the audience already acquired by the organisation – the Folkowisko Festival audiences. This group of audience got an extra crafted offer at the Folkowisko Festival. The potential new group of institutionalised audiences/customers was identified – the local schools, interested at organising workshops related to tradition for their students.

Concerning the audience development goal related to the widening of audiences of the flagship event – the success of the "Stage of Word" proves, there is still a big audience – acquiring potential in the Folkowisko Festival. The new audience groups may be gained by extending and expanding the existing offer, building on own key resources and being attentive to the current trends and highlights (like the growing interest in the topic of peasantry, peasant roots, woken up by some good, recognised publications in the field). Capitalising on the recognisability, ambassadors and authenticity of the event.

The aim and objectives of the pilot work realized.

Business development:

Designing, building and selling the folk university programme based on the resources of the Association: The GUL workshops programme was designed, built and provided, sold within the carnet sales for the Folkowisko Festival 2024. All the planned workshops were realised, there were around 350 persons in total taking part in the workshops. The objectives were achieved 100%.

Audience development:

- Building a sustainable audience for the refreshed idea of (re-)started Folk University in Gorajec (GUL).
- Widening the audience for the flagship event of the Association – the Folkowisko Festival:

Building a sustainable audience for the GUL was initiated, still it requires much more time, attention, and good marketing. The audience of the flagship event wasn't much widened in terms of numbers, but it could be seen clearly that the very good offer of the "Stage of Word" attracted a new audience. It gives an idea for the opportunities of widening the audience groups in the next few years.

The level of the objectives achieved here is estimated for 40%, with the potential to grow in the next few years.

Cooperation with the external, visiting expert brought new insights and support.

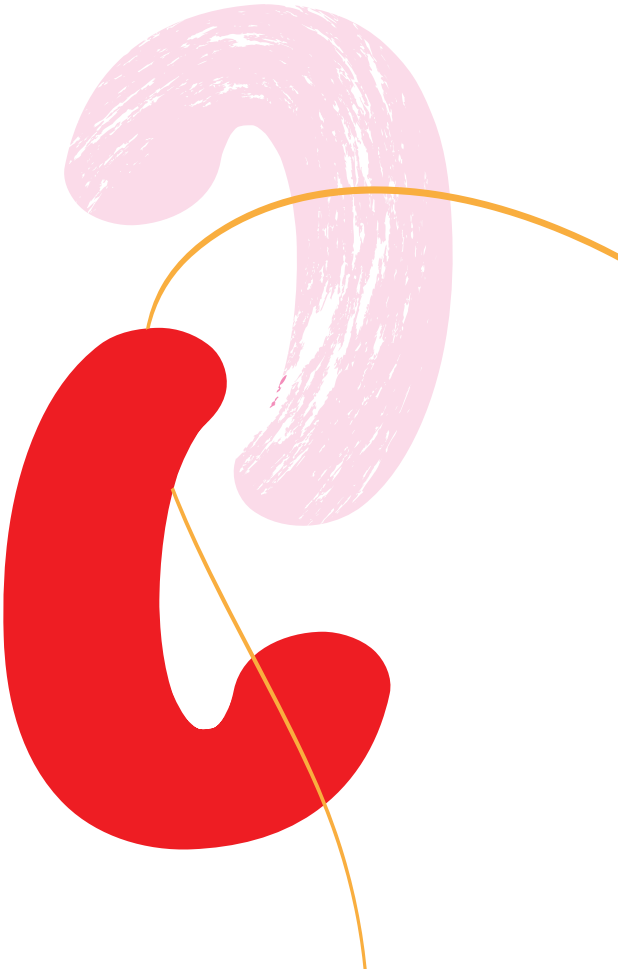
The external expert's Association's media analysis, and the subsequent visit, inspired the idea to create a dedicated GUL

offer as an accompanying event at the Folkowisko Festival. Together with the visiting expert there was also the challenge related to addressing two quite different groups of audiences: the local inhabitants and the all-Polish/European public, where each group needs "different stories" to hear. It also underlined the value of the local cooperations for the 'spread' type of organisation.

The expert visit was very useful for the pilot and the long term aims. The outside view, provided by the external expert, supported the organisation at building on already existing resources. It also helped to define the possible common ground for the communication: the common, shared history of border sites, multiculturalism, multiethnicity, local heritage. It introduced the concept of "liquid borders", where it is the culture that has the power to transform "borders" into "liquid borders".

Final recommendations
and lessons learnt:

- In an organisation with over 10 years of existence, having dispersed members, it is important to structure. Procedures are not liked in the creative sector, but they are needed to further develop the organisation.
- A dispersed organisation needs a coordinator and "an office" – even if virtual. Being all the time updated and able to coordinate the work of the other members/co-workers and volunteers.
- The audience of the flagship, best recognised event constitutes the starting point for widening the audiences. New offer introduced may first be announced between the recurring audiences – being a base – and then promoted wider.
- Reacting to current occurrences: The area of support for the persons affected by the war in Ukraine was separated into a newly established, separate organisation – the Folkowisko Foundation. These tasks were separated, not to influence each other negatively.



STORY 2: CULTURAL CENTRE, FOCUSED ON COMMUNITY DEVELOPMENT, WANTS TO ATTRACT THE LOCAL NEWCOMERS

An association located in the South of Poland, Silesian Voivodeship, operating in a village of about 2.330 inhabitants (2021). Main art form: Community development through arts and culture. Non-profit.

http://www.sdlspichlerz.pl/

Challenge: Keeping the members and local community engaged and feeling ownership of the place/organisation, while gaining some more financial stability.

Identified need: To build and promote a common brand uniting the offer of the three, local, cooperating entities. To sustain the community building factor effect in parallel with acquiring new audiences.

Strengths to build on: The local community, the people co-creating the place, and "internal" audiences. Sharing resources within a strong network of partners, recurring clients and diversified sources of income.

WHO ARE THE LOCAL ACTIVITY SPICHLERZ ASSOCIATION?

The history of the Association began in 2011 by founding an informal group researching the genealogy of the local noble family. The Association was registered in 2012.

Beginning from 2016, the Association manages the culture centre located in the village.

The idea is to run a place manager by the local community. The team is working multidisciplinary in the field of local heritage, local culture, traditions, identity and community development.

The association is interrelated with two other entities: social cooperative and a culture house. There was an agreement reached among them that all are working for the common brand rather – "The Zameczek" - than 3 separate brands of the specific entities.

Picture Nr. 3. The Local Activity Spichlerz Associations' team and the Zameczek Castle. Photo: Damian Bizoń.

WHAT WERE THEIR NEEDS?

The long-term goal
(time span 4 years +):

Promoting/well promoted the SPICHLERZ brand.

Medium term goals
(2 – 5 years):

- High recognisability (making use of) the cyclical events.
- The people involved in the Spichlerz co-creation: the members, the volunteers, the seniors, are taken care of, co-creating, being heard, not getting "lost" somewhere on the way.
- There are recipients/audiences from the "outside".

The area to include into the Change Creators experimenting – short-term intermediary goal (10 months):

High recognisability (making use of) the cyclical events

AIM AND OBJECTIVES OF THE PILOT WORK (= TESTING & EXPERIMENTING)

Business development:

Strengthening „The Zameczek" as a touristic product; supporting more income from the statutory paid activity.

Audience development:

- Making sure the „Zameczek" idea is still a community building factor for the local community and
- Attracting the newcomers to the Czernica village as the engaged audience and community members.

PROCESS

As mentioned above, the ground for experimenting and testing was prepared during the 8 - months long creative sector specificity mapping period.

The 10 - months long stage of the works characterised below included designing, developing, implementing and evaluating the local pilot work strategy. The strategy included deepened business and audience needs analysis, cooperation with an external expert, designing and testing new/refined solutions with the involvement of the key stakeholders and evaluating the work done. The work was done mostly by the pilot team assigned by the Change Creator, supported by the capacity building specialist from FAIE (the Polish project partner).

DEEPENED BUSINESS AND AUDIENCE DEVELOPMENT NEEDS ANALYSIS

The specific developmental needs of the organisation were diagnosed using the *Theory of Change methodology*.

There was a one-day long Theory of Change workshop conducted by the FAIE trainers. The participants of the workshop represented the members (long-term and fresh) of the Association, including the Board members, volunteers and the representative of the cooperating social cooperative.

During the workshop the long-, medium- and short-term goals for the organization were defined.

Further discussion of the conclusions was done through several, online meetings between the Change Creators' coordinator (the Board member of the Association) and the supporting person from FAIE. The prioritisation of the needs to address was done.

At first, the deepened business and audience development needs analysis was designed and conducted. This stage

included collecting of feedback from the organisations' key stakeholders and key audiences to understand how the organization is perceived and what are the needs of the stakeholders (being also the audience of the organisation).

There were three tools designed for two groups of stakeholders:

- The members of the organization and its' "internal audience": Interviews with the volunteers of the organisation and online questionnaire, to collect the feedback from the members of the organization.
- "External audience" (i.e. not being the members of the organization): A questionnaire to get the feedback from the external audience including the audience group of special attention – the new inhabitants of the village.
- The external stakeholders (and audience) of the organization from the local/regional business/public/education/cultural sectors: A structured interview questions to collect the feedback from the key external stakeholders representing various sectors: local authorities, educational and culture field institutions.

The exemplary questions asked to the stakeholders can be found in the *annexes*

Based on the conclusions, designing the solutions to test/experiment with was done.

An important element of the deepened needs analysis and designing solutions was the cooperation with the external, visiting expert from the other country.

COOPERATION WITH THE EXTERNAL, VISITING EXPERT

The frames for the cooperation included getting a better understanding of the organisations' activities by the external expert and, on this basis, offering inspiring case studies and advice related to building a common brand for various services and products offered by the interrelated organisations under the common brand, "Zameczek".

What were the results and findings from this cooperation? Have a look *here*.

Video Nr. 2. Advisory cooperation summary: The expert from Latvian Country Tourism Association "Lauku ceļotājs", Latvia, visiting Spichlerz Local Activity Association, Poland, March 2024.

IMPLEMENTING THE CHOSEN SOLUTIONS:

Business Development:

Included, first of all, strengthening of the internal cohesion, collective planning and strategy development among the organisations' members. Regular, monthly, strategy planning meetings were introduced. Regular, weekend internal trainings for the members were introduced. New ideas were developed for the promotion of the common brand, the "Zameczek".

Audience development:

New groups of clients were identified: the mini-golf users, the youth. New potential group of clients was identified: the history university students. The idea for the potential, not yet attracted audience group was sustained: the new residents of the village. The ideas on how to address it were developed. The custom of asking the audiences for feedback after every major event was introduced.

COOPERATING WITH THE KEY EXTERNAL STAKEHOLDERS

In the business development field, the pilot team cooperated mostly within the circle of the three entities co-creating the "Zameczek" brand: The Local Activity Association Spichlerz (non-profit and not for profit organisation), the Horyzonty Kultury social cooperative (for profit organisation) and the Zameczek Culture House (entity financed by the local government).

In the audience development field, the work was done mostly by the members, workers and volunteers of the Association.

The external stakeholder's cooperation, realised during the designing, preparing and delivering the final, creative event, included various organisations, businesses and institutions co-creating the event: The puppet theatre, the Culture House youth artistic groups, the volunteers of all generations, the local folk ensemble, the collectors of typewriters and calculating machines, local historian, the voluntary fire brigades from nearby 4 villages, the police depot, the Rybnik District Govenor and the Mayor of Gaszowice municipality.

At the local level – there were no significant changes in the partnerships. Nobody dropped out either.

ANALYSIS

DISCUSSION OF RESULTS

The discussion of results concerns the 18-months long period of researching, planning, designing, implementing and evaluating, which this Handbook is a record of.

Designing, developing and testing new, dedicated business model.

A more developed offer of workshops for the youth was developed; it is being coordinated by the SDL's volunteers (one of the key resources of the organisation). The offer of the cafe. located in the Zameczek (Social cooperative Horyzonty Kultury) is secured and predictable. The opening of the mini-golf field turned out to be a success, also in terms of income.

What is more, there was some regularity, cyclicality brought to the internal concept-meetings/strategy planning meetings and the internal training for the members of the organisation. It increases internal cohesion of the organisation, allowing better use of its key resource – the people involved. The changes introduced in this field strengthened the values delivered by the organisation: local heritage keeping and discovering and creating a "third place" for the local community.

Designing, developing and testing new, dedicated audience development strategy.

The change included triggering the process of learning to include constantly asking the audiences about feedback/opinion/evaluation to the organisation's everyday practice. There was a new client group acquired – the mini-golf users. One of the customer segments was strengthened – the offer for the youth. One of the customer groups was secured – and possibly enlarged – the clients of the café.

Already the deepened audience needs analysis proving the „Zameczek" idea is still a community building factor for the local community. Since this is the basis for the organisation's business model, this area would need to be taken care of and regularly checked.

The works aimed at attracting the newcomers to the Czernica village as the engaged audience and community members were discussed and planned, still it wasn't implemented yet. This task was put aside 'for later' though, since the organisation is concentrating on responding flexibly to the currently most important needs/trends/issues.

The aim and objectives of the pilot work realized.

Business development:

The "Zameczek" as a touristic product was strengthened through offering new/more developed services for two groups of clients: the youth and the mini-golf clients. The creative event, which was attended by numerous visitors from the region and beyond, further promoted the site as an interesting tourist venue. The cooperation with the external expert inspired the organisation's members to "think big" about the brand development. The new offer has the potential to improve the finances of the organisation.

The objective was achieved 100%.

Audience development:

The fact that "Zameczek" is still a community building factor was confirmed. The works related to attracting the newcomers to the Czernica village as the engaged audience and community members were just discussed and planned, not yet implemented.

The level of the objective achievement here is estimated for 50%, with the potential to grow in the next few years.

Cooperation with the external, visiting expert brought new insights and support.

The outside view, provided by the external expert, supported the organisation at building on already existing resources. But it also inspired the team to "think big" – about some less conventional models for business development. It initiated thinking about addressing more the 'individual client'. It also opened discussion if this really was the direction the organisation would like to develop – if it is 'really their client'. It brought some ideas in the field of promotion and advertising – like developing packages for individual tourists – as well as an idea to address new groups of audiences – the business field customers.

The external expert workshops strengthened the newly introduced custom of regular, internal weekend training dedicated to the members of the organisation, being organised in these frames.

Final recommendations and lessons learnt:

- Some regularity, cyclicality brought to the internal concept-meetings and strategy planning meetings, including the internal trainings for the members of the organisation pays off.
- Regular meetings of the organisation's members, widely, not only the board. Opening for the "public" from the locality from time to time, pays off.
- For the business development, it is significant to do some "inside work", strengthening the cohesion between the members of the organisation, allowing better use of the most important resource of the organisation – the involved, engaged people.
- The community event, co-created by numerous stakeholders, providing varied offer for age and interests, and varied audience groups (kids, youth, adults, seniors) have a big potential to attract new audiences. The "Let's have something nice for everyone" approach also increases the feeling of "ownership" of the event among the co-creators, where everyone can bring some own, unique value to the event.

PILOT WORKS IN LATVIA

STORY 1: GAME ON TRADITIONS AS A TOOL FOR INTEGRATION

An association located in the western part of Latvia, Kurzeme region, in a small village with about 700 inhabitants.

https://suiti.lv/

Challenge: Involving young people in the activities of Suiti.

Identified need: To understand how to involve more young people in the existing and also new activities.

Strength to build on: Local heritage, local community.

WHO ARE THE ASSOCIATION "ETHNIC CULTURAL CENTRE "SUITI"?

The Association "Ethnic Cultural Centre "Suiti"" is an association in a small village in western part of Latvia. It was founded in 2001 with the aim to promote awareness about Suiti region as an ethnic community and to retain, protect and balance development of the Suiti heritage. The association consists of 50 members, including all three Suiti municipalities in Latvia. Thanks to activity of the association, identification of the practitioners of traditions, restoration of disappearing traditions (playing woodwinds and bagpipes, traditional crafts, holiday traditions, etc.), popularization and transmission of the cultural heritage of the Suiti through formal and informal education have been activated. An important step has also been the inclusion of Suiti cultural space in the UNESCO World Intangible Cultural Heritage list, which requires urgent rescue.

Picture Nr. 4. Wedding tradition of the Suiti community. Photo: Dzintars Leja.

WHAT WERE THEIR NEEDS?

Long term aim/vision (5 years and more):

There are several activities that are offered specifically to children and youngsters throughout the year. So, they can get involved all year long.

Medium term aim (2-5 years):

More young people (children and youngsters) are involved in the activities (alone or with older people) related to Suiti national heritage in order to pass this heritage onto the wider audience and also next generations.

The area to include into the Change creators experimenting – short-term intermediary goal (10 months):

To create new ideas for the activities related to youth.

AIM AND OBJECTIVES OF THE PILOT WORK (= TESTING & EXPERIMENTING)

Business development:

To understand how to involve young people in the activities and how to offer them new activities/things related to Suiti heritage.

Audience development:

Involve more young people.

PROCESS

As mentioned above, the ground for experimenting and testing was prepared during the 8 - months long creative sector specificity mapping period.

The 10 - months long stage of the works characterised below included designing, developing, implementing and evaluating the local pilot work strategy. The strategy included deepened business and audience needs analysis, cooperation with an external expert, designing and testing new/refined solutions with the involvement of the key stakeholders and evaluating the work done. The work was done mostly by the pilot team assigned by the Change Creator, supported by the project manager from LCTA (the Latvian project partner).

DEEPENED BUSINESS AND AUDIENCE DEVELOPMENT NEEDS ANALYSIS

The specific developmental needs of the organisation were diagnosed using the online survey.

It was sent via e-mail to key stakeholders, partners and audience representatives of the association suggested by AP or found by LCTA. It was done to understand how the organization is perceived and what are the needs of the stakeholders.

There were questions about their (association's) role in the community, their strengths and improvements needed, their activities already happening and could happen in the future, their visibility, possible engagement channels for the audience etc. In total 12 answers were gathered.

After that, the long-, medium- and short-term goals for the organization were defined.

Communication with representatives from the association through the whole process was also being done.

An important element of the deepened needs analysis and designing solutions was the cooperation with the external, visiting expert from the other country.

COOPERATION WITH THE EXTERNAL, VISITING EXPERT

The frames for the cooperation included getting a better understanding of the associations' activities and the whole place of Alsunga by the external expert and, on this basis, offering workshop for children/young people to help get a better understanding of how to involve more young people in the activities of "Suiti".

https://www.youtube.com/watch?v=pjcA0ZoF7KA

Video Nr. 3. Dace Martinova, the President of the Association "Ethnic Culture Centre "Suiti"", describing the activities of the association, March 2024.

IMPLEMENTING THE CHOSEN SOLUTIONS:

New ideas/knowledge:

- Game "Es mīlu Tevi, Suitija!" ("I love you, Suitija!") – three teams from the Suiti community (one from each municipality of Suiti) participated. Each team needed to have at least one young participant in their team. During the game, there were questions about Suiti heritage, traditions, etc.
- "Summer tradition school" for children aged between 7 and 10 years to learn more about Suiti heritage and traditions in an educating, yet fun and interesting way.
- Strengthening of Alsunga elementary school - it is planned to involve the pedagogues of the school to create additional content and teaching materials, visual materials, which will be integrated into teaching subjects and placed in public spaces. As well as during the UNESCO Week in autumn to implement the school of ancient skills, offering students to get to know ancient tools and traditions, experience the work process and try them out.
- Weaving class for children.

COOPERATING WITH THE KEY EXTERNAL STAKEHOLDERS

Key external stakeholders were invited to participate in an online survey related to "Suiti" for deepened understanding of business and audience development needs for the organisation. Concept and info/promo materials were developed to inform them about AP and pilot work, main creative event.

Also, they were invited to the final creative event organized by the association. They needed to make teams of 5 people to participate in this event or they could just support it as visitors/viewers.

ANALYSIS

DISCUSSION OF RESULTS

The discussion of results concerns the 18-months long period of researching, planning, designing, implementing and evaluating, which this Handbook is a record of.

Picture Nr. 5. Creative workshop "Austuve" ("Weaving Room") at The Association "Ethnic Culture Centre "Suiti"". Photo: Asnāte Ziemele.

Designing, developing and testing new, dedicated business model.

Ideas on how to involve young people (children and youngsters) in the activities related to Suiti heritage were developed (for example, game "Es mīlu Tevi, Suitija!" ("I love you, Suitija!"); "Summer tradition school" for children; strengthening of Alsunga elementary school, weaving class for children). Some of these ideas came during the pilot test, some of them were already before it. But this pilot test (deepened needs analysis, expert's visit, previous experience of the association combining with working towards new activities) made all people involved think more about how important it is to involve children and young people in the activities related to their heritage. Important conclusions came from the expert as well – that it is especially important to involve young women in the activities. That is why the idea about weaving class for children appeared. Some of these activities had received funding and were already happening in 2024, some of them are "just" ideas for now. But all of them are opportunities that could possibly engage more children and young people in Suiti life - and not only for a short period of time but also for months or even years.

Designing, developing and testing new, dedicated audience development strategy.

Young people (as participants or supporters) were involved in a new activity - the game "Es mīlu Tevi, Suitija!" ("I love you, Suitija!") which happened for the first time. This game is not only fun and entertaining but also could increase interest and knowledge about Suiti and their heritage. Also, it could increase pride and sense of belonging to the Suiti community which is very important in order for young people to engage in any kind of activities in the future.

The aim and objectives of the pilot work realized.

Business development:

To understand how to involve young people in the activities and how to offer them new activities/things related to Suiti heritage:

Several (new) ideas for engaging children and young people have been created. These ideas are very realistic and have the potential to be interesting for the intended audience. Still, new ideas for new activities or how to improve exciting activities to fit the interests of young people needs to be discovered. The objective was achieved 70%

Audience development:

Involve more young people: Young people have been a part of the main creative event as participants or supporters which was a success. Still, it was already expected that there would not be so many young people for this event. But hopefully this game was just a beginning and many more young people will be interested to participate not only in this activity but also in other activities in the future. This objective was achieved 50%.

Cooperation with the external, visiting expert brought new insights and support.

The external expert performed a workshop for children between 10 to 18 years old. It brought some new insights into the association's everyday work, for example, that special attention needs to be addressed to young women because almost all the children who participated in this workshop were boys. Also, the meeting itself gave a new perspective on what the association is doing, what activities and things they are offering and what could be improved or added. Cooperation with external expert definitely had benefits – not only for now but also for the future.

Final recommendations and lessons learnt:

The main creative event was a success – it was held on May 3rd, 2024, three teams participated, 50-70 people came to watch this event and support the teams. This event attracted enough people to hold it twice more in the year of 2024. Many people who came to this event said that it was well-organized and interesting for them. Many of them want to be participants not only supporters in the future.

The difficulties were to gather young people to this event as they would like to.

Young people have been a part of the main creative event as participants or supporters which was a success. Still, it was already expected that there would not be so many young people for this event because, as president of the association said, "young people are simply not interested in traditional things". But hopefully this game was just a beginning and many more young people will be interested to participate not only in this activity but also in other activities in the future.

The challenge ahead will be to keep these activities going (in terms of financing and also in terms of involving youth).

STORY 2: INCLUDING THE LOCAL CHURCH IN THE TOURISM OFFER TO ATTRACT LOCAL AND FOREIGN TOURISTS

An association located in the southeastern part of Latvia, Selonia region, in a small village with about 55 inhabitants.

https://www.udenszimes.lv/cms/

The challenge: Attracting new audience groups from abroad.

Identified need: To include the local church as a new tourist attraction in the village of Kaldabruņa.

Strength to build on: Local church, cooperation with local community and people from other places in Latvia.

Picture Nr. 6. One hall in the Meadow Museum made by the Association. Photo: Zilgma Sīle.

WHO ARE THE ASSOCIATION "WATERMARKS"?

The Association "Watermarks" is an association in a small village in the southern part of Latvia. It was founded in 2007. The main directions of activities are: environmental protection and sustainable development, development of civil society, art and culture, education and development of children and youth. The organization's functions and mission are promotion of the development of rural territories by inspiring public initiative and introducing innovative activity methods. The association manages the historical building, former primary school, built in 1903, and 1,5 ha of land, creating space for the community, both for co-creation and social services. The association is engaged in strengthening the local community in different ways.

Picture Nr. 7. Exhibition "Savienojumi ("Connections") by Marta Ģibiete and Kati Kerstna at the Červonka church. Photo: Didzis Grodzs.

WHAT WERE THEIR NEEDS?

Long term aim/vision
(5 years and more):

The local church is one of the main tourist attractions and event venues not only in Kaldabruņa but also in Selonia region. It attracts new visitors and promotes the development of business. It hosts different kinds of events, for example, concerts, professional art exhibitions etc.

Medium term aim (2-5 years):

The goal of the 2-year period is to create a new interior in the local church in cooperation with the Riga Technical School of Arts and Media, as well as to restore its windows with stained glass, the creation of which involves at least 6 Latvian glass artists.

The area to include into the Change creators experimenting – short-term intermediary goal (10 months):

To find new ideas/ways how to attract foreign groups to Kaldabruņa and how to include the Červonka church in the overall offer.

AIM AND OBJECTIVES OF THE PILOT WORK (= TESTING & EXPERIMENTING)

Business development:

To include the local church (Červonka church) as a new attraction in the village of Kaldabruņa, to complement and make the overall offer more attractive.

Audience development:

Attract new audience groups from foreign countries.

PROCESS

As mentioned above, the ground for experimenting and testing was prepared during the 8 - months long creative sector specificity mapping period.

The 10 - months long stage of the works characterised below included designing, developing, implementing and evaluating the local pilot work strategy. The strategy included deepened business and audience needs analysis, cooperation with an external expert, designing and testing new/refined solutions with the involvement of the key stakeholders and evaluating the work done. The work was done mostly by the pilot team assigned by the Change Creator, supported by the project manager from LCTA (the Latvian project partner).

DEEPENED BUSINESS AND AUDIENCE DEVELOPMENT NEEDS ANALYSIS

The specific developmental needs of the organisation were diagnosed using the online survey.

It was sent via e-mail to key stakeholders, partners and audience representatives of the association suggested by AP or found by LCTA. It was done to understand how the organization is perceived and what are the needs of the stakeholders.

There were questions about their (association's) role in the community, their strengths and improvements needed, their activities already happening and could happen in the future, their visibility, possible engagement channels for the audience etc. In total 13 answers were gathered.

After that, the long-, medium- and short-term goals for the organization were defined.

Communication with representatives from the association through the whole process was also being done.

An important element of the deepened needs analysis and designing solutions was the cooperation with the external, visiting expert from the other country.

COOPERATION WITH THE EXTERNAL, VISITING EXPERT

The frames for the cooperation included getting a better understanding of the activities of the association and the whole place of Kaldabruņa and Selonia region by the external expert and, on this basis, help with knowledge and ideas how to attract foreign groups.

What were the results and findings from this cooperation? Have a look here.

Video Nr. 4. Advisory cooperation summary: The expert from Foundation of Alternative Educational Initiatives, Poland, visiting "Watermarks" Association, Latvia, March 2024.

IMPLEMENTING THE CHOSEN SOLUTIONS:

New ideas/knowledge:

- New knowledge about EU programmes and projects like Creative Europe;
- Participation in FIRST Network;
- Development of Erasmus+ training course for experience exchange groups from European rural territories;
- Cooperation projects with Lithuania;
- New contacts with different people and organizations that could benefit in the future;
- A donation campaign for the restoration of the church and the creation of the interior;
- Different cooperations with businesses which provide necessary materials for the restoration of the church;
- Funding from the cultural programme of Selonia – for exhibitions in local church in 2024.

COOPERATING WITH THE KEY EXTERNAL STAKEHOLDERS

Key external stakeholders were invited to participate in an online survey related to "Watermarks" for deepened understanding of business and audience development needs for the organisation. Concept and info/promo materials were developed to inform them about AP and pilot work, main creative event.

Also, they were invited to the final creative event organized by the Association.

ANALYSIS

DISCUSSION OF RESULTS

The discussion of results concerns the 18-months long period of researching, planning, designing, implementing and evaluating, which this Handbook is a record of.

Designing, developing and testing new, dedicated business model.

The work towards including the local church in the overall tourism offer of Kaldabruņa has been done. A donation campaign has been launched in order to restore the church and to create its interior. Right now, the church is a place where to hold specific events, like con-

certs and exhibitions, as it is - because, when placing the interior, the currently empty and sonorous space in the church will disappear, it will no longer be suitable for "free expressions". Several concerts and exhibitions have happened in 2024, and the association received funding from the Selonia cultural programme.

It is planned to extend the tourism season – to create the tourism offer for Advent time, from mid-November to Christmas. It will be for the whole place of Kaldabruņa to attract tourists in off-season too. The list of potential musicians and artists who could fill the church with art in the next years is created. Different cooperations with businesses which provide necessary materials for the restoration of the church were also created.

Designing, developing and testing new, dedicated audience development strategy.

One of the main goals for the association and the whole place of Kaldabruņa is to attract people from foreign countries. They got new knowledge about the Creative Europe programme, search for partners has begun. Association has taken part in FIRST Network, offered by external expert visiting them. Erasmus+ training course for experience exchange groups from European rural territories has been created, including methodology on how to create a local identity. Two cooperation projects have been developed with Lithuanian organizations in order for them to visit Kaldabruņa and Selonia region. All these things will help to go internationally not only with Kaldabruņa but whole region of Selonia. New contacts with different people and organizations that have been made during this pilot test, could benefit in the future.

The aim and objectives of the pilot work realized.

Business development:

To include the local church (Červonka church) as a new attraction in the village of Kaldabruņa, to complement and make the overall offer more attractive:

Several ideas and opportunities have been created to include local church in the tourism offer. The planned events (including the main creative event for this pilot test) has already attracted tourists to the church/Kaldabruņa. But there is still work to do to make this object (and the whole place) even more interesting and attractive for other people. The objective was achieved 70%.

Audience development:

Attract new audience groups from foreign countries:

While there hasn't been that much people from foreign countries to visit Kaldabruņa in the spring, new ways how to attract them has been made. These ideas are realistic and has potential to bring many more tourists to Kaldabruņa. More and more Lithuanians are going to Kaldabruņa for the exhibitions already now. The objective was achieved 70%.

Cooperation with the external, visiting expert brought new insights and support.

The visit of the external expert was very productive and helpful - new knowledge about different EU programmes and projects, participation in FIRST Network, Erasmus+ training course development thanks to inspiration from the expert, new contacts for the future. This cooperation with the expert has brought many important and useful things to the association that could benefit to Kaldabruņa and Selonia region (and some of them have already have positive impact).

Final recommendations and lessons learnt:

The main creative event was a success – the main creative event was held on May 25th, 2024. Altogether, there were around 200 people who came to this event. There were several exhibitions, choir concert, workshops, lectures, experience stories

and working groups. As president of the association said, this event was just the beginning for Kaldabruņa and its development. Also, many participants of this event said it was well-organized and very informative, yet practical. There were opportunities for people to talk, share their experiences and get new knowledge and network around. People said that it is a really nice tradition to have an event – forum once or twice a year for them to gather up.

The difficulties were to invite people from abroad to come to Kaldabruņa to the main creative event.

Lithuanians were invited via e-mails and calls using previous contacts. Cultural workers of Rokiški, Kupiški, Ignalina and LEADER groups. Unfortunately, they didn't come to the event because May (especially the end of it) is very busy for everyone. But they were going to Kaldabruņa all the time to see the exhibition which was opened during the event.

The challenge ahead will be to include the local church in the overall tourism offer. The work has already begun but it needs to be continued so that the place is attractive for tourists both from Latvia and abroad – not only as a tourist attraction but also as an event venue.

PILOT WORKS IN SWEDEN

STORY 1: FORMING VOLUNTEER GROUP TO HELP WITH RENOVATIONS AND INTERACT MORE WITH THE AUDIENCE

Not Quite is situated in the small village of Fengersfors with approx. 400 inhabitants.

www.notquite.se

Picture Nr. 8.
Cultural event at Not Quite in the old paper mill.
Photo: Malin Robertson Harén.

Problem: To much unpaid work

Identified need: More interaction with audience

Strengths to build on: Marketing through ambassadors

WHO ARE NOT QUITE?

Not Quite (NQ) is a self-organised cultural cooperative in a small village in Sweden. It was formed 20 years ago by 7 friends and has since grown to 70 members and is yearly visited by 25000 people. Their main focus is not primarily to be a tourist magnet but to be a place for the making of art. They have several collective workshops for material based arts and crafts. The organisation provides a platform and community for artists to cooperate and make a living in the area.

WHAT WERE THEIR NEEDS?

The members of NQ have from the start put in a lot of volunteering work to the organisation. The members have invested their time and passion into renovations, administration and community. For twenty years they had been renting their space but a few years ago they acquired a nearby run-down industrial property to build new additional workshops, studios, office and community spaces. The ownership brought freedom and room for development but it also brought a lot of work to build the rooms and facilities from scratch. Time and energy was a limiting factor and this brought additional strain. The potential of the property and strong friendly bonds kept them going.

The tourist destination of NQ with art exhibitions, art-shop, cafe and events is highly appreciated by the visitors and the shop provides important income for the members. The art exhibitions also serve a higher goal to spread art in the society. A couple of recent surveys showed that

the visitors of NQ wanted to meet the artists more. When looking into audience development strategies, we saw a potential here.

We also saw that the relation to the municipality was lacking. Funds were getting lower and there seemed to be a lack of communication and cooperation.

AIM AND OBJECTIVES OF PILOT

Based on this background, the idea for the pilot project was to form a volunteer group of visitors to help with renovations and at the same time the visitors would get more involved into the organisation. In effect it would also strengthen the marketing of NQ since more ambassadors would be created. Complementary to this we developed a second aim to strengthen the relationship to the municipality.

PROCESS

DEEPENED NEEDS ANALYSIS

The project started with a mapping of similar organisations in Sweden and the partner countries including Not Quite. After the mapping and initial analysis we had a dialogue with the board and managers of Not Quite. We presented ideas for areas to improve. We further investigated success stories about co-creation with audiences at 3 organisations identified in the baseline report.

To add to the qualitative information we also analysed the more quantitative results from recent surveys made

- Member survey and audience survey from 2021
- A survey called "Click" about the current role of the mill in the local community from 2019.

To investigate the relation of NQ to the local municipality we conducted interviews with key personnel: politicians and staff, to learn about their perspective on the relation to NQ. We could see that neither officials nor politicians shared our view about the importance of cultural organisations/artists and their effects on societal development. Effects that include increasing the attractivity of the area, more innovation, sense of belonging and resilience. Better mutual understanding would strengthen relations between Not Quite and the municipality.

DEVELOPING STRATEGY FOR PILOT PROJECT

Create volunteer group:

During a visionary member meeting/workshop in December 2023 we presented the project for the whole organisation and all its members. We informed about the mapping of similar organisations that we completed in WP1. The mapping contained several inspirational examples to tackle the challenges of NQ. We presented good practices and examples of solutions to achieve the objectives set up by NQ in this project.

During the workshop with the participating members several ideas were developed. Among the ideas was to activate a "Friends of Not Quite" volunteer-group to involve in community and renovations. We also have good experience from art workshops with the audience during the summer of 2023.

We formulated the strategy with long, medium and short-term aims and objectives which was decided in dialogue with the board and management of NQ.

During the spring we were visited by a marketing expert from our partner organisation in Italy. Together we developed a communication strategy and a name for the volunteer group.

What were the results and findings from this cooperation? Have a look *here*.

Video Nr. 5. Advisory cooperation summary: The expert from OPERA, Italy, visiting Not Quite, Sweden, April 2024.

Strengthen relations to municipality:

After meetings and brainstorming together with both the municipality's head of culture and business developer, it was decided to design a project where we can solve part of the municipality's needs with the help of artists (members of Not Quite). The idea was that relationships are built with the help of practical examples rather than talking.

The main project idea was to engage young people, from all schools in the municipality of Åmål, to participate in the artistic process and make suggestions on how a central park could be developed and designed into something young people want to be in. With the help of students from Arts and crafts School HDK Steneby and experienced artists (NQ members) the young people were meant to be invited to join in and create a place together.

ORGANISING KICK-OFF EVENT

The plan for the creative event was developed. It was coordinated together with Craft Days, a regional craft event, and the seasonal opening of the public activities of NQ. The members most affected by the practical achievements during the event were consulted in order to create lasting benefit for NQ. Three members were also commissioned to be involved in the detailed planning as well as executing the event. We developed a plan for the practical management of the volunteer group and implemented it.

During the event we involved the visitors to participate in practically rebuilding a public space to redirect visitor flows to one of our new exhibition halls. Three stations with different craft orientations were set up with the skilled facilitators, the NQ-members who are professionals in the field. We informed about the new group, handed out flyers and offered to sign up for the group.

The members of the new volunteer group will get offers to participate regularly on the community workdays of NQ which also serves as social events to meet the artists. The volunteers will also get regular information about other cultural and creative events organised by NQ.

In combination with the event we developed a page for the volunteer group on the homepage with a form to fill in in order to join. The event was well marketed through homepages and social media.

DISCUSSION OF RESULTS

Volunteer group:

For the audience development we now had the practical arrangements in place to enhance the involvement of the audience. It would also require maintenance to reap the benefits long term but it was an excellent starting point for building a stronger relationship with the audience.

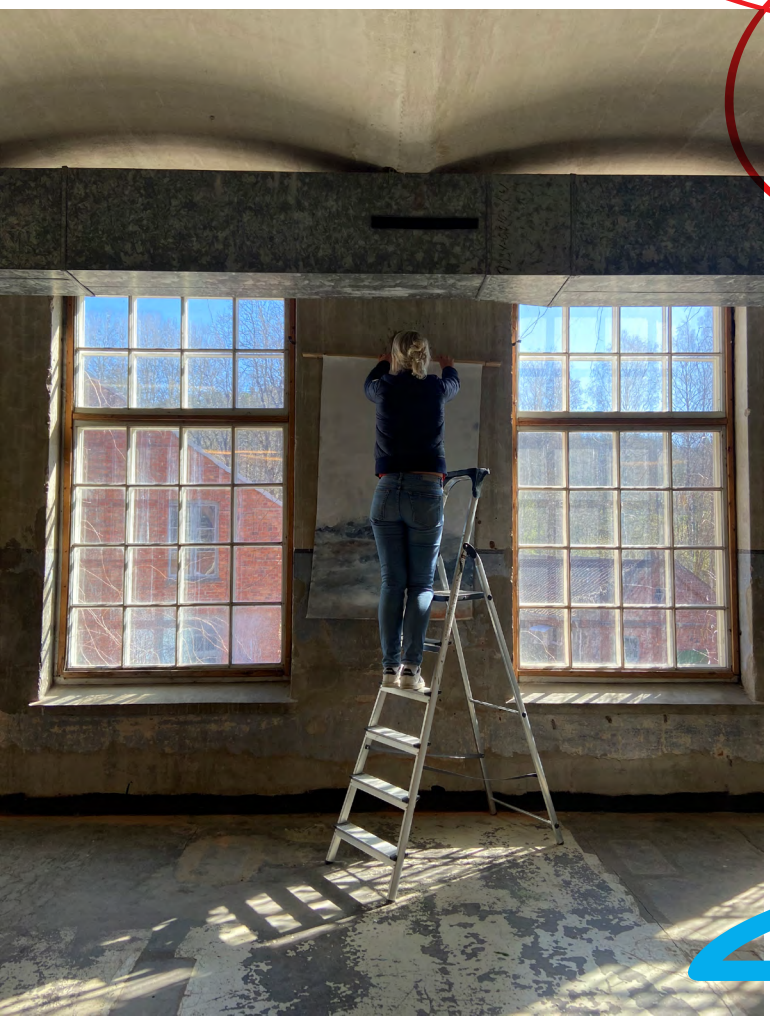
We had enhanced the knowledge and skills in the organisation to work with audience development which was important for the development of the initiative. The strategy we formulated with the visiting expert to market the volunteer group was both short and long term so we had an important piece set in place to develop the communication about the group and the value proposition of Not Quite.

The pilot work took place during a relatively short time period. For the business development we could already see positive effects in the relationship with the municipality. There was a new approach from both sides which had the potential of creating great benefit long term. The relationship would require maintenance in order to develop further but given the time frame it was good results.

The most challenging part of the pilot was to anchor the project in the whole organisation of not quite. Since NQ has a flat hierarchy and the members act quite independently, it was a challenge to create the momentum of the volunteer group among the members to have it develop and become a part of the social context, which was important for its long term success.

Cooperation with municipality:

Alongside a new project application, we also saw that the interviews had an effect in that we received questions from the municipality's employees about artists who can come and work in the co-creative process during the municipality's sustainability days.



Picture Nr. 9. Art exhibition in the process of being set up at Not Quite. Photo: Malin Robertson Harén.

STORY 2: CREATING A LOCAL EVENT TOGETHER WITH THE RESIDENTS TO MAKE THE ORGANISATION MORE VISIBLE AND OPEN FOR NEW MEMBERS

Dals Långed Utvecklingsråd is an organisation active in the village of Dals Långed with approx. 1200 inhabitants.

Community Building, Langedslife, www.langedslife.com Dals långed Social design

Problem: Recruiting new young members

Identified need: Social media, visibility, openness to new members

Strength to build on: Local community, contacts

Picture Nr. 10. Residents and volunteers for Dals Långeds Utvecklingsråd outside the community built public sauna in Dals Långed. Read more about the project on the DLU homepage. Photo: Barbro Erlandsson Bratt.

WHO ARE THE DLU?

Dals Långeds Utvecklingsråd (DLU) is a non-profit association, founded in 2000, where businesses, associations, organisations, and since 2010, private individuals and families can become members. The goal of Dals Långeds Utvecklingsråd is to work for the development of Dals Långed, harness good ideas, and make the area more attractive for both residents and visitors. They serve as a contact point with the Bengtsfors municipality on matters of importance to Dals Långed. The Association manages the culture driven development, organising events and managing projects initiated or inspired by inhabitants in the town. Coordinate cultural events, architecture projects, projects for circular economy, etc. They coordinate volunteers to manage a community sauna, docks and a motorhome parking lot for tourists. They are known for their fantastic networking skills, extensive local knowledge, and strong local anchoring. Trustworthy and with an increasingly developed experience in initiating and driving local development projects, they have also developed several business models that generate revenue for community investments

WHAT WERE THEIR NEEDS

The Dals Långed Utvecklingsråd identified two areas of development.

Business development:

Enhance digital marketing
Develop presence on social media.

Audience development:

Attract younger members to the association and to the board.

Both development areas were interconnected and could be addressed together. The need to reach out with association activities were significant, as many were aware of the association but did not fully understand what it does. By developing communication, primarily on social media, more people could be informed about the activities of the association, and it would also reach other target groups, likely younger ones. In this way, the recruitment of younger members would improve

It's also important to have an ongoing dialogue about initiatives to engage local residents in cultural activities as part of community development. These efforts aimed to include people with the appropriate expertise to manage these processes, as a way to engage them in the association.

AIM AND OBJECTIVES

Dals Långeds Utvecklingsråd aimed to become better known among local residents and to reach out to others by developing their ability to communicate through their website and social media. To achieve this and also engage more volunteers in the organisation's work, they planned to recruit more young people to the association and its board. These two goals were interconnected, as younger individuals are expected to have more expertise in social media communication, and it is through these communication channels that young people are best reached.

Goal 1. Developed communication on internet and social media

Goal 2. More young people engaged in the association

PROCESS

NEEDS ANALYSIS

With the help of experts from FAIE, a workshop using the Theory of Change method was conducted. Members of the board were invited to participate in a workshop at the local Folkets Hus. It was revealed that the association strives to make Dals Långed a good community to live in by engaging in activities that develop the area. However, the new insight was that it is not only the development of the place that achieves this vision but also the involvement of the local people in working towards it. Social cohesion creates a good life, and there is a social dimension that needs to be developed by strategically involving people.

What were the results and findings from this cooperation? Have a look here.

Video Nr. 6. Advisory cooperation summary: The expert from Foundation of Alternative Educational Initiatives, Poland, visiting Dals Långeds Utvecklingsråd, February 2024.

The second method used was a survey in which all residents of Dals Långed were invited to answer questions about Dals Långeds Utvecklingsråd. The survey revealed that the association has a good reputation, but not many people know what the association does or how to become a member.

Based on these analyses, two needs were identified for the association:

1. Business development: Public engagement. Develop social media communication to make the association's work visible and to reach younger people with information.

2. Audience development: Operational development. The association needs new members, especially younger ones, who want to engage and contribute to making Dals Långed a better place to live.

External Collaborations: In light of a planned demolition of a large rental building in the town centre and the negative feelings it has aroused, as well as the vandalism of the same property, it is also important to develop collaboration with the local public housing company. Through dialogue and cooperation with them, who have strong interests and own and manage many properties in Dals Långed, more resources can be allocated, and positive long-term effects can be achieved. The demolition of the rental building and the question of what should happen to the site where it once stood was the perspective chosen for the planned activity. The public housing company was intended to collaborate in the event

Implementing strategy

The process of implementing the pilot work strategy involved a series of planned activities and a detailed time schedule to ensure the successful execution of the project. The aim was to develop a comprehensive approach that would allow Dals Långeds Utvecklingsråd to play a larger role in community development in Dals Långed.

The pilot had two main purposes: first, to generate ideas for site development during the event, and second, to engage volunteers in organising the event. By strategically involving people in the execution of the event, community cohesion and relationships among local residents were strengthened.

Implementation steps:

1. Initial informational meeting: The first meeting had an informative focus, where a list of different functions needed for the event was created. This meeting was well-attended, and a contact list of interested individuals was established.

2. Follow-up planning meeting: The follow-up meeting aimed to plan the event in more detail and distribute tasks among volunteers. However, this meeting attracted significantly fewer participants.

3. Revised outreach strategy: Due to the low turnout at the follow-up meeting, a new outreach strategy was developed. This strategy involved being present in the community and informing people through conversations at strategic locations, such as outside grocery stores where many people pass by. Additionally, information about the event and the opportunity to volunteer was distributed to all mailboxes in Dals Långed.

4. Task distribution: A list of tasks with clear instructions was created. This list was made available both online and as printed handouts distributed directly to people on the street.

5. Event cancelled: Despite these efforts, the strategy did not generate enough interest among the residents of Dals Långed to volunteer. Although the event could have been carried out, it was decided to cancel it since the secondary objective of having volunteers manage the event was not met. Instead, a more informal sausage grilling was organised for those who still came to the location, where discussions took place about how to foster greater engagement in the future.

DISCUSSION OF RESULTS

It has become clear during the pilot that DLU have been practically oriented in their work. The pilot has helped them to work more strategically by helping them to formulate their long term vision and mission. During the process of "Theory of Change" with the visiting experts the vision of DLU was formulated. What they want long term is to make Dals Långed a more attractive place to live. To achieve that, a key factor is the engagement of the residents in the community development. The process itself, that the residents are engaged to develop and maintain the local environment in town, is what makes it attractive.

With this switch of focus, from the physical results to the process itself, the pilot of "Change Creators" has created an important result for the organisation of DLU. This key opens up new paths to achieve the aims of recruiting new members. The work can become more divided between members and as a result, the organisation can become more present on social media.

We cancelled the main creative event but during the pilot we have had many smaller public events that gathered an audience. We had two information meetings where the first one was well attended. On several occasions we were either out with a table with promotion materials and information on how to get involved, or participated with the same setup on other public events. The massive communication with digital posts, flyers in mailboxes etc during the pilot has raised the awareness of the organisation to the local residents.

There were many projects in town at the same time trying to recruit volunteers. The projects were similar and in close locations. It was confusing for the residents to tell the projects apart. It was also a busy period for many residents with final exams and other preoccupations.

The concept of the creative event may have been too abstract for the potential volunteers. It would have required a longer process and longer time of anchoring the project starting with the place, the history of the place and the residents' own memories and stories to get them engaged. It might have helped to focus more on the fun social gathering instead of the tasks. These are lessons learned.

To conclude, the pilot has set a good growing ground for recruiting more volunteers and new members in the future. The raised awareness of the organisation in town and the new strategic dimension to their work will benefit the organisation both short- and long term.

Picture Nr. 11. Floating Neighbourhood built in Dals Långed 2024 in a cooperation between DLU, HDK university in Dals Långed and University of Washington, Seattle. Read more about the project on DLU homepage. Photo: Barbro Erlandsson Bratt.

PILOT WORKS IN ITALY

STORY 1: THE LACE MUSEUM AS AN ENGINE FOR THE REVIVAL OF LOCAL CRAFTSMANSHIP

A small museum located in the centre-south of Italy, in the Marche region. Precisely in a town of 4600 inhabitants with a low population density. The art form is bobbin lace making, a valuable craft tradition that attracts tourists and enthusiasts. The management of the small museum is entrusted to a non-profit association.

https://www.merlettodioffida.it

Challenge: raise the level of visibility from local/regional to national and international; pass on the knowledge of manufacturing to new generations to prevent it from disappearing.

Identified needs: reach new sources of funding; strengthen the network of connections between stakeholders at a territorial level.

Strengths to build on: the historical value of the artisanal manufacturing, the originality and preciousness of the artifacts, the picturesque landscape and the food and wine specialties of the area.

Picture Nr. 12.
One of the exhibition rooms of the Lace Museum. Photo: Opera Multimedia.

WHAT IS THE LACE MUSEUM?

The Offida Lace Museum, located in the historic De Castellotti Palace in Offida, Italy, celebrates the art of bobbin lace (Merletto a Tombolo). The museum features a stunning collection of intricate lace, from doilies to tablecloths, showcasing the craftsmanship behind this delicate art form. Visitors can also enjoy live demonstrations by skilled lace makers, offering a deeper insight into the meticulous process of creating these masterpieces.

NEEDS

The main needs that we were able to identify after discussing with the institutions and the main local stakeholders were the following:

- marketing: increase the visibility of the museum both towards the local community and towards potential visitors and tourists from outside (Marche Region, Italy, abroad)

- risk of disappearance of the tradition: overcome the link between this artisanal tradition and the older generations, bringing it closer to future generations
- educational programs: establish a lace school that offers workshops for all ages.
- product innovation: can help find new commercial outlets
- digital innovation: increase and improve digital presence
- create local networks and collaborations to promote lace and related crafts.
- sustainable funding: ensure continuous financial support through grants and partnerships.

AIMS AND OBJECTIVES

If you find yourself in a similar situation to the Lace Museum and therefore with similar specific needs, try to apply to your reality some short, medium and long-term goals such as these:

Short-term objectives (1-2 years)

1. Marketing and visibility: launch a marketing campaign targeting local, national and international audiences; improve social media presence and develop an engaging website (possibly with an online shop).

2. Educational programs: organize workshops for different age groups, collaborate with local schools to attract new audiences.

3. Strengthen local networks: establish partnerships with local artisans and designers, organize small community events such as "Lace Days".

4. Funding: apply for local and regional grants; explore partnerships with local businesses for financial and promotional support.

Medium-term objectives (3-5 years)

1. Expand marketing and education: increase awareness of the museum to international tourists; develop a brand identity and offer online workshops.

2. Lace schools and product innovation: launch a bobbin lace school; collaborate with designers to create modern products and participate in national craft fairs.

3. Strengthen local networks: formalize partnerships with tourism agencies; host annual events such as a lace festival.

4. Sustainable funding: build relationships with private donors and companies; establish a membership program for long-term financial support.

Long-term goals (over 5 years)

1. Cultural landmark: position the museum as a major cultural destination in Italy and a globally recognized center for lace heritage.

2. Conservation and education: become a leader in lace education and conservation; document the history of lace.

3. Multiple revenue streams: secure funding through multiple streams, including grants, partnerships, and the museum shop.

4. Impact and Vision: To establish the museum as a model for the conservation and cultural innovation of intangible heritage, inspiring future generations and promoting craftsmanship internationally.

PROCESS

DEEPENED NEEDS ANALYSIS

To guide the development and improvement of the Lace Museum, we worked by translating the cooperative model, which encourages the voluntary association of stakeholders to better meet their economic, social and cultural needs and to achieve their aspirations. This process involved a series of discussions and meetings with key local stakeholders. The first discussions were with representatives of local institutions that play a central role in the growth of the museum. We then spoke to the local association of lace makers, who are vital to the preservation and promotion of this tradition. We also carried out a small survey to gauge the local population's awareness of and affection for the Lace Museum. The survey helped us gather valuable information about how the community perceives the museum and their interest in contributing ideas for new lace-related products and initiatives.

We used these results to determine which initiatives to pursue during the pilot phase. Rather than focusing on a single promotional event, we decided to implement a series of initiatives. This approach aims not only to increase the visibility of the museum, but also to expand its commercial potential by engaging a wider audience.

COOPERATION WITH THE EXTERNAL, VISITING EXPERT

Another important tool for analysis and inspiration for the course was the visit of the expert from abroad. After discussions with the PA, we thought it appropriate to host Mie Felth who visited several workshops and met the lacemakers at a meeting in March. During the meeting, several important topics were discussed. One of these was increasing communication about the reality of lacemaking through social networks, with the aim of reaching a younger audience and possibly creating easily accessible tutorials. Another theme was the possibility of reaching a niche clientele by opening a channel of collaboration with other European lace realities.

What were the results and findings from this cooperation? Have a look here.

Video Nr. 7. Advisory cooperation summary: The expert from Mötesplats Steneby, Sweden, visiting The Offida Lace Museum, April 2024.

Finally, it was recommended to repeat these meetings periodically to bring out the different problems and find common, shared solutions. Central, however, remained the idea of promoting a real lace school, organising courses tailored to age and experience, to be held in the museum or in places where lace-makers can work together.

DEVELOPING STRATEGY FOR PILOT PROJECT

At the end of this important process of discussion and analysis, we established the priorities.

Educational Programs

A key focus experimented was to raise student awareness of bobbin lace through workshops and interactive classes. These activities introduced students to the history, techniques, and practical applications of this ancient art form, while encouraging creativity through hands-on projects.

Workshops and Training for New Lace-Makers

An experimental bobbin lace workshop has been organized to train new lace makers, stimulate public interest and support the commercial promotion of the craft. This workshop, if periodically re-proposed and duly promoted, will also encourage design innovation and collaboration with local companies in the sector.

Product Development and Promotion

A key aspect of our plan is to create new products based on Offida's lace tradition, which will be sold through the museum's shop at the Palazzo de' Castellotti. This initiative will not compete with local retailers, but instead will contribute to the broader promotion of Offida's lace industry. Additionally, a design research lab will be established to support product innovation and create a strong, recognizable brand for Offida's lace.

Cultural Events and Festivals

To further enhance the profile of Offida's lace tradition an event was organized in conjunction with an International Festival of Street Artists, with performances, street theater, acrobatics and music. The traveling workshops allowed visitors to discover the art of lace, attracting hundreds of adults and children who participated in the practical workshops, as well as numerous spectators. The meeting promoted cultural exchange between artists, artisans and visitors, showing how art unites people. A video about the Change Creator project completed the experience.

Lace Day and City-Wide Exhibitions

We envision a city route for Lace Day that transforms into a traveling market-exhibition. This initiative will feature thematic circuits, live demonstrations, art installations, and entertainment, engaging both the local community and visitors in celebrating Offida's lace heritage.

DISCUSSION OF RESULTS

Creative Workshops for Children and Adults

We have created a series of meetings at the Lace Museum, true workshops where one can directly experience the traditional lace-making process at specially designed stations. We started by involving several primary school students during after-school hours. The children welcomed the initiative with enthusiasm, expressing a desire to continue the experience in the next school year. In total, 35 students participated, accompanied by two teachers.

Next, it was the turn of adults, who also showed considerable interest. In this case, the meetings were attended by both organized groups of tourists visiting the museum facilities and local residents.

Closing Event

In July, a special event took place in Offida that combined the creative energy of the International FOF Festival (Figura Offida Festival) with the delicacy of lace traditions. Our lace-makers were included in a broad program of entertainment initiatives, guests in a dynamic and colourful town that offered visitors culture and shows. Through a video projected on a large screen and informational materials, it was possible to illustrate the activities and initiatives implemented to promote the project. Over the three days of the festival, our Change Creators station welcomed curious and passionate individuals in one of the most picturesque locations in Offida, Piazza del Popolo.

Pictures Nr. 13, Nr. 14.
Pictures of the closing event of the pilot work in Offida. Photos: Opera Multimedia.

The presence of the lace-makers made it possible to hold traveling lace workshops, which many people attended to learn the first steps of the weaving technique in the square.

New funding sources

Another important result achieved was the invitation from a network of municipalities in the area to participate in a public-private participatory project for the development of initiatives to enhance rural areas, funded by the National Recovery and Resilience Plan (NRRP). In this project, the Museum of Offida received significant funding for the reorganization of its collections and the enhancement of the museum, selecting Opera as a consultant. In this project, it was decided to continue the path taken in the pilot work of the Change Creators.

STORY 2: THE MEDIEVAL HOSPITALE AS A NEW PHILOSOPHY OF HOSPITALITY

A social promotion organisation operating in a small village in central Italy of about 1,300 inhabitants. Its mission is to organise initiatives and events to promote the local area, seeking to enhance its history, traditions, values and natural environment. It is a non-profit organisation.

http://www.hospitaleterzoparadiso.it

Challenge: raise the level of visibility; pass on the historical-cultural values of the place.

Identified needs: reach new sources of funding; strengthen the network of connections between stakeholders at a territorial level.

Strengths to build on: the historical-cultural value of the Franciscan hostel, the suggestive natural context, the proximity to the "vino cotto" cellar.

Picture Nr. 15. The entrance of the Hostel of San Francesco di Venarotta. Photo: Opera Multimedia.

WHAT IS THE HOSTEL OF ST. FRANCIS AT VENAROTTA?

The Hostel of San Francesco di Venarotta is an accommodation facility located in the municipality of Venarotta, in the province of Ascoli Piceno, in the Marche region. It is an ancient convent that has been transformed into a hostel, offering hospitality to pilgrims and tourists. The facility is linked to the religious and historical tradition of the place, in particular to the figure of Saint Francis, who left an important imprint on the area.

NEEDS

The main needs identified, which concern the "San Francesco" Hostel and the institutional activities of the Association in general, are as follows:

- Marketing: to increase the visibility of the territory both to the local population and to potential external visitors and tourists (Marche Region, Italy, abroad).
- Countering the risk of local traditions disappearing
- Pass on knowledge of the spiritual history of the place to future generations
- Increase and improve the digital presence to reach new audiences
- Create new collaborative networks, working with local artisans and businesses.

- Sustainable funding: securing ongoing financial support through grants and partnerships.

AIMS AND OBJECTIVES

Aims:

1. Re-interpret the medieval hospital: transform the traditional concept of a hospitale (pilgrims' shelter) into a modern space that emphasises cultural well-being, nature and sustainability.

2. Integrate Franciscan values: use the Franciscan view of nature and simplicity, without religious overtones, to create a unique secular tourist experience.

3. Promote relaxation and well-being: offer guests the opportunity to relax and rejuvenate through activities rooted in nature and traditional practices.

4. Create a model for sustainable hospitality: combine environmental stewardship with educational tourism that promotes sustainable living and well-being.

Objectives:

1. Research the historical role of medieval Hospitales and the Franciscan tradition to redesign the space and activities.

2. Develop nature-based activities to enhance the guest experience.

3. Revitalise traditional practices: restore spaces for historic craftsmanship combined with modern wellness.

4. Offer educational and experiential tourism programmes on sustainable agriculture, herbalism and eco-friendly practices.

5. Partner with Michelangelo Pistoletto's City of Art movement and host events to raise awareness and attract guests.

6. Explore commercial initiatives to ensure the project's long-term sustainability.

PROCESS

DEEPENED NEEDS ANALYSIS

The project to enhance the S. Francesco di Venarotta complex began by engaging both local and non-local stakeholders to create a shared vision. Despite limited public awareness, collaboration with cultural organisations, schools, health experts and local agricultural businesses has been positive. The aim is to integrate history, nature, art and well-being into a long-term strategy for the area.

1. Stakeholder involvement: we emailed key local stakeholders to gather input for the project. Meetings were held to present the project, clarify objectives and encourage support, resulting in positive feedback.

2. Public awareness: public awareness of the hostel is low, mainly known only to users of the local "Via Francescana" path.

3. Stakeholder contributions: the project involved various local groups, including the municipal administration, a social club for older adults, Venarotta Primary School (which held a workshop on medicinal plants), and young artists from the Macerata Academy of Fine Arts who held an art exhibition.

4. Impact and vision: each stakeholder contributed unique expertise and helped shape the project's long-term sustainable impact on the area, integrating knowledge from nature, art, health and socio-cultural activities.

COOPERATION WITH THE EXTERNAL, VISITING EXPERT

In agreement with the associated partner, we identified the expert who, in our opinion, could best understand and advise the PA on the paths to follow, Zane Vaivode, expert in hospitality and rural tourism.

1 - The need to build links with neighbouring local entities to create a widespread hospitality network, which would also allow us to deal with tourism made up of large groups, necessary for the commercial development of the structure

2 - The need to refine storytelling and diversify activities to be commercially competitive, not so much economically as qualitatively.

3 - Connect other cultural and tourist entities within a 30 km radius, such as museums, theatres and other places of interest, creating experiential paths to explore the area starting from the hostel itself.

DEVELOPING STRATEGY FOR PILOT PROJECT

The strategy focused on the reinterpretation of a medieval Hospitale (a type of hostel or shelter for pilgrims), influenced by Franciscan values and the connection between man and nature. In essence, this project reimagines the medieval Hospitale as a modern center for wellness, education and cultural enrichment, with a focus on nature and Franciscan-inspired simplicity. It transforms the historic space into a place where guests can disconnect from their hectic lives and connect more deeply with the environment, while offering educational activities, community events and sustainable practices.

Key Themes:

- Rediscovery of nature: Through activities like forest bathing and herb foraging, the hostel offers a spiritual connection to nature inspired by Franciscan values but adapted for contemporary visitors.
- Cultural wellness: This term refers to combining relaxation with learning about traditional practices, sustainable living, and personal well-being.
- Heritage and modernity: The project blends historical concepts with modern environmental and wellness trends, creating a unique tourist experience.
- Educational and experiential tourism: The hostel provides not just a place to sleep but a space to learn and engage in experiential activities related to health, nature, and culture.

Picture Nr. 16. The expert from Latvian Country Tourism Association "Lauku ceļotājs", Latvia, visiting APS Libero Spirito, Italy, March 2024. Photo: Stefano Mozzoni.

Process in a nutshell

- Historical and conceptual analysis:

The project began with an exploration of the medieval Hospitale, traditional shelters for pilgrims, and the Franciscan values of simplicity, poverty and a deep connection with nature.

- Strategy:

These principles were retained, but the strictly religious elements were moved beyond, transforming the experience into a spiritual yet secular, nature-focused journey that emphasizes well-being and personal growth.

- Implementation:

The concept of hospitality was reimagined as "cultural well-being," combining tranquil accommodations with opportunities for cultural enrichment. The focus is on offering experiential activities that promote physical and mental well-being, with an emphasis on nature, sustainability and healthy living.

DISCUSSION OF RESULTS

Creation of functional outdoor spaces:

- The Via di San Francesco trail (for forest bathing, yoga and herb picking).
- A restored vegetable garden with native plants.
- An experimental hemp cultivation project.
- Educational spaces and practices.
- Two indoor spaces were set up to teach traditional practices such as:
  - Processing and drying of herbs.
  - Distillation of essential oils and other alchemical healing practices.

Connection to Michelangelo Pistoletto's Third Paradise. The project embraced Pistoletto's Third Paradise philosophy, which seeks harmony between nature, humanity and technology, and aligned with the City of Art movement, positioning the hostel as its regional representative.

New experiences and business development: The hostel has begun hosting events to promote its vision and plans to expand with additional business initiatives to ensure sustainability and attract more visitors.

Final events:

1st event: Terra-Homo-Natura Festival, a three-day festival at the Venarotta Hostel, featuring art exhibitions, workshops and theatre performances in which we introduced the Ambasciata Hospitale Terzo Paradiso, a new territorial headquarters for the international cultural association 'City of Art' founded by artist Michelangelo Pistoletto

2nd event: celebration of the Acqua di San Giovanni at the Venarotta Book Festival, educational laboratory of the Water of San Giovanni that draws on Piceno popular traditions: the Myth of the time of eternal return, the Simples plants, the Collection, the Preparation and the Fragrance.

Picture Nr. 17. One of the artistic performances organised in the first of the concluding events of the pilot work. Photo: Opera Multimedia.

Picture Nr. 18.
Exhibition organised in the first of the concluding events of the pilot work. Photo: Opera Multimedia.

Advisory services

Based on the results from the project, we have developed services to offer. The services are meant to strengthen the sector of creative, cultural entities in rural Europe.

POLAND

SERVICE 1: INTERNALISATION THROUGH EUROPEAN PROJECT WORK

Background/description:

To start cooperating on the European level sounds overwhelming for most of the civil society organisations and small businesses, especially the ones operating in the non-urban areas. It is perceived as difficult and the creatives often say they don't know where to start. Still, our 14-years of experience at supporting CSOs at starting going European proves, the only factor needed to start is... one person. Open and willing to learn. Going European enables the entity to learn in the EU and grow, to enter new markets and gain new international audiences, to build new partnerships and networks, and last but not least – get access to new sources of co-funding through the European grants. It is possible to start it really "small". With just one partner-organisation abroad, just one travel grant for a preparatory meeting, just a simple application for European co-funding.

The challenge:

How to widen the network to the European level/ how to access new co-funding sources/how to better upgrade the competences of the staff/co-workers/ volunteers?

The offer:

FAIE's experts offered to support the entity, among others, at:

- Identifying the areas for European cooperation.
- Finding and choosing the co-financing opportunities, on the European level, best fitted for the entity's needs; making a list of the relevant EU grant programmes.
- Including international/European cooperation into the entity's medium/ long-term strategy.
- Developing the European Development Plan (needed for taking part in European mobilities, i.e. job shadowing/getting trained/teach/organize or participate in residencies in other EU countries).
- Searching for and choosing the project partners.
- Drafting the European project concept.
- Developing the skills upgrading plan for the European project manager role.

SERVICE 2: PRODUCT PHOTOGRAPHY FOR THE CRAFTSPERSONS

Background/description:

Inventing, designing, delivering a craft-product takes time and energy. Working in a village or small town, delivering to the local market may not be enough to make a living. The solopreneurs usually chose to sell online. Taking care of both creation and supplies, marketing, sales, clients - relations, administration and accountancy takes even more time and energy. Good art-work is not enough, it also needs to be well described and presented the best possible way.

The challenge:

The craft-piece is ready. It's time to take the pictures. How to make them sell best possible?

How to take - and process - a good product-photo?

The offer:

Tips and advisory/mentoring on product photography for the craftspeople: Preparing the product to be captured; taking the photo, editing the photos for various purposes – to be published on the internet, printed catalogues, etc.

LATVIA

SERVICE 1: USING LOCAL CULTURAL HERITAGE IN TOURISM

Description:

Local cultural heritage can always serve as a valuable resource for the creation of tourism products. It is meeting local people in their living conditions, seeing and learning how they live, what their traditions and daily life are, that often create the most vivid travel memories and stories. The benefits which tourism can bring to a community and place are also truly significant.

Challenge:

How to turn local cultural heritage into a product and where to look for a market for it?

Offer:

- to give recommendations on how to use the potential of local cultural heritage;
- to give recommendations what forms of cooperation to create in order to turn it into a tourism product;
- to look at marketing opportunities and other aspects.

SERVICE 2: COMBINING BUSINESS WITH PROJECT MONEY

Description:

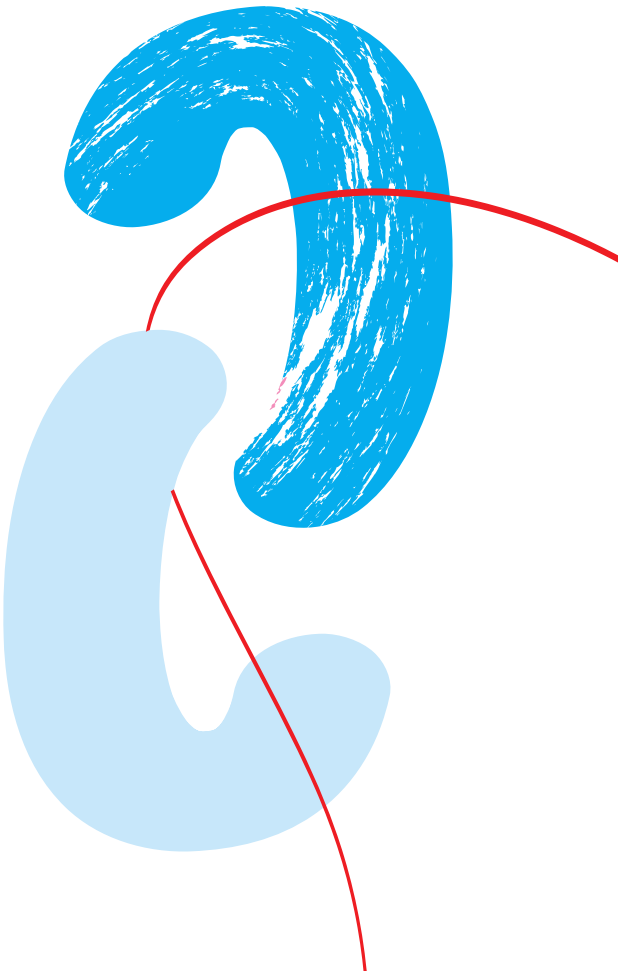
Cultural heritage and cultural tourism are two areas that go hand in hand. It is important not only to maintain cultural heritage with enthusiasm and love for your parish or county, but also to find funding and develop both your territory and cultural heritage as a tourism product.

Challenge:

How to write and manage projects for your business?

Offer:

- to give recommendations on how to write projects and attract funding;
- to give recommendations on how to find projects and partners;
- to give recommendations on how to write reports and other management aspects.



SWEDEN

SERVICE 1: IMPROVING RELATIONS FOR RURAL CULTURAL ENTITIES

Description:

This service is developed for self-organised actors within the sector of creative, cultural entities in the countryside. We have seen a need to increase understanding between the actors involved in the cultural sector in Sweden. Culture has a wide set of positive effects, not least on societal development.

Challenge:

Strengthen the cultural entities by a structured analysis of their entity and their interactions, discussing potential development and facilitating a dialog with the public sector.

Offer:
During the advisory process we:

- Mapped out the needs and potential development of their business and audience. Focus on the relations that can be strengthened.
- Described our results from the mapping of the sector
- Offered good examples and recommendations from the Change Creators project
- Offered a meeting with other actors to increase understanding and facilitate networking

SERVICE 2: IMPROVING SUPPORT FROM PUBLIC SECTOR

Description:

This is a service developed for actors in the public sector that has a role to support creative, cultural entities in the countryside. The Change Creators-project has identified the need to spread knowledge of the wide set of values created by creatives, that we mapped out in the first phase of the project. Here we want to spread our findings from the creative sector but also collect the perspective from the public sector in order to increase understanding and ultimately strengthen the relations.

Challenge:

Increasing understanding between actors in the system and opening up a discussion about the potential of better, mutual relations and cooperations.

Offer:
During the advisory process we:

- Described our results from the project mapping of the sector, describing how creative organisations in the countryside function, driving forces and potential.
- Talked about the society development impact from cultural entities.
- Learned about their perspective and directives
- Offered a meeting with other actors to increase understanding and facilitate networking

ITALY

SERVICE 1: COMMUNICATION SERVICES FOR CULTURAL AND TOURIST SITES

https://youtu.be/ccTYsyToj9M

Description:

It starts with an analysis of the institution, what it offers and how it fits into the geographical context in which it operates. This includes an assessment of its functionality, the quality of the service offered to visitors and how its heritage relates to its narrative and image. Our aim is to understand the story the institution tells and identify opportunities for improvement, refreshing its narrative and improving its services. We aim to improve the narrative by introducing more emotional messages and innovative tools that create stronger emotional connections with visitors, attracting more audiences. The primary objective is to renew both the communication and storytelling strategies of the facility and the way it presents its activities and services. Digital technologies can play a key role, such as video guides for museums or multimedia installations in hotel receptions that tell the story of the area. With our team of technicians, we manage both the functional analysis of the structure and the creation of multimedia content. This allows us to complete the entire process in-house, guaranteeing seamless integration of our services. We adapt our solutions to the specific needs of each structure.

Challenge:

Need to enhance an organization, institution, good or service to increase visibility, attractiveness and economic value.

Offer:

Initial analysis

- Analyse the institution's offerings and its fit within the geographical context.
- Assess the functionality of the institution and the quality of services provided to visitors.
- Evaluate how the institution's heritage ties into its narrative and image.

Understanding the story

- Investigate the institution's current storytelling and identify opportunities for improvement.
- Explore ways to refresh the narrative and enhance the emotional engagement of visitors.

Strategic enhancements

- Introduce emotional messaging and innovative tools (e.g., digital technologies, multimedia installations) to create stronger emotional connections.
- Develop strategies to attract broader audiences through improved communication and storytelling.

Digital integration

- Identify digital solutions (e.g., video guides, multimedia installations) to complement the narrative.
- Incorporate technologies that enhance the visitor experience, like interactive displays or immersive content.

Implementation and content creation

- Conduct functional analysis of the institution's structure and operations.
- Develop multimedia content and integrate it seamlessly with the existing framework.

Customization and tailored solutions

- Adapt the solutions based on the specific needs of the institution.
- Ensure a customized approach that fits the unique characteristics and objectives of the client.

Final integration

- Oversee the entire process in-house, ensuring smooth implementation of all changes.
- Provide ongoing support and adjustments based on feedback and results.

SERVICE 2: MARKETING FOR TERRITORIAL ENHANCEMENT

https://youtu.be/l6ElS3TsVQk

Description:

This service is activated for every new project or management takeover. First, we analyse the territory's geographical context, visitor flows, and seasonality to understand the types of visitors, whether individual Slow Tourism travellers, group tours, or national and European organizations. We also look at historical and current visitor trends to identify key attractions and values in the area. This includes a historical analysis of the territory, its landscape, and artistic heritage to create a "territory product" that highlights its unique offerings. After this analysis, we develop new narratives and messages that reflect the territory's values. Technical staff are involved in selecting the best communication tools, such as websites, web apps, video platforms, or smartphone guides, to share this new vision with visitors. Finally, the updated image and messages are disseminated through targeted communication campaigns, reaching the most relevant audiences.

Challenge:

this service addresses the client's need to effectively enhance and communicate their area, attracting visitors and improving the management of tourist flow.

Offer:

Initial project activation

- Service begins with every new project or management takeover.

Geographical and visitor flow analysis

- Analyse the territory's geographical context, visitor flows, and seasonality.
- Identify visitor types (e.g., Slow Tourism, group tours, national/international organizations).

Historical and trend analysis

- Review historical and current visitor trends to spot key attractions and values.
- Conduct a historical analysis of the territory's landscape and artistic heritage.

Creating the "Territory product"

- Develop a unique "territory product" that highlights the area's distinctive offerings.
- Focus on key historical, cultural, and environmental elements.

Development of new narratives

- Create new narratives and messages

that reflect the territory's core values and identity.

Selection of communication tools

- The technical team selects the most suitable communication tools (e.g., websites, apps, video platforms, smartphone guides) for sharing the new vision.

Targeted communication campaigns

- Disseminate the updated image and messages through strategic communication campaigns.
- Ensure campaigns reach the most relevant audiences for maximum impact.

The training courses

On top of the individual/group advisory services designed for the realities of the four Partner countries, there were also four 1-day long training courses designed, tested and evaluated. The four unique training courses were realised in Poland, Sweden, Latvia and Italy in the period February - March 2025. The courses were then evaluated, both by the learners and the course trainers, and refined, based on the conclusions from the evaluation. The refined courses programmes are presented in the "Training Course Curricula" available *here*.

The "Training Courses Curricula" include course programmes described the way they could be replicated/adjusted to serve other organisations and businesses. Apart from each course programme itself, you will find there the following information:

- The intended group of learners;
- Description of the study environment;
- Aims and expected learning outcomes;
- Merits content;
- Learning methods;
- Course assessment and evaluation;
- Recognition of the acquired competences;
- Final recommendations, tips and advice for the followers.

We do hope this material would inspire you to plan the process of upgrading the competences of the people of the entity you represent.

Good practises and recommendations - The to-do-list

Below you will find a proposed to-do-list, based on the lessons learnt by us during the 18th months of work in four European countries. The set of advice is divided in four categories, depending on the type of action. Things that worked for us may also work for you. We are aware it is not possible to try all what's on the list at the same time.

Compose the first worth-to-do-list for the entity you represent. Choose the actions you would like to try first. Try them, next month at the latest! Write down conclusions. Share/discuss them with your team. And then come back for more.

GOOD TO START WITH

- ☐ Define the long- (5+ years), medium- (2 – 5 years) and short-term (1 – 2 years) strategy for the organisation/ business.

  Yes, it takes time, but it is the time worth investing!

  As a tool for creating the strategies, you may use, for example, the *Theory of Change.*

- ☐ Design, conduct and sum-up the detailed business needs analysis for your organisation/business.

  You need to know what is there really needed to be done. At present.

  You will find some exemplary tools for the deepened needs analysis *here*.

- ☐ Design, conduct and sum-up the detailed audience development needs analysis for your organisation/ business.

  You will find some exemplary tools for the audience deepened needs analysis *here*.

- ☐ Learn as much as possible about the audiences of the organisation/ business.

  "Audience" is a wide word. It may include recipients, guests, visitors, viewers, customers...

  Try to define the segments of the audience relevant for the entity.

- ☐ Learn about the history and culture of your environment/territory

  It is worth extracting the most important values and aspects from local history and culture and staying connected to them.

  Get inspired to produce artifacts, products and services in line with the above

  The more your sales proposal is connected to the story of the terri-

tory, its stories and difficulties, the more you will be able to sensitize and excite your potential customers and the general public.

IT IS WORTH CONTINUING WITH

- [ ] Invite someone "from outside" to give you a fresh look at what (and how) you do!

  It could be an external, visiting expert in the area you would like to develop. But the favour may be also asked from the new members/workers/volunteers/customers of the entity. Ask for general reflection. Ask specific questions.

- [ ] Start working systematically with audience development.

  Keywords are to interact more with the audience and invite them to co-create.

  Create a volunteer group of visitors to get them more involved.

  Contact entities that are normally not reached by arts and craft for tailored content.

- [ ] Have paid staff to coordinate voluntary workers.

WORTH TO DO ON A REGULAR BASIS

- [ ] Reflect. On a regular basis.

  Plan the time for reflection/evaluation/internal planning. Involve the key stakeholders. As an inspiration – have a look how it was done in Sweden/Latvia/Poland....

- [ ] Stay in touch with the team on a regular basis.

  Monthly meetings/regular online conferences/internal discussion group... Pick the most relevant tool. Apply it. Learn from it. Implement what you have learnt.

- [ ] Stay in touch with the audiences. On a regular basis.

  Engaging social media/a newsletter/a communicator/email communication... Pick the most relevant tool. Apply it. Invite the audiences to co-creation of the events organised by your entity. Try to be flexible and accommodating.

- [ ] Use social media for marketing and spread a good reputation by word of mouth.

  This is very genuine and effective marketing but be aware of the effects of disruption in case of pandemics.

- [ ] Take part in the complementary/networking events.

  Each conference/workshop/exchange/meeting may bring new contacts, new ideas, new cooperations. Important to notice: It is not enough to attend an event. Make a contact with the person(s) who interested you within a week from the event – to keep in touch.

- [ ] Cooperate in the local community.

  Strength is built by cooperation and the economic benefit of attracting visitors will spread to other businesses in the local area. Together you will also become more resilient in the face of crisis.

  Make sure that your project is well anchored in the history of the local area, to engage the local residents.

- [ ] Build, sustain, develop the cooperation with other entities in the area.

  Find other entities in the area with which you can find some synergies. It may bring sharing of re-

sources. Be translated into extra income. Bring you new audiences. Result in better/wider promotion of the offer of your entity. Provide support in times of crisis. Co-create a local brand. It is a win-win situation.

- [ ] Cooperate with local authorities for support with marketing and funding.

  Entities that have achieved good cooperation with the local authorities have had yearly meetings with key personnel and created mutual cooperations.

- [ ] Cooperate with the local/regional authorities.

  Try it on the partnership level. Yes, you would apply for some co-funding from their budgets. But they get an interesting/unique offer with which they may promote the region with /a valuable partner for providing what is needed in the area – and what the public sector cannot provide/experts to cooperate with/voters in the local or regional elections. Don't play as a suppliant. Play as a partner.

- [ ] Cooperate with professionals for your activities.

  Involve people in your activities who are experts in their field and are passionate about what they do. For example, invite craftsmen to do a workshop for children/youngsters/adults. In this case, the event will have an extra added value.

LAST BUT NOT LEAST

- [ ] Celebrate the learning experience!

  It is worth organising a community event after each experimenting/essential work package. Invite all involved. Say "thank you!". Celebrate what you have learnt together.

- [ ] Do not fear failures.

  You would learn a lot from it. Don't be afraid to test and experiment.

- [ ] Create good content.

  Obvious, but important.

- [ ] Be passionate what you are doing! Be generous, inviting and have fun!

  By creating a sense of participation in the challenges taking place in your environment, you will be able to generate, through the purchase of the product, the visit to the places, the provision of the service, a participation in the project of change that you propose, to your advantage and that of your territory.

End words

The intended long-term impact of our activities cannot be measured within the frames of the Change Creators project, it is hoped to be seen in the next few years. Related to the eight experimenting and testing entities in the four partner countries - the Change Creators, it is expected to be:

- Embedding new solutions, proved to be effective during the 'laboratory' period, into the daily practice, including:
  - Continuing to refine and implement short-mid-and long-term strategies.
  - Sustaining and developing the custom of constant dialogue with the audience, involving the audience to co-creation. Resulting in more accessible and inclusive cultural offer, improved accessibility and offer for the vulnerable social groups.
  - Sustaining and developing the custom to reflect on the work done.
  - Strengthening volunteers in their role of playing an active part in defining local culture politics.
  - Sustaining and developing good co-operation with local and regional authorities and policymakers.
  - Sustaining proudness of their work among the creative sector employees and activists.
  - Sustaining the custom of upgrading the business and audience development skills of the members, workers, co-workers and volunteers.
- Improved economic stability and resilience of the creative entities.
- Strengthening the culture's double-acting force; where there is a vibrant cultural enterprise/organisation, there is also a vibrant cultural life; where there is a vibrant cultural life, the attractiveness that attracts even more people and businesses increases.
- Sustaining and strengthening role as the "third places" in the local area – next to the two usual social environments of home ("first place") and the workplace ("second place") – underlining the potential of arts and culture as important for stimulation the social change, participation in the civil society, democracy, civic engagement, and establishing feelings of a sense of place.

The future would show if the intended long-term effect will be sustained. Surely, it would require continued, consequent and persistent work. The foundations were laid. We would keep our fingers crossed.

Annexes

Below, you will find some samples of the materials used for the deepened needs analysis in Poland:

1. *The Key Stakeholders Questionnaire, applied by the Folkowisko Association,* Poland
2. *The Audiences Questionnaire, applied by the Folkowisko Association*, Poland
3. *The Questionnaire for the Members of the Spichlerz Association*, Poland
4. *The Questionnaire for the Key Stakeholders of the Spichlerz Association*, Poland
5. *The Questionnaire for the New Inhabitants of Czernica*, Poland

CHANGE CREATORS – The Key Stakeholders Questionnaire
(face-to-face/online interview)

Name and surname: ……
Job position: ……
Sector: ……

No.	Questions	Answers – to note down
1	Do you know the activities of the Folkowisko Association?	
2	Do you participate in any activities offered by the Folkowisko Association?	
3	Are there any specific social challenges, that particularly affect you, the Folkowisko Association could help to solve? If there are any – what are they?	
4	What benefits do you see in building a partnership with the Folkowisko Association?	
5	Do you have experience in cooperation with other NGOS?	
6	Do you prefer permanent collaborations, or do you prefer to cooperate within projects of a specific duration?	
7	Please indicate the values that are close to you and are reflected in the activities of the Folkowisko Association.	
8	Is the entity you represent interested in acting responsibly, i.e. in line with ecological values, in cooperation with local creators, activists?	
9	*[Biznes]* How do you perceive the Folkowisko Association's role in the economic nent of the region/the sector?	
	Do you see any business potential in ities) of the Folkowisko Association?	

	If your answer is yes – what potential do you recognise?	
11	*[Education]* How do you perceive the Folkowisko Association's role (and the role of its activities) in building the educational offer/lifelog learning offer?	
12	*[Local government]* How do you perceive the Folkowisko Association's role (and the role of its activities) in providing an offer to the local/regional community?	

Additional remarks, questions, etc:

Designed by: Iwona Pawelec-Burczaniuk,
the Director of the Folkowisko Borderland Culture Association

CHANGE CREATORS – The Audiences Questionnaire
(online)

Did you know that the Folkowisko Association is not just the Folkowisko Festival?

If you have ever heard of the Folkowisko Association, you probably associate this name with the Borderland Culture Festival, which is our flagship activity. But alongside it, the Association undertakes a whole range of other initiatives of knowledge of which we would like to ask you about.

We invite you to fill in this anonymous questionnaire, which will take you about 10 minutes.

The answers will be used to help us prepare even better proposal of events, and will also help us to inform about them more effectively.

If you have any insights or comments you would like to share with us personally, please write:
stowarzyszeniefolkowisko@gmail.com
or call us: 697 325 892

Want to keep up to date with what's happening with us?
Follow our profile ***Stowarzyszenie Folkowisko***

Questions

1. Are you familiar with the non-festival activities of the Folkowisko Association?
   [single choice]

   ☐ YES

   ☐ NO

2. Do you participate in the non-festival activities of the Folkowisko Association?
   [single choice]

   ☐ YES

   ☐ NO

ı-festival activities of the Association have you participated in?
choice]

easant Freedom Day

☐ The Belarusian Day
☐ Homecoming at the Chutor
☐ Workshops within the framework of the Gorajecki Folk University
☐ WOŚP Christmas Eve
☐ Mobile Literary Stage
☐ Folkowisko revival
☐ Treasures of Roztocze
☐ River and bicycle rallies
☐ Carol singing at the Chutor

4. What motivates you to participate in any of those events?
[multiple choice]

☐ Attractiveness of the event
☐ The venue, the surroundings
☐ Affordable price
☐ Free admission
☐ Location close to home
☐ Curiosity
☐ Willingness to spend time close to nature
☐ Meeting new people
☐ Learning more about something
☐ Getting to know the local area/the Roztocze region
☐ Learning new skills
☐ Learning about the local culture/history
☐ The values the event(s) represent(s) are consistent with my own

5. What discourages you from participating in the non-festival activities of the Folkowisko Association?
[multiple choice]

☐ Time
☐ Topics
☐ Price
☐ Lack of specific information about the event
☐ The values they represent are not consistent with my own

6. What are your needs and expectations regarding the Folkowisko Association's offer?
[open question]

/our relationship with the Folkowisko Association?
estion]

8. What do you expect from the Association – as the event organiser - as the audience/receiver/guest/customer?
[open question]

9. Would you like to be actively involved in co-creating events or do you prefer the role of just the audience?
[single choice]

☐ YES, I would be happy to join co-creation
☐ I would rather remain just an audience
☐ Other *[please clarify: ……]*

10. If you would like to be actively involved in our activities: In what way? What contribution would you like to make/ could you make?
[open question]

11. How do you perceive the role of the Folkowisko Association and its activities in the context of the local/regional development?
[open question]

12. Do you think the promotion of the Association's events is carried out adequately?
[single choice]

☐ Yes, I keep up to date with events
☐ Some information reaches me, but is insufficient
☐ No, I lack information about planned events

13. Do you support the Folkowisko Association's activities?
[single choice]

☐ YES

☐ NO

14 How do you support the activities of the Folkowisko Association?
choice]

cipate in events as an audience
cipate in events as a co-creator

☐ I participate as a volunteer
☐ I buy tickets for the events
☐ I support promotional activities by being active on social media (liking, commenting, sharing)
☐ I support the Association with advice, mentoring, etc
☐ I offer in-kind support for the Association
☐ I support the Association financially
☐ Other: *[please clarify: ……]*

15. The voivodeship you live in is:
[single choice]

☐ Dolnośląskie
☐ Kujawsko-Pomorskie
☐ Lubelskie
☐ Lubuskie
☐ Łódzkie
☐ Małopolskie
☐ Mazowieckie
☐ Opolskie
☐ Podkarpackie
☐ Podlaskie
☐ Pomorskie
☐ Śląskie
☐ Świętokrzyskie
☐ Warmińsko-Mazurskie
☐ Wielkopolskie
☐ Zachodniopomorskie

16. What age group do you represent?
[single choice]

☐ Poniżej 15 lat
☐ 15 - 25 lat
☐ 26 - 35 lat
☐ 36 - 45 lat
☐ 46 - 55 lat
☐ 56 - 65 lat
☐ powyżej 65 lat

Designed by: Iwona Pawelec-Burczaniuk,
the Director of the Folkowisko Borderland Culture Association

The Questionnaire for the Members of the Spichlerz Association
(online/ paper form to fill in)

The Spichlerz people! This is a survey asking what we're up to. When filling it out, think about the year 2023. Although assuming this is our first form of expression of this kind, if you have threads that have been going on a while longer, feel free to share them too. Let it be testing, honest, edifying ;)

1. What should we start doing? What are we not doing yet, that would be good to fit into the Spichlerz's annual activities?
……
……
……
……
……

2. What is worth continuing? What is working well? What is it, without which the Spichlerz would not be the Spichlerz?
……
……
……
……
……

3. What could we stop doing? Is there anything we should resign from, which brings us nothing, which is taking lots of energy, which is not in line with our statute and mission?
……
……
……
……
……

4. How do you see your role in the Spichlerz Association? What are you willing to bring/share? At this moment.
……
……
……
……
……

5. Own observations/ ideas for improvement:
……
……
……
……
……

……
……

6. Your ideas for publicity - where else should they hear about us?
……
……
……
……
……

7. In which events/activities have you participated in in 2023? (tick any way you like):
- The “Outdoor egg”
- The Museum Night
- The Historical Picnic
- The street run
- The bonfire after the picnic
- The August concert
- The Zameczek open day
- The national reading
- The European heritage days
- The granary birthday trip to Slavikov
- The Volunteer Day
- The “Szlachetna Paczka”
- The Christmas market
- I do shopping via fanimani.pl portal
- I was a custodian during volunteers’ trips

8. What do you hear „from the outside”? *(i.e. how are the Spichlerz’s activities perceived in the locality/region, etc.)*

a) Positive remarks:
……
……
……
……
……
……

b) Things to change/improve:
……
……
……
……
……
……

Thank you ☺

The Questionnaire for the Key Stakeholders of the Spichlerz Association
(online/ paper form to fill in)

Good morning,
sometimes there comes a time when we ask what's out there.
And since you have an important role in our Municipality, please answer some questions.
Your answers will allow us to create a good place together.

1. What is the Spichlerz Association/Zameczek to you? (please number from 1 to 9)

- Non-governmental organisation/association
- A Cultural institution
- A place to come to have a coffee
- A place where events open to the local community take place
- A place to organize activities for children
- A place for the local residents development
- A place of good atmosphere and climate
- A meeting place for the local residents
- A tourist attraction

2. Have you, because of your role/function, implemented or benefited from the Spichlerzs/the Zameczek projects and/or undertakings?

- If your answer is **yes**, what kind of project/undertakings?
  ……
  ……

- If your answer is **no**, why?
  ……
  ……

3. What is worth continuing? What is working well? What is it, without which the Spichlerz would not be the Spichlerz?
……
……
……
……
……

4. In which events/activities have you participated in? (tick any way you like):
- The “Outdoor egg”
- The Museum Night
- The Historical Picnic
- The street run
- The bonfire after the picnic
- The August concert
- The Zameczek open day
- The national reading
- The European heritage days
- The granary birthday trip to Slavikov
- The Volunteer Day
- The “Szlachetna Paczka”
- The Christmas market
- I do shopping via fanimani.pl portal

5. What do you hear „from the outside” about the Spichlerz/Zameczek? *(i.e. how are the Spichlerz’s/ Zameczek’s activities perceived in the locality/region, etc.)*

a) Positive remarks:
……
……
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……

b) Things to change/improve:
……
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……
……
……
……

Thank you the Spichlerz’s way – the Zameczek team ☺

Designed by: The team of the
Spichlerz Local Activity Association

The Questionnaire for the New Inhabitants of Czernica
(online/ paper form to fill in)

Good morning,
sometimes there comes a time when we ask what's out there.
If you've been sent this questionnaire, it means that you sometimes visit the Spichlerz Association and/or the Zameczek. We are doing our best to create this place making sure it is tailored to the very local needs. Please answer some questions to help us continue in this direction😊

1. Where do you live?
   - Czernica
   - Gaszowice, Szczerbice, Piece, Łuków Śląski
   - Village/town nearby (if you want – please name the place)
     ……..

2. In which age group are you?
   - Up till 30 years old
   - Up till 40 years old
   - Up till 50 years old
   - Over 50 years old

3. What is the Spichlerz Association/Zameczek to you? (please number from 1 to 9)

   - Non-governmental organisation/association
   - A Cultural institution
   - A place to come to have a coffee
   - A place where events open to the local community take place
   - A place to organize activities for children
   - A place for the local residents development
   - A place of good atmosphere and climate
   - A meeting place for the local residents
   - A tourist attraction

4. What is worth continuing? What is working well? What is it, without which the Spichlerz would not be the Spichlerz?
   ……
   ……
   ……

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……

4. In which events/activities have you participated in? (tick any way you like):
- The “Outdoor egg”
- The Museum Night
- The Historical Picnic
- The street run
- The bonfire after the picnic
- The August concert
- The Zameczek open day
- The national reading
- The European heritage days
- The granary birthday trip to Slavikov
- The Volunteer Day
- The “Szlachetna Paczka”
- The Christmas market
- I do shopping via fanimani.pl portal

5. What do you hear „from the outside” about the Spichlerz/Zameczek? *(i.e. how are the Spichlerz’s/Zameczek’s activities perceived in the locality/region, etc.)*

a) Positive remarks:
……
……
……
……
……
……

b) Things to change/improve:
……
……
……

……
……
……

6. One, the most important thing, you come to the Spichlerz Association/ the Zameczek for ☺

   ……
   ……

Thank you the Spichlerz's way – the Zameczek team ☺

Designed by: The team of the
Spichlerz Local Activity Association