



# D.T3.2.4. TRANSNATIONAL TOOLKIT

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## Abbreviations

CBO	Community-based organization
CE	Central Europe
CH	Cultural Heritage
CHCFE	Cultural Heritage Counts for Europe
EC	European Council
CoE	Council of Europe
EU	European Union
ICH	Intangible Cultural Heritage
ICCROM	International Centre for the Study of the Preservation and Restoration of the Cultural Property
ICOMOS	International Council of Monuments and Sites
ICT	Information and Communication Technology
LDP	Local Development Plan
NEET	Neither in Employment nor in Education or Training
NGO	Non-Governmental Organization
PPP	Public Private Partnership
RSQ	Regional Status-Quo
RSQA	Regional Status-Quo Analysis
SME	Small and Medium Enterprise
TVET	Technical and vocational Education and Training
UIS	UNESCO Institute for Statistics
UN	United Nations
UNESCO	United Nations Educational Scientific and Cultural Organization



## Introduction

European Cooperation projects have given EU Member States the opportunity to share experiences and solutions to common problems, previously only compared through research activities in the academia. Such opportunities allow public authorities, private parties, NGOs, educational organizations, and the civil society at large to know other European contexts and cultures and get direct experience thereof. Exchanging viewpoints and experiences on similar problems and sharing solutions through such projects is contributing to make Europe a more and more cohesive and inclusive area, a platform where cultural diversity becomes an opportunity for integration, in contrast with the former historic social and cultural divisions created by administrative national borders.

The YouInHerit Project (*Youth involvement in the innovative valorization and revival of traditional trades and crafts as cultural heritage to make urban regions more attractive and competitive in a dynamic age*) was part of these efforts. It was funded by the European Union through the Interreg Central Europe Programme under the EU Regional Development Fund. The project involved twelve partners from five Central European countries (Hungary, Italy, Slovenia, Croatia and Poland), among local and regional authorities, educational institutions, and NGOs, to work together on the common problem of engaging youth in the safeguarding and valorisation of the traditional crafts and trades as an employment and income-generating opportunity.

This document is an example of how joint planning and implementation among different European countries with a common objective can produce something useful for the society and the future generations. Beyond its contents, which may be argued by specialists in cultural heritage, this document is an example of a constructive process that involved different levels of stakeholders and different fields of expertise to develop and implement labour market and business management opportunities. All Project Partners worked together to make this document simple, clear and effective, in view of providing other European local and regional authorities with a practical tool to engage young people in the traditional craft sectors, addressing societal problems and fostering cultural diversity and integration.



## CHAPTER 1: The YouInHerit project and the transnational toolkit

### 1.1 Context

#### 1.1.1 Problems to be tackled

During the last decades, traditional craft sectors lost economic and social importance at the global and European level. In particular, the number of people employed in these sectors dropped dramatically, in some cases bringing to the irreversible loss of traditional practices and know-hows. At the root of this phenomenon was a change in the market demand, which was due to an evolution of people's behaviours and habits, as well as to the spread of new and cheaper globalized products. Such contingency, already started with the industrial revolution and worsened after the end of the Second World War, brought to levelled life standards and a loss of cultural diversity, both tangible (as architecture, crafts, arts, etc.) and intangible (as know-hows, folklore, festivals, music, etc.). Many traditional products and tools that used to be part of the daily life of communities and that were a representation of their way of life and identity, different from region to region, have been slowly (although the effect was rapid considering the time-lapse in the context of the European historic development) replaced by new global and standardized products. This process, which has had stronger effects in urbanized areas, has led to a general impoverishment of the European cultural richness and diversity made by centuries and layers of traditional knowledge and skills.

Starting from the 1970s, traditional crafts and know-hows started to be considered by scholars and institutional bodies an important part of the cultural heritage and identity of civilizations. So, interest in the safeguarding and transmission of such heritage started to raise, a process that culminated with the 2003 and 2005 UNESCO Conventions *for the Safeguarding of the Intangible Cultural Heritage*, and *on the Protection and Promotion of the Diversity of Cultural Expressions*. They are two internationally binding instruments aimed at the safeguarding of traditional crafts and their valorization as key assets for a sustainable development. In 2005, the Council of Europe issued the *Convention on the Value of Cultural Heritage for Society* (the so-called 'Faro Convention'), which stressed the fundamental role of communities for the safeguarding and valorization of the cultural heritage, in line with the two UNESCO conventions. Despite an increased awareness on the importance of the intangible heritage and traditional crafts and an increased commitment of European Countries and Regions to safeguard such heritage and transmit it to future generations, the involvement and engagement of young people to guarantee this transition remains a challenge.



### *Young people and unemployment*

During the past years, and especially following the global economic crisis that hit Europe in 2009, Europe has been confronting with an increasing rate of unemployment, which interested especially young people. According to the 2015 EU Youth Report, in 2013, 8.7 million young Europeans could not find work and 13.7 million were neither in employment nor education or training (NEETs). In parallel, higher-education attainment rates improved, raising young people expectations and pushing them to look for higher positions in the labour market. Although the traditional craft sectors could provide jobs for young people, and especially the NEETs, establishing this link remains a challenge and the traditional craft sectors are at risk of disappearing. The problem is further worsened by the increasing migration rates of youth and the improved low-cost mobility, which make contacts and communication between young people and the older generations (those who bear the traditional knowledge and know-hows) even more difficult. Such challenges were investigated through a comprehensive study carried out by the YouInHerit project in the six participating regions. The analysis focused on the gaps between the current situation in the field of safeguarding and valorization of cultural heritage and the situation desired by the youth and entrepreneurs in the craft sector. The analysis defined five different types of gaps, namely:

- **Social.** Europe is changing and the ageing of the population is part of this change. Youngsters show a moderate interest in the traditional crafts and do not see immediate employment opportunities for them in this sector. What is missing is awareness, given by direct transmission by previous generations and scarce educational means.
- **Institutional.** There is still an important work to be done in the governance of institutions dealing with culture, cultural heritage and traditional crafts, as well as in improving the education in these fields.
- **Legal.** The theory and practice of legal requirements about cultural heritage preservation are not much connected, meaning that what is stated in the rules is not implemented or does not result in desired outcomes.
- **Financial.** Investments in cultural heritage and traditional crafts are always difficult due to the lack of finances. The field of culture needs to find alternative ways to develop preservation and valorization projects, matching with other significant sectors of the local and national policies.
- **Identity related.** Youth does not refer to the territorial identity and how it developed, finding difficulties in shaping their future on the specificities and qualities of the place they were born in.

Significant inputs for the identification of the YouInHerit project activities were identified according to this analysis (see section 1.1.3).



### 1.1.2 Culture and Sustainable Development

Sustainable development entered the debate on growth in the early 1970s. Although this definition was not used at the time, the Reports of the Club of Rome on *The Limits to Growth* and the ‘Zero Growth’ formula can be considered as a starting point. Even then, the tussle between needs and resources was believed to be a source of disequilibrium and the famous zero growth formula was proposed as a remedy. The approach was essentially economic and growth-related, and risks were attributed to the depletion of resources [Grefe & Maurel, 2010]. The discussions further developed through important international debates coming to the following main achievements:

- **Economic sustainability** reflects the need to strike a balance between the costs and benefits of economic activity within the confines of the environment’s carrying capacity. Hence, resources should not be exploited to the extent of compromising their re-generative ability.
- **Social sustainability** is about satisfying society’s basic human needs. Equity in the distribution of resources is integral to social sustainability.
- **Environmental sustainability** on the need to maintain the physical potential of the environment, both in terms of quantity and quality of its resources.
- **Cultural sustainability**, to enrich the qualitative dimension of development. It refers to the enforcement of a variety of human rights, mainly the right to cultural diversity.

So, the most recent achievements have highlighted that culture is integral part of sustainable development, and it is sustainable by its own nature. Culture contributes to sustainable development in three main ways:

- Through the conservation and restoration approach (no waste of new materials);
- Through the cultural tourism (including local visitors) for their respectful attitude;
- Through the cultural and traditional products and the cultural industries and services that are becoming drivers of employment and economic progress.

In addition, culture and cultural heritage are socially creative and this is reflected in the new concepts of aesthetic community, true secret of landscape preservation and historic urban landscape.

The role of culture for development is reflected by international and European conventions on cultural heritage and is increasingly acknowledged and fostered at the European level through the implementation of programmes and strategies.

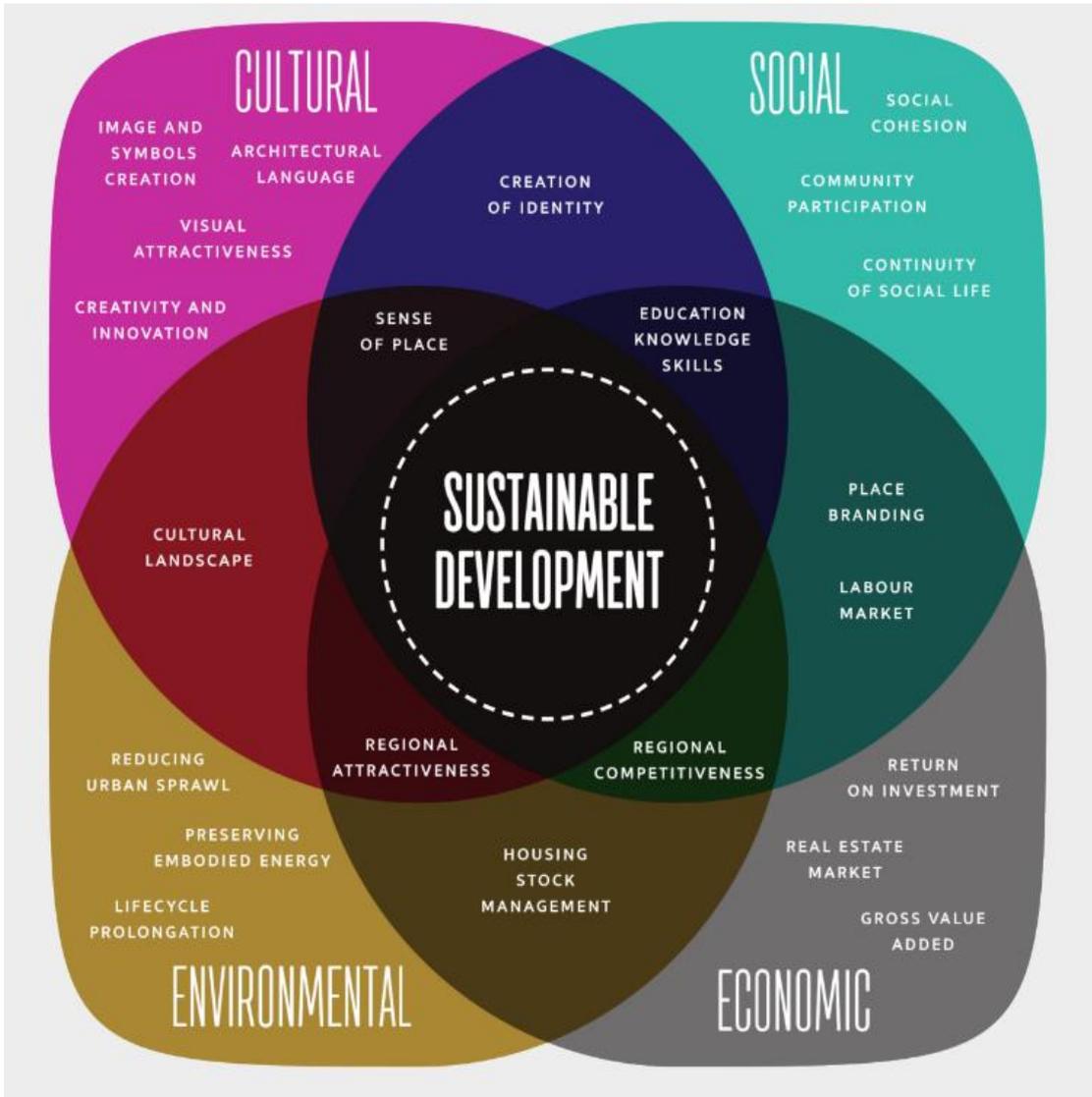


Figure 1 Culture, the fourth pillar of sustainable development [CHCfE Consortium, 2015]

According to the *Council Conclusions of 10 May 2010 on the Contribution of Culture to Local and Regional Development* [EC, 2010], culture is increasingly valued in the EU as a driver of local and regional economic growth, innovation and social cohesion. In 2010, the EC adopted priorities for actions such as ‘fostering the contribution of culture to sustainable tourism’, and ‘raising awareness among decision-makers on local and regional policies that develop new competences through culture and creativity adapted to the current fast-changing environment, with a view to developing new skills, improving human capital and fostering social cohesion’. Recently, in the EU and in the UN literature, Culture has been recognized the fourth pillar to development (for somebody this is a glue), as shown in Figure 1, which displays the connections between culture and cultural heritage with the sense of a place, the education and knowledge skills, and the regional attractiveness.



## 1.2 The YouInHerit project

### 1.2.1 Aim of the project

Having recognized these phenomena as problems but also as opportunities, in 2015 the partners of the YouInHerit project proposed to link cultural heritage and traditional craft revitalization to the capacity development of youngsters and the creation of new employment and business scenarios for them as a possible solution.

Traditional crafts and trades in their traditional form have either completely disappeared or, when still existing, are promoted and displayed in a conservative and static way, usually in local festivals or ethnographic museums and exhibitions, and thus are not appealing for the young dynamic generations who are used to interactive and participatory learning and modern technologies. The visitors of related attractions and events are mostly families, and it is never easy to keep up the interest of children and teenagers as passive observers.

At the same time, traditional crafts and trades represent valuable but fragile components of the rich cultural living heritage and multicultural identity of Europe and need to be properly safeguarded as a combination of skills and related infrastructure (tangible and intangible heritage).

The challenge tackled by the project was to revive these old trades to contribute to their proper safeguarding, while also reintegrating them into the local (but also national and international) economy as a living and viable business activity and profession for the youth, thus contributing to local sustainable development. It is in fact believed that cultural heritage and traditional crafts can be sustained, safeguarded and transmitted to future generations only if kept in the interest of young people. By involving the youth and developing new skills, YouInHerit aimed to adapt traditional crafts to the quickly changing context and to increase youth employment within the wider EU target of 75% for the working age population.

The cultural heritage of old crafts and trades is mostly treated in the local development plans (LDPs) as an economic resource. Old crafts are often productive economic activities themselves having clear potentials in the tourism sector. The outputs of this project find the way to the relevant development strategies (as feedbacks) in the form of sectoral (tourism, relevant trades) and horizontal (youth employment, social issues) proposals. Cultural heritage valorization also contributes to community cohesion on the local level, currently disturbed by youth migration and ageing populations.

### 1.2.2 Methodology

YouInHerit was designed to investigate the potential strategies to link the youth to the traditional craft sectors, understanding the need to update and upscale such crafts to make them modern and appealing for new sustainable businesses, without losing their authenticity and *genius loci*.



The project developed through the following steps:

- Assessment of the regional status-quo (RSQ), describing the partners' regional conditions for culture and crafts (re)development;
- Analysis of the RSQs and Comparison among them to define a representation of a possible European Scenario;
- Collection of local tools, successful stories of partners' local experiences in cultural heritage development with reference to local traditions and crafts;
- Shared assessment of the tools to generate a potential 'categorization' to simplify the set of instruments to be proposed in a Central-European Toolkit;
- Training and Workshop to jointly discuss the preliminary categorization and collection of tools and elaborate an action plan enabling the tools application in a regional vision;
- Revision of the local set of tools to be included in the final Toolkit.

The project tested tools to motivate young people to learn and get engaged with traditional know-hows and trades and join the cultural heritage utilization processes within the communities. The objective was also to use their creative inputs to make traditional crafts relevant for new demand trends and marketable in the long run, while keeping their values protected.

The adoption of local tools, as well as the results of common workshops and training activities, was the basis to develop the present Toolkit, intended as an instrument for partners to share the most contemporary approaches in cultural and craft project development in Europe, linking SME objectives to National, Regional and Local Authorities perspectives.

#### *Approach to strategic development*

One of the key achievements of the project was the understanding of the possible approaches to implement strategic effective policies and projects at local level. In general, when dealing with local actions, there are two perspectives that can be taken into consideration: the top-down and the bottom-up implementation approach. However, the most recent practices have investigated ways to combine the two approaches successfully. During implementation, the following sectors were mainly involved to dialogue in both directions:

- The Public sector
- The private sector
- The 3rd Sphere, the one 'in between', where NGOs, associations, citizens, universities, etc. are working.



### 1.3 What is a transnational toolkit

The purpose of the Toolkit is to improve planning and implementation of crafts valorization experiences with the involvement of young generations. The approach and the tools presented are developed to assist practitioners, including staff and managers in public organizations, private and educational sector, who are tasked with developing a youngster's inclusive society. The project aim was to offer an experience-based methodology to support planning of cultural heritage and traditional craft (re)development at strategic level, responding to some relevant questions, such as:

- Reviving traditional crafts by involving the youth is considered as a common challenge for Central European regions. What are the key strategies and solutions to tackle the existing deficiencies in this sector, and what are the opportunities/possibilities to really engage and involve the youth?
- What is the effective demand for a change, and is it bigger than the resistance to and cost of change?
- Why to implement the tool? What are the success factors and advantages?
- What local capacity is needed to manage this process?
- What is the necessary time and budgetary frames of the tool implementation?

The document has been called Transnational Toolkit as it is the result of cooperation of different European Partners in the YouInHerit Project and it collects and explains 'tools', namely methodologies for good project implementation taken from successful stories in partners' experiences.

The Toolkit synthesizes good practices on efficient CH valorization with youth involvement responding to gaps revealed in the analysis phase, gained from the pilots and from other project experiences made by partners. It has been prepared through different sequent steps meant to assess the European and local frameworks, the successful stories in Europe and at partners' sites, the different thematic meetings held by partners along the project implementation. It is a joint product contributed to by all partners.

The tools described can be defined as follows:

- **Transferable:** easily adaptable by other organizations, regions, countries facing the same gap with no (or small) modifications/adjustments;
- **Replicable:** not depending on time and/or location. The tool is not craft specific and is not impacted by other circumstances (e.g. political, social, legal, environment etc.);
- **Successful:** with the tested tool, main goals were achieved and responded to gaps revealed in the RSQA.



### 1.3.1 Tool categories

Based on the YouInHerit types of pilot, the tools were organized under the following categories:

- **Capacity building for local authorities and stakeholders:** the tools aim to prepare stakeholders and local authorities to integrate the knowledge and competences of the young generations into their cultural heritage related activities. Activities under this category include workshops, exchange visits, participative planning processes, using a bottom-up approach.
- **Cultural heritage valorization via the involvement of young people:** the tools include investment activities and aim to involve young people as designers of built heritage reconstruction, innovators in interpreting exhibition content, developers of IT applications, or as creative organizers of events on cultural heritage of crafts.
- **Skill development of young people:** the tools aim to motivate young people learn traditional knowledge. The tools tested new approaches in both formal and non-formal education to provide a new training offer and to innovate the traditional craft sectors to integrate them with new market demands and managerial thinking.
- **Others:** these tools are not linked to any of the above categories.

The tools described under each category in Chapter 2 are a synthesis of YouInHerit project partners' experiences on testing innovative solutions to involve youth in cultural heritage valorization. For a detailed description of each partner's pilot activities, readers should refer to the Annexes, where they are listed and organized by Region.



## CHAPTER 2: Transnational tools

### 2.1 Capacity building

#### 2.1.1 Learn the craft to promote it

<b>Target groups:</b>
<ul style="list-style-type: none"> <li>• High school students (16-19-years-old)</li> <li>• College/university students (18-30-years-old)</li> <li>• College/university students (30-35-years-old)</li> <li>• Young entrepreneurs (18-35-years-old)</li> <li>• Unemployed youth (18-35-years-old)</li> </ul>
<b>Other actors to be involved:</b>
<ul style="list-style-type: none"> <li>• Civil society, especially elders or retired people</li> <li>• Local NGOs</li> <li>• Local public authorities</li> <li>• Teachers in vocational schools</li> </ul>
<b>Implementation timeframe:</b>
From 1 to 2 months

#### General description of the tool

One of the problems in disseminating the importance, value and consistence of traditional crafts is related to the scarce knowledge and awareness of leading institutions, which are not able to properly convey the meaning and need to keep traditions alive. Often institutions are promoting cultural heritage and traditions without the enthusiasm that would be fundamental to attract new generations.

This tool is imagined and tested for local institutions, especially staff of local authorities and NGOs, to give them a direct experience of traditional crafts through both traditional and innovative techniques, so to learn about the crafting processes. The overall aim is to give them a specific knowledge of the sector that would then help them in generating ad-hoc (re)development policies, projects or activities.

Local institutions' representatives are asked to register for some brief workshops on traditional crafts. Their participation includes learning through theoretical courses and practical work with traditional and innovative tools, guided by enthusiasts and specialists in the craft sectors. Once acknowledged the craft, they have a much deeper understanding of its real use, context relationship and potential for local employment and economy.

#### *Step 1 - Find the teacher*

The initial stage of the tool is to find an enthusiast and expert to communicate the traditional craft in all its aspects. In this regard, it is important also to prepare the story to be told, from the historic context to the craft development in history. The teacher should be able to convey the value of the craft as well as its importance



for local development, economy and youth employment. The expert should have deep knowledge and experience of the craft, as well as good communication skills.

### *Step 2 - Organize the workshop*

The second stage of the tool is made by the joint organization of the workshop together with the expert/enthusiast. The workshop is composed of theoretical moments on the crafts in history, the raw materials, the final product, its market and marketing, as well as practical activities in which participants experience the production process, both with traditional instruments and with innovative, contemporary tools or devices. This stage of the tool includes also the setting of the scene, that is finding the appropriate location for the workshop, which should be in a real atelier, possibly in a heritage place, thus matching the craft with the traditional building valorization.

### *Step 3 - Implementing the workshop*

The workshop is organized in at least two sessions, potentially two half days, to have theoretical presentations and debate and practical exercises. The objective is not to train new artisans, but to transmit the values of the craft and to generate a potential spill-over effect through the involvement of policy makers. The objective of the sessions is to communicate the importance of traditional crafts as means for creating new employment opportunities for the youth.

### Highlights of the tool:

- Valorization of local traditional crafts through learning by doing
- Enhancement of the potential for employment in the traditional local crafts and CH valorization
- Dissemination of the values of traditional crafts and promotion of future valorization policies
- Creation of an umbrella of interest on the craft among the decision makers
- Display of territorial identity and its contemporary potentials

### Useful tips:

- Find a good teacher with good communication skills
- Involve the elders, retired craftsmen
- Use a heritage place as location, potentially connected to the craft
- Pay attention to safety, as insurances, medical support, etc.
- Invite the media
- Record the workshops and the theoretical lectures

### Partners that implemented the tool

- Pomurje Region, Slovenia, *Make it on your own*
- Self-Government of Mazowieckie Voivodeship, *Practice Makes Perfect*



## 2.1.2 Involve Influencing Actors

<b>Target groups:</b>
<ul style="list-style-type: none"> <li>• High school students (16-19 years-old)</li> <li>• Young entrepreneurs (18-35-years-old)</li> <li>• Unemployed youth (18-35-years-old)</li> </ul>
<b>Other actors to be involved:</b>
<ul style="list-style-type: none"> <li>• Local public authorities - as many representatives as possible/needed</li> <li>• Other influential people in the society with a proactive positive attitude</li> <li>• Other Local NGOs</li> </ul>
<b>Implementation timeframe:</b>
From 4 to 10 months

### General description of the tool

Often local development projects in all fields, both through top-down and bottom-up approaches, are designed, planned and implemented in the absence of relevant local characters or decision makers. Whenever a project for local development, even of utmost importance, is made, this is rarely including the active participation of relevant people that have the capacity and charm to influence the discussion and attract the interest of participants to contribute fully to the success of the activities. The participation of important, influencing characters, as the mayor, other political exponents, famous artists or actors, well-considered elders, sportsmen, etc. has the potential to attract people, to make them fully contribute to the discussion, paying attention the quality of their contribution and proposals.

The evidence of partners' pilot activities and statistics in getting the commitment of relevant actors in the process tells about higher awareness of planners and beneficiaries at local level, as well as more accurate project design and implementation, accompanied by full participation of stakeholders.

#### *Step 1 - Addressing the proper actors to be involved*

The initial stage of the project is to define the appropriate relevant characters/actors to be involved in the process and share with them the main content of the project. In this stage, it is important to be able to present the project in such a way to make it attractive and worthy to be participated by the supporting persons. It is important to be persuasive on the importance to have such actors on board to make the right change. Selected actors should have a meaning for the final beneficiaries, who should trust the words of the persons involved.

#### *Step 2 - Joint planning and designing*

Once the appropriate actors have given their support, it is essential to make them participate in the planning and design phase, so that their commitment and contribution can be fully guaranteed. The shared design will also allow the relevant person to create the suitable environment for his/her contribution in public meetings.



### Step 3 - Planning and sharing with citizens and stakeholders

The real efficacy of the tool depends on the final planning and design (at least final sharing) of the project with other stakeholders and citizens. This is the crucial moment when other actors are in close collaboration with the promoter and the relevant person(s) and can contribute directly, benefitting of the presence of the relevant person/persons.

The project design and planning with citizens may come in different workshops or events, organized according to the main topics and proposed goals. Should the relevant person be a decision maker, i.e. mayor, regional/provincial president, etc. it is important to manage the participants to make them positively oriented and not fully polemic.

#### Highlights of the tool:

- Valorization of local traditional crafts through the set-up of top-down and bottom-up design activities
- Enhancement of the potential for employment in the traditional local crafts and CH valorization
- Possibility to share public decision making by matching top and bottom exigencies
- Improved local awareness on CH, traditional crafts and public policies
- Contribution to a major trust between citizens and decision makers

#### Useful tips:

- The involvement of local mayors in planning with citizens is important
- Involve decision makers/ relevant actors or local characters since the beginning
- Try to create a mutual trust situation to guarantee the positive attitude of citizens and decision makers
- Try to match existing policies with local needs, involving simultaneously youngsters and elders
- Avoid political discussions
- Media could be important in the process, also to involve relevant decision makers and characters

#### Partners that implemented the tool

- Pomurje Region, Slovenia, *Involve important decision makers*



## 2.2 Cultural Heritage Valorization

### 2.2.1 Cultural Heritage Exhibition involving youth

<b>Target groups:</b>
<ul style="list-style-type: none"> <li>• High school students (16-19-years-old)</li> <li>• College/university students (18-30-years-old)</li> <li>• College/university students (30-35-years-old)</li> <li>• Young entrepreneurs (18-35-years-old)</li> <li>• Unemployed youth (18-35-years-old)</li> </ul>
<b>Other actors to be involved:</b>
<ul style="list-style-type: none"> <li>• Educational institutes</li> <li>• Local public authorities</li> </ul>
<b>Implementation timeframe:</b>
Min. 6 months

#### General description of the tool

Organising a permanent exhibition or a museum section about an old craft sector and its heritage is a way to safeguard, raise awareness on and promote such activity, its history and future transmission to the young generations.

In order to tailor results to the interests of young people (between 16 and 35 years old) and to actively engage them in the safeguarding and transmission of the craft sector, this tool involves youngsters to co-design and co-create an exhibition working hand in hand with professional experts.

#### *Step 1 - Setting up a coordination team*

The role of the coordination team is to guide and coordinate the implementation of the tool. It is advised to involve two figures:

- A Project Coordinator: who will plan, monitor and coordinate the overall implementation of the tool, will liaise with key actors and will manage administrative and procurement tasks;
- A Mentor: who will closely work together with the group of young people and guide them in the co-design and co-creation process.

#### *Step 2 - Involving and selecting the youth*

A group of young people is selected according to the needs and goals of the exhibition and based on the nature of the concerned traditional craft sector. The Project Coordinator and the Mentor will decide on the number of young people to be involved, their age group and profile. The composition of the team should be multidisciplinary, based on needs and including different thematic and technical skills.

In order to reach a wide number of interested and motivated young people, the Coordination team should involve local schools and educational institutes and make



use of social media and other platforms that are popular among youth at the local level. An open presentation of the project could be envisaged, also in cooperation with local public authorities.

### *Step 3 - Co-design and co-creation of the exhibition*

The exhibition is planned, designed and realized by the team of young people, under the guidance of the Coordination team, in close cooperation with the Mentor.

As a first step, the Mentor gives the group a thorough presentation of the craft sector concerned, using different means upon his/her choice. Thereafter, the Mentor introduces the concepts of ICH Safeguarding, some basics of exhibition planning and museology/museography, and some basics of project planning.

After the learning part, the group discusses and drafts an Action Plan, where roles and responsibilities are assigned to each member of the team. The team is then guided through the co-design and co-creation process by the Mentor, who ensures quality and timely delivery. The process goes from research, to collection of materials, to design, production and installation, to end with the promotion and presentation of the exhibition.

Based on the age group, each member of the team is formally engaged through an agreement, which, in the case of students, can be set in the framework of official learning and traineeship programmes.

### Highlights of the tool:

- Valorization of local CH and crafts through the set-up of an interactive and innovative exhibition/museum dedicated section
- Impact at the local and regional level
- Safeguarding of a traditional craft sector heritage
- Awareness of young people on a traditional craft sector and on the importance of safeguarding and transmitting this heritage
- Skill development of young people through a co-design and co-creation process, learning by doing with experienced professionals and working in a team
- Development of more focused messages, targeted to the interests of the youth
- Valorization and implementation of youth innovative ideas and voices bringing benefit to the user

### Useful tips:

- Involve schools and educational institutes
- Youth of more than 18 years old proved to be more interested in the activity
- Carefully plan the activity to match young students' programmes

### Partners that implemented the tool

- Maritime Museum Sergej Mašera Piran, *Let's make an exhibition!*



## 2.2.2 Traditional Crafts Centre

<b>Target groups:</b>
<ul style="list-style-type: none"> <li>• High school students (16-19-years-old)</li> <li>• College/university students (18-30-years-old)</li> <li>• College/university students (30-35-years-old)</li> <li>• Young entrepreneurs (18-35-years-old)</li> <li>• Unemployed youth (18-35-years-old)</li> <li>• Other: farmers, local producers, gastronomy and food services, tourists</li> </ul>
<b>Other actors to be involved:</b>
<ul style="list-style-type: none"> <li>• Civil society</li> <li>• Private sector, entrepreneurs</li> <li>• Qualified conservation specialist</li> </ul>
<b>Implementation timeframe:</b>
Min. 6 months

### General description of the tool

Renovating an old traditional building to showcase traditional crafts and local products and promote the cultural heritage of a community is a way of branding a territory and safeguarding its traditional know-hows. The centre is an attraction for tourists who are looking for authentic and high-quality local crafts, products and experiences, and is a point of aggregation for the community. The centre can be used for training and for educational and awareness activities about local cultural heritage and traditional crafts. In order to be effective, the planning process should involve the local community and relevant stakeholders from the private sector.

### *First step - Setting up a coordination team*

A coordination team is formed by staff members of the local public authority leading the project and by an experienced conservation specialist, possibly hired locally and being part of the local community. The team involves also other specialists, based on the concerned kind of building and traditional craft sector.

### *Second step - Setting up a stakeholder group*

The group involves representatives of the local public authorities and at least one decision maker, main stakeholders (including the tourism sector) and community members, youth and young entrepreneurs. Its goal is to ensure a participatory approach throughout the planning phase and implementation of the tool. The group is involved through meetings to discuss the main steps and take decisions.

### *Third step - Planning*

The crafts centre is located in a traditional/historic building, possibly in a strategic position. It has a strong meaning for the local community and is ideally linked to the selected craft/products. The selection of the site is discussed and approved by the coordination team and the stakeholder group. A project is co-created by the two groups. The project includes the display of products and the brand identity of



the centre. Educational activities and services are also discussed and planned, and inputs from young community members and young entrepreneurs for the involvement of youth are considered. A business plan for the use of the centre, its governance and future sustainability is discussed, drafted and approved.

#### *Fourth step - Renovation*

The selected site is renovated according to the project and monitoring is ensured by the coordination team. Local craftsmanship is involved in the execution of the works. Communication with decision makers and the stakeholder group is ensured.

#### *Fifth step - Opening*

A launching event is organized involving the project team, the stakeholder group and the local community. Local and regional authorities take part to the event. Media are invited to ensure high coverage and a good promotion of the centre.

#### Highlights of the tool:

- Valorization of local CH and crafts through the set-up of a crafts centre in an old/traditional building with impact on the local economy, also through tourism
- Conservation of an old/traditional building and safeguarding of local CH
- Use of an old/ traditional building for training and community aggregation, with impact also at the level of skills development
- Awareness of the community and young people on the importance of local CH and traditions
- Participatory bottom-up approach involving the community and main stakeholders in a co-creation process

#### Useful tips:

- Involve local representatives and decision makers throughout the process
- Involve the local community and local craftsmanship in the project
- Involve stakeholders, including young entrepreneurs and the tourism sector
- Involve relevant experts in different disciplines
- Consider innovative inputs by young people during the planning process
- Consider the context and the landscape where the building is located
- Take time to plan the project activities and get all authorisations in due time
- Discuss and prepare a business plan to ensure project sustainability
- The renovation process can be filmed and presented to the launching event
- Invite schools and educational institutes to the launching event and seek synergies with such institutions to involve students in the activities of the centre

#### Partners that implemented the tool

- City of Vodnjan - Dignano, *Sustainable drops: a spot to feel and taste the local knowledge!*



## 2.3 Skill Development

### 2.3.1 Development of a Vocational Craft Education and Training Course

<b>Target groups:</b>
<ul style="list-style-type: none"> <li>• High school students (16-19-years-old)</li> <li>• College/university students (18-30-years-old)</li> <li>• College/university students (30-35-years-old)</li> <li>• Young entrepreneurs (18-35-years-old)</li> <li>• Unemployed youth (18-35-years-old)</li> </ul>
<b>Other actors to be involved:</b>
<ul style="list-style-type: none"> <li>• Relevant decision makers</li> <li>• Higher Education Institutes</li> <li>• Technical and vocational training institutes</li> <li>• Private sector, entrepreneurs, practicing professionals</li> <li>• Public institutions and consortia</li> <li>• Relevant stakeholders from different sectors</li> <li>• Media</li> </ul>
<b>Implementation timeframe:</b>
From 4 to 12 months

#### General description of the tool

Young people are often not interested in traditional craft sectors because they do not see or do not recognize their potential for employment. The tool is meant provide young people with technical and vocational education and training (TVET) opportunities that are tailored to the job market and that aim to train new professionals in the concerned sector. Thanks to the development of new certified TVET curricula, young people develop marketable skills and are ready to enter the job market as employees or entrepreneurs. In this way, the traditional craft sector is safeguarded, and traditional knowledge is transmitted to future generations; at the same time, young people are offered new training and employment opportunities.

#### *Step 1 - Preliminary market study*

A thorough assessment and study of the craft sector is undertaken, including interviews and meetings with stakeholders, practicing professionals and entrepreneurs, to understand what kind of skills are needed and which should be developed to match the market demand. The assessment shall also consider relevant development strategies and investigate how the involvement of young people could boost innovation. Entrepreneurs and stakeholders are involved to provide knowledge and training, and to offer traineeship opportunities for students under the training course.



### *Step 2 - Technical board*

The coordination team is supported by a technical board overseeing implementation and giving technical and thematic guidance. The board is formed by key professionals, craftsmen, teachers and stakeholders. Decision makers shall also be involved as advisors to make sure that the training is formally recognized.

### *Step 3 - Development of the curriculum*

A detailed curriculum is developed by the technical board based on the preliminary market study and knowledge on the traditional sector. The training course includes frontal learning activities and practical workshops in the field. The training is based on a holistic approach, integrating different disciplines, from history, to processing and production, to management, communication, marketing and business planning, and giving a wide perspective on the different job opportunities that are linked to the sector. Based on the needs and context, the tourism sector can also be included as focus or as part of the training. The curriculum shall involve well-known practicing professionals in the field as trainers. It can be addressed to young people from 16 to 35 years old or can be focused on a selected youth range (for example, young unemployed with a certain educational background) based on the goals of the training. The duration of the training, as well as the number of students enrolled, may vary and include a practical traineeship/internship period (the curricula tested during YouInHerit ranged from 200 to 282 hours, plus practical traineeship/internship; the number of students ranged from 15 to 35).

### *Step 4 - Youth involvement*

In view of enrolling students, a call for expression of interest is launched and is advertised through traditional media, such as radios, TV, and newspapers, and social media in order to reach the highest number of young people. The training course is also advertised through schools and universities. The selection of students is undertaken by the coordination team. During implementation of the training, students' mentoring and individual job orienteering proved to be successful.

### *Step 5 - Official recognition of the course*

In order to be more effective in creating a link to the job market and in view of ensuring future sustainability, the curriculum shall be officially recognized as a vocational education and training programme at the regional or national level and become part of the educational offer of a higher education or technical vocational training institute. By the end of the training, students should be given a certificate attesting their participation, and possibly be given an official recognition as professionals (the YouInHerit project successfully tested the certification of a new professional career in a specific craft field, thus ensuring a new job market niche).

### **Highlights of the tool:**

- Increased interest in the craft sector by young people and other groups



- Development of skills of young people matching the job market
- Holistic approach ensuring a thorough preparation in the professional field
- Fostered relations between educational institutes and the private sector through the involvement of potential employers and stakeholders
- Practical hands-on training and traineeship/internship period
- Official recognition and certification to enter the job market
- Fostered promotion of local CH, also through tourism

**Useful tips:**

- Involve practicing professionals, craftsmen and entrepreneurs in the field
- Include relevant stakeholders and decision makers since the beginning
- Establish a link between the training and the job market for participating students
- Include many practical workshops rather than solely theoretical lectures (learning by doing)
- Monitor the implementation of the training and offer individual mentorship
- Undertake a final evaluation of the training and get feedback from students

**Partners that implemented the tool**

- Budafok-Tétény Municipality, *Motivate the youth to choose a traditional craft for making their living - Organize the training in an integrated practice-oriented way*
- Veneto Region - Tourism Department, *Get more skills in craft tourism design*
- City of Vodnjan - Dignano, *Sommelier Academy*

**2.3.2 Cultural Heritage Education through workshops**

<b>Target groups:</b>
<ul style="list-style-type: none"> <li>• High school students (16-19-years-old)</li> <li>• College/university students (18-30-years-old)</li> <li>• College/university students (30-35-years-old)</li> <li>• Young entrepreneurs (18-35-years-old)</li> <li>• Unemployed youth (18-35-years-old)</li> <li>• Other: interested public/other unemployed people</li> </ul>
<b>Other actors to be involved:</b>
<ul style="list-style-type: none"> <li>• Educational institutes</li> <li>• Institutions working in the field of cultural heritage conservation</li> <li>• Practicing professionals in the traditional craft sector</li> <li>• Other relevant stakeholders</li> <li>• Local and regional public authorities and decision makers</li> </ul>
<b>Implementation timeframe:</b>
Min. 2 months



## General description of the tool

Organising a thematic interactive workshop for young people on a traditional craft, its history and heritage is a way to educate them, increase their interest and raise their awareness on the importance and potential of such heritage. Museums and cultural institutions have the potential of organising this kind of activities as part of their educational programmes in cooperation with local schools and other educational institutes.

### *Step 1 - Planning*

The activity is supported by a group of experts, which involves craftsmen in the concerned traditional sector, school teachers and heritage experts. During the planning phase, other stakeholders are consulted, and young people are involved to give their input on the involvement of youth during the workshop.

During the YouInHerit project, different approaches were tested, with different level of involvement of young people: classic workshops held by an experienced artisan; workshops organized with an active role of youth in the preparation and presentation activities; a combination of the two. All modalities proved to be successful, but the ones involving youth in the preparation phase had a higher impact on youth engagement, as young people were involved through interactive learning activities.

### *Step 2 - Implementation*

The workshop is advertised making use of social media and is presented to local schools and educational institutes. The modality of the workshop is selected based on needs, as discussed with the schools. The workshop should include hands-on activities, where young people can learn by doing. During the workshop, there is an interaction between craftsmen and young people.

## Highlights of the tool:

- Active involvement of youth
- Introduction of new ideas and creative solutions by the youth
- Involvement of craftsmen and heritage professionals
- Development of young people's knowledge and skills about the traditional craft sector
- Safeguarding of traditional knowledge and know-hows
- Increased interest of youth in the traditional craft sector
- Creating possible synergies with schools and public educational institutes for the establishment of educational programmes

## Useful tips:

- Involve young people in the planning and implementation phase to increase the impact of the activity



- Involve schools and educational institutes in the planning phase to foster synergies and ensure alignment to school programmes and their timing
- When possible, plan the workshop during festivals and public events to reach a higher number of young people and the wide public
- Use social media to present and promote the workshop among the youth
- Involve young people to promote the workshop among their peers
- The activity can be addressed also to children, involving young people in the implementation of the workshop

**Partners that implemented the tool**

- Maritime Museum Sergej Mašera Piran, *Engaging the youth through the organization of a workshop*

**2.3.3 On-the-job training to create digital craft itineraries**

<b>Target groups:</b>
<ul style="list-style-type: none"> <li>• High school students (16-19-years-old)</li> <li>• College/university students (18-30-years-old)</li> <li>• College/university students (30-35-years-old)</li> <li>• Unemployed youth (18-35-years-old)</li> </ul>
<b>Other actors to be involved:</b>
<ul style="list-style-type: none"> <li>• Craftsmen and stakeholders</li> <li>• Local community</li> <li>• Higher Education Institutes</li> <li>• Museums and cultural associations</li> <li>• CBOs</li> <li>• Municipalities</li> </ul>
<b>Implementation timeframe:</b>
Min. 8 months

**General description of the tool**

The creation of digital itineraries on a traditional craft sector is a way of safeguarding the intangible cultural heritage of a region and can also be a way to develop young people’s skills. This tool is aimed to train young people in the co-creation of digital itineraries working hand in hand with professionals. The tool contributes to the dissemination of a traditional living knowledge through its digitalisation and the development of a sustainable cultural tourism offer to less known destinations. The tool engages young people in learning by doing and raises their interest and awareness on the topic.



### *Step 1 - Planning*

It is crucial to carefully plan a specific methodology to involve the youth in co-designing the digital itineraries. The methodology envisages a multidisciplinary training format based on the learning-by-doing principle, with the aim of teaching students different subjects and producing a specific output, which, in this case, is the final digital itineraries, ready to be uploaded. To this end, it is important to identify a group of professionals and experts in all relevant fields to cover the different features of the selected craft (to provide young students with an appropriate knowledge of the context), and to give students the basics to be able to create a digital itinerary. Geo-historical and ethnographic disciplines, tourism and marketing, multimedia, and ICTs shall be included. The training format can be organized along the following steps: creating a map; designing a tour; selecting and enriching Points of Interest (PoI); exporting the story map; producing and publishing in an open source platform. It is suggested to plan a division of tasks and responsibilities and divide the project into phases. During this phase, the target group of the training is selected, and selection criteria are established.

### *Step 2 - Selecting the students*

A call is advertised through social and traditional media and through schools and educational institutes. Students are selected based on the established criteria, for example age, employment status, motivations.

### *Step 3 - Field work analysis & data collection*

Trainers and students work together to collect data through desk study and field work. Craftsmen and relevant stakeholders (universities, municipalities, museums, local associations, institutions and residents) are interviewed by students to collect data and understand interests and expectations. Video interviews can be uploaded as multimedia content in the final itineraries, so their use is recommended.

### *Step 4 - Co-designing*

Based on the data collected and the interviews with craftsmen and stakeholders, itineraries and Points of Interest are identified (PoIs). Geo-mapping of PoIs is undertaken with different testing phases. The itineraries are developed and created. Texts are written and multimedia content is developed. Contents are reviewed with artisans and relevant stakeholders according to phases, as established during the planning process.

### *Step 4 - Launching*

The digital itineraries are launched on an online platform, preferably open-source. They are easily available to the public and downloadable for free. They are advertised through institutional and non-institutional channels.



### Highlights of the tool:

- Contribution to the digitisation of ICH and its safeguarding
- Contribution to local development through a sustainable and responsible tourism and a diversification of the touristic offer
- Increased interest of tourists and general public on traditional craft heritage
- Active engagement of young people
- Development of young people’s skills through a learning-by-doing approach
- Involvement of stakeholders
- Highly transferrable tool
- Number of downloads as easy-to-monitor indicator

### Useful tips:

- Involve professionals from different fields
- Involve craftsmen and other local stakeholders to co-design the itineraries
- Select 4-5 routes on a selected craft heritage sector
- Use an open source platform to make the tool replicable
- Get the training course formally recognized by regional/national authorities
- Use as many video interviews made by students as possible
- Plan different testing phases involving stakeholders to make sure the final product is of high quality and up to expectations

### Partners that implemented the tool

- *Civiltà dell’Acqua, Making craft heritage visible to the youth. Training the youngsters to co-design new digital itineraries*

## 2.3.4 Development of a practical handbook

<b>Target groups:</b>
<ul style="list-style-type: none"> <li>• High school students (16-19-years-old)</li> <li>• College/university students (18-30-years-old)</li> <li>• College/university students (30-35-years-old)</li> <li>• Young entrepreneurs (18-35-years-old)</li> <li>• Unemployed youth (18-35-years-old)</li> </ul>
<b>Other actors to be involved:</b>
<ul style="list-style-type: none"> <li>• Practicing professionals in the traditional craft sector</li> <li>• Technical and vocational training institutes and teachers</li> <li>• Experts in the field</li> <li>• Policy makers</li> <li>• Stakeholders</li> </ul>
<b>Implementation timeframe:</b>
Min. 8 months



## General description of the tool

Developing and publishing a practical handbook on a traditional craft sector is a way to transmit a traditional know-how to future generations and safeguard the intangible cultural heritage. Traditional knowledge is mostly not written; it is the result of years of experience transmitted from generation to generation through apprenticeship. Today, this transfer of knowledge is not ensured anymore, as the number of traditional ateliers is shrinking, and young people do not see the traditional craft sector as a remunerative working pathway. For some sectors that are part of technical and vocational curricula, systematising the traditional knowledge in a step by step guide is a way of attracting the interest of young students and increasing their knowledge and awareness on the topic.

### *Step 1 - Desk study*

The relevant legislative framework is analysed to understand the context. Schools, associations, craftsmen and stakeholders are identified and listed.

### *Step 2 - Preparatory meetings*

Meetings with the concerned technical and vocational institutes, students, policy makers and stakeholders are held at the regional and also national level to get an understanding of the challenges and needs of the sector and its teaching. A group of teachers and craftsmen is involved to take part to the drafting phase.

### *Step 3 - Drafting*

The Handbook is developed and drafted in cooperation with an expert(s) in the field and in coordination with other relevant stakeholders. The handbook is tailored to the students and is meant to provide a step-by-step guide to support the learning process. Its language is clear and simple, and the layout is attractive and contains many pictures and graphics.

### *Step 4 - Launching and dissemination*

The Handbook is presented to students, teachers and stakeholders on a launching event. During the event, individual sessions with sector's entrepreneurs are organized for the students. The Handbook is further distributed to other institutions. The Handbook should become part of the training materials of the technical and vocational institutes in the region.

### *Step 5 - Manifesto (OPTIONAL)*

In parallel to the development of the handbook, a declaration of intents (Manifesto) is drafted, involving policy makers and stakeholders, such as entrepreneurs and category associations. The aim of the Manifesto is to promote the importance of traditional knowledge and know-how for the young generations, based on the existing legal framework.



### Highlights of the tool:

- Systematisation of a traditional non-written knowledge in a manual for students
- Practical training material for teachers and students
- Participatory process involving experts, teachers and stakeholders
- Highly transferrable tool
- Link to the job market
- Fostered network among technical vocational institutes

### Useful tips:

- Select a leader with deep knowledge on the subject to coordinate the activity
- Contact a renowned sectoral editor to publish the handbook
- Involve teachers and students since the beginning of the process
- Keep the handbook simple and targeted
- Invite relevant entrepreneurs to the launching event
- Select a charismatic person to present the tool to the students

### Partners that implemented the tool

- Marco Polo System EEIG, *“How is it made?” A practical handbook to gain the secrets of a traditional craft*



## 2.4 Other tools

### 2.4.1 Improving the link between urban and rural contexts

<b>Target groups:</b>
<ul style="list-style-type: none"> <li>• Young entrepreneurs (18-35-years-old)</li> <li>• Unemployed youth (18-35-years-old)</li> </ul>
<b>Other actors to be involved:</b>
<ul style="list-style-type: none"> <li>• Local public authorities</li> <li>• Chambers of Commerce</li> <li>• Town centre space renters</li> <li>• Local NGOs</li> </ul>
<b>Implementation timeframe:</b>
From 4 to 6 months

#### General description of the tool

Often traditional rural crafts do not have appropriate links to urban contexts, where products are usually purchased, used and consumed. The reasons behind such lacking relation is given by the high costs of urban real estate and the scarce attitude to marketing of rural craftsmen and farmers. To respond to such need, YouInHerit tested a tool to associate available public spaces to rural production display and management, introducing an innovative Public Private financing scheme. It involves an assessment of the empty public spaces in the urban centre to be rented at non-market costs to the young entrepreneurs from the countryside, to be used as offices-shops-communication spaces. The rent can be close to zero for the initial phase in a long-term contract (i.e. around 20 years) to allow the proper development of the SME/Individual business. Such initiative allows municipalities to achieve two main goals: revitalize/renew empty rooms in the urban core and offer available and affordable spaces to young rural craftsmen/farmers to promote and manage their activities in a more vibrant context, thus improving promotion of local products.

#### *Step 1 - Assessing the available spaces and prepare the public financial plan*

The empty spaces in the city centre or the urban context in general are assessed, starting from the public buildings, but also including the private ones, especially those in a bad state of conservation. In parallel, the public authority should prepare a public financial plan that includes the possible financial resources made available by the public and those that can be obtained by the private (as Banks, foundations, businesses associations, etc.).

#### *Step 2 - Defining a space-use strategy*

The rural entrepreneurs-craftsmen-farmers are selected according to different potential criteria, such as:

- Date of activity start-up and age of the entrepreneur;



- Expressed will to have a specific location (more central, bigger, smaller, etc.);
- Complexity of the activity or initial investment already made.

Selection should be based on a detailed business plan developed by the beneficiary, also jointly with local public support experts or the Chamber of Commerce.

In parallel, necessary renovation actions on the identified spaces are carried out. These actions (cleaning, installations update, restoration, structural stabilization, etc.) could be implemented immediately in the case of public spaces. If needed, discussions for the renovation and reuse of private spaces in the town centre that could be suitable for young entrepreneurs/farmers are started.

### *Step 3 - Setting the scene and start activities*

Farmers and local business development experts discuss the most suitable renting formula, also in line with the incurred/planned costs of renovation. New renters should be aware of the investment made, as well as on the expectations of this action in terms of public benefit. The action will be more effective if accompanied by a communication and dissemination campaign listing the motivations, the investments and the objectives of the action, as well as the profile of the entrepreneurs and of their products.

### Highlights of the tool:

- Valorization of local traditional crafts through the set-up of PPPs
- Valorization of underused, unused or abandoned public and private spaces in the town centre
- Enhanced dynamism of the town centre, through a more integrated offer and interactive societal components
- Safeguarding of a traditional craft sector heritage
- Enhanced awareness of young people on traditional craft sectors and on the importance of safeguarding and transmitting this heritage
- Skill development of young entrepreneurs through assistance in communication and financing
- Improved connection between urban life and surrounding producing areas

### Useful tips:

- Involve also the private building owners in the financial scheme
- Try to involve local investors in the financing scheme. Enhanced local economy means enhanced private and public benefits
- Try to involve young students in internship schemes in the newly created administrative and marketing offices in the town centre

### Partners that implemented the tool

- City of Vodnjan - Dignano, *Youngsters: dig it out! Innovative paths to develop rural economies*



## 2.4.2 Craft promotional products

<b>Target groups:</b>
<ul style="list-style-type: none"> <li>• High school students (16-19-years-old)</li> <li>• College/university students (18-30-years-old)</li> <li>• College/university students (30-35-years-old)</li> <li>• Young entrepreneurs (18-35-years-old)</li> <li>• Unemployed youth (18-35-years-old)</li> </ul>
<b>Other actors to be involved:</b>
<ul style="list-style-type: none"> <li>• Local public authorities</li> <li>• Chambers of Commerce</li> <li>• Craftsmen</li> <li>• Local NGOs</li> </ul>
<b>Implementation timeframe:</b>
From 1 to 3 months

### General description of the tool

Too often local cultural branding of sites is based on non-authentic souvenirs or ad-hoc and generic literature. This tool is stressing on the need to promote local specificity, history, cultural heritage through traditional authentic craft objects or products, to be distributed as exemplary of the place.

The tool suggests the accurate selection of a craft object, specifically designed to be iconic of the site, to be used as promotional of the local specificity. Its production should be made locally, through traditional techniques and traditional procedures, possibly also by local craftsmen or artisans with the presence and possible support by youngsters, who will be given the occasion to make proposals on the design as well as try to work on the final product. The object/product will have to be the local display, official ‘souvenir’ of the place.

### *Step 1 - Assessing the local crafts*

The potential local craftsmanship to be selected for production of the iconic product is assessed. There may be different products and/or objects able to display the local specificity. The design should be made by local experts in close collaboration with the artisans, who should make suggestions on the possible final look of the object. The involvement of young students in the assessment phase would be important, for example establishing small agreements with the local technical and humanistic schools.

### *Step 2 - Creating the promotional campaign*

The design phase of the product/object is started jointly with local artisans and producers and youngsters from schools and/or universities as well as young local designers, with suggestions/wishes of local experts, including elders and retired artisans. A promotional campaign on the local crafts, focusing on the product or products to be realized as iconic, is created. The campaign should describe the



object, the craft that allow its production, the history of the craft, the list of artisans and ateliers capable to produce the product or similar ones, the value of such craft for the contemporary uses.

### *Step 3 - Creating the object/product and put it in the local market*

Once the campaign is made, the production can start by associating youngsters to craftsmen, retired artisans and local enterprises. The products must be 'commercialized' either in the market or in the local cultural places and events, with a clear statement on their authenticity.

It is important to note that craft products could be used not only for tourism purposes but also for other needs, as in daily works, the building sector, etc. Examples worldwide are for example the tiles in Portugal, Spain, Italy, Tunisia, or the ceramics in France, Italy, as well as glasses in Italy, Slovenia, Czech Republic.

### Highlights of the tool:

- Valorization of local traditional crafts through actual production for the market (cultural tourism, events, etc.)
- Valorization of local traditional crafts for daily use, to promote local authenticity
- Promotion of new markets
- Improved offer of authentic tourism products, not usual imported souvenirs
- Example of the potential of traditional crafts in the local and international markets for young generations
- Display of the local territorial identity, also to locals
- Importance given to the local producers in the design and production phase
- Opportunity for youngsters to learn local crafts by contributing to their design and commercialisation

### Useful tips:

- Involve the local producers, artisans, youngsters, students and young designers in the design phase
- Build up a shared communication/marketing campaign
- Select an official local heritage place to distribute (give or sell) the iconic objects/products

### Partners that implemented the tool

- Development Agency Sinergija and Municipality of Beltinci, *Useful Tips for an effective Promotion*



### 2.4.3 Marketing contest

<b>Target groups:</b>
<ul style="list-style-type: none"> <li>• High School Students (16-19 Years)</li> <li>• College, University students (18-30 years)</li> <li>• Young entrepreneurs (18-35-yrs-old)</li> <li>• Unemployed Youth (18-35-yrs-old)</li> <li>• Relevant players in the addressed craft sector</li> </ul>
<b>Other actors to be involved:</b>
<ul style="list-style-type: none"> <li>• Local public authorities</li> <li>• Local entrepreneurs</li> <li>• Chambers of Commerce</li> <li>• Craftsmen</li> <li>• Local NGOs</li> <li>• Schools and students</li> <li>• Actors in the field of tourism</li> </ul>
<b>Implementation timeframe:</b>
From 1 to 4 months

#### General description of the tool

Although culture economics have developed very well-structured marketing strategies for cultural heritage and traditional crafts, too often this is not applied in its full potential. The tool is meant to create a marketing strategy to give value to the traditional crafts of a region, by establishing a contest for students, entrepreneurs, craftsmen and other relevant stakeholders in the area, who could think about all aspects of marketing as in the more modern theories of 4P (Place, Product, Promotion, Price evolved to other 3P, Persons, Processes and Physical Evidence) and 4C (Customer, Cost for Consumer, Convenience, Communication), avoiding the common limitation to promotion. The contest allows to collect different ideas and viewpoints, making the different participants and stakeholders think about their local needs.

#### *Step 1 - Preparing the contest*

The first phase of the tool includes the preparation of the contest, defining the potential platform of creative young participants, the way to reach them, the communication to be used, the potential award for the final winners, as well as the rules of the contest. The rules shall state what kind of marketing strategy is needed, explaining the importance of the traditional crafts for the region/city and the rationale behind the contest. The evaluation criteria for the winning proposal should also be stated.

#### *Step 2 - Running the contest*

The second phase is dedicated to the contest itself, offering participants a reasonable amount of time to elaborate the idea (nearly 3 months). During this period, the secretariat of the contest should be available to assist the participants



in case of questions or needed documentation. In this phase, if not done before, the secretariat of the contest and the scientific committee discusses about the framework to implement the marketing strategy in the end. Although the winning proposal should be good enough to be adopted, it may happen that adaptations are needed, in line with the regional priorities, the available budget, etc.

### *Step 3 - Awarding and implementing the marketing strategy*

The selection of the proposal starts, and one or more projects could be selected as the best. The selection should be undertaken according to two different levels:

1. expert level, by a committee of experts (scientific committee, secretariat of the contest, other invited experts);
2. participants and citizens' level, that is through a common voting allowing everybody to get familiar with the proposals. This second level of voting allows a wider audience to understand other viewpoints and perspectives and get more interested in the topic. This second level of voting should work as an additional awareness raising action.

Once the two levels are completed (selection should last min. 1 month), scores are compared and weighted. The experts' vote might have a higher weight, considering that it should take into consideration the real feasibility of the proposals.

### Highlights of the tool:

- Valorization of local traditional crafts through actual marketing planning (cultural tourism, events, etc.)
- Valorization of local traditional crafts for daily uses, to promote local authenticity
- Promotion of new markets
- Awareness raising on the problems of traditional crafts revitalisation and employment
- Example on the potential of traditional crafts in the local and international markets to new generations
- Display of the local territorial identity, also to locals
- Enhanced communication, discussion and collaboration at local level

### Useful tips:

- Involve the local producers, artisans, in the marketing campaign production, especially in phase 1
- Communicate as much as possible and encourage creative ideas
- Be present
- Make the overall process and the award ceremony open and reachable by people (not during holidays or in the evening, when people will not come)



**Partners that implemented the tool**

- Municipality of Budafok, *Idea contest for the youth - to make the Municipality visible in the eye of the most important market players by actively involving them*

**2.4.4 Shared Exhibition and Event Planning**

<b>Target groups:</b>
<ul style="list-style-type: none"> <li>• High school students (16-19-years-old)</li> <li>• College/university students (18-30-years-old)</li> <li>• Young entrepreneurs (18-35-years-old)</li> <li>• Unemployed youth (18-35-years-old)</li> </ul>
<b>Other actors to be involved:</b>
<ul style="list-style-type: none"> <li>• Local public authorities</li> <li>• Local entrepreneurs</li> <li>• Craftsmen</li> <li>• Local NGOs</li> <li>• Schools and students</li> <li>• Actors in the field of tourism</li> </ul>
<b>Implementation timeframe:</b>
from 1 to 3 months

**General description of the tool**

The tool is meant to enhance awareness on the cultural heritage and traditional crafts among youngsters, by involving them in creative initiatives such as exhibitions, performances, and other events where they can have an active role. The tool imagines preparing exhibitions with youngsters, as well as organising specific events where the youngsters are.

In the first case, youngsters are involved and committed to prepare a cultural event that may display the traditional crafts and cultural heritage of the region in creative and innovative ways.

In the second case, an event is organized in the places where youngsters usually meet, displaying specific aspects of the traditional crafts or cultural heritage.

**Step 1 - Preparing the event**

In the first stage, the exhibition or the event is planned. In this phase the leading stakeholders, namely local authorities, NGOs, entrepreneurs, media actors, elders/craftsmen, define the main contents. Main contents focus on the traditional crafts of the area that are disappearing and that deserve to be promoted among the youth. Both in case of an exhibition and in case of an event it is necessary to have a living expert or craftsman able to assist. In this phase youngsters are involved by informing them and to understand where they usually meet and what they do.



### Step 2 - Performing and exhibiting

The second phase is dedicated to the event itself, either making the youngsters cooperate with the main actor in the organization or organizing the event in the youngsters' places.

- If the youngsters are involved in the preparation, materials are made available, as well as common planning moments with local stakeholders, NGOs, entrepreneurs, but mostly the craftsmen, that should share the main contents of their craft. The craft will then be disclosed in the exhibition;
- If the youngsters are the final beneficiary of the event, the planning must include local authorities, NGOs and the craftsmen themselves. Once the concept is made and the instruments and materials provided, the event should take place in different spaces, where youngsters meet, i.e. squares, universities, schools, sport centres, etc.

### Step 3 - Monitoring the effects

Once the exhibition or the event takes place, questionnaires should be given to youngsters to collect their impressions and interests on the event to evaluate if this was appreciated and to which extent.

### Highlights of the tool:

- Valorization of local traditional crafts
- Awareness raising among young generations
- Promotion of new jobs/fields of interests for the youth
- Promotion of local *genius loci*
- Display of the local territorial identity, also to locals
- Enhanced communication, discussion and collaboration at local level

### Useful tips:

- Involve local producers and artisans since the beginning to choose between exhibition and event
- Find a place/location for the activities that is attractive for the youth
- Communicate and encourage creative ideas as much as possible
- Be present in the exhibition and/or the event
- Carefully monitor the activities

### Partners that implemented the tool

- Self-Government of Mazowieckie Voivodeship, *Let's Craft our History! Preparing an exhibition together with the young people*
- Budafok-Tétény Municipality, *Reaching and convincing the youth: Find the youth, go where they are and organize special experience for them*



### 2.4.5 Organize a Festival

<b>Target groups:</b>
<ul style="list-style-type: none"> <li>• High school students (16-19-years-old)</li> <li>• College/university students (18-30-years-old)</li> <li>• Young entrepreneurs (18-35-years-old)</li> <li>• Unemployed youth (18-35-years-old)</li> </ul>
<b>Other actors to be involved:</b>
<ul style="list-style-type: none"> <li>• Local public authorities</li> <li>• Local entrepreneurs</li> <li>• Craftsmen</li> <li>• Local NGOs</li> <li>• Schools and students</li> <li>• Actors in the field of tourism</li> </ul>
<b>Implementation timeframe:</b>
From 6 to 12 months

#### General description of the tool

Promoting local craftsmanship through thematic festivals allows participants to get to know rare professions and get familiar with their potential involvement in new contexts. Festivals foster awareness raising of a given product on a broader scale. Organizing festivals provides an opportunity for exchanging experience (especially among representatives of a given craft and young people looking for opportunities of professional development) and allows participation of many social groups. The tool contributes to the integration of the local community and the promotion of local products through practical demonstrations, i.e. of manufacturing, and tasting.

Traditional craftsmanship must be presented as a profession and a way of living; the success of the festival on these sectors is linked to the process of cultural heritage valorization.

#### *Step 1 - Preparing the event*

The leaders of the festival and its actors should be working jointly since the beginning. This means finding an immediate collaboration among stakeholders to build up the appropriate structure of the festival and combination of activities and crafts to be proposed, in synergy with other leisure entertainments.

In this phase also the media must be included. The presentation of the craft at the festival will be effective if it is previously promoted in the media, local press and social networks. It is also advisable to cooperate with young people who will actively take part in the show of crafts and its promotion. The participation of a craftsman who has professional equipment, tools and tasting of products is indispensable for the preparation of an active show of craftsmanship.



### Step 2 - Happening!

The attractions of the festival may include artistic performances (folk groups), competitions or scientific demonstrations in order to further increase its attractiveness. Several elements can be used when implementing this tool in order to take advantage of all the possibilities. Festivals are an effective and complete tool due to their popularity among inhabitants. Promoting craftsmanship-related traditions at such events helps to increase awareness on the cultural value of traditional products and crafts among representatives of younger generations.

To be effective and innovative, the tool should foresee practical performances by the cultural actors and craftsmen/artisans, who sell or offer instantly-made products. Such products should be connected to contemporary lifestyles and tastes.

### Step 3 - Monitoring the effects

Festivals have a significant impact on a city's brand. The region becomes more recognizable and associated with a given product or profession. Festivals do not entail constant costs in city budgets as they are organized once a year. They also contribute to the promotion of the city as a tourist destination.

### Highlights of the tool:

- Valorization of local traditional crafts
- Awareness raising among young generations
- Promotion of new jobs/fields of interests for the youth
- Promotion of local *genius loci*
- Display of the local territorial identity, also to locals
- Given incentives to the local economy

### Useful tips:

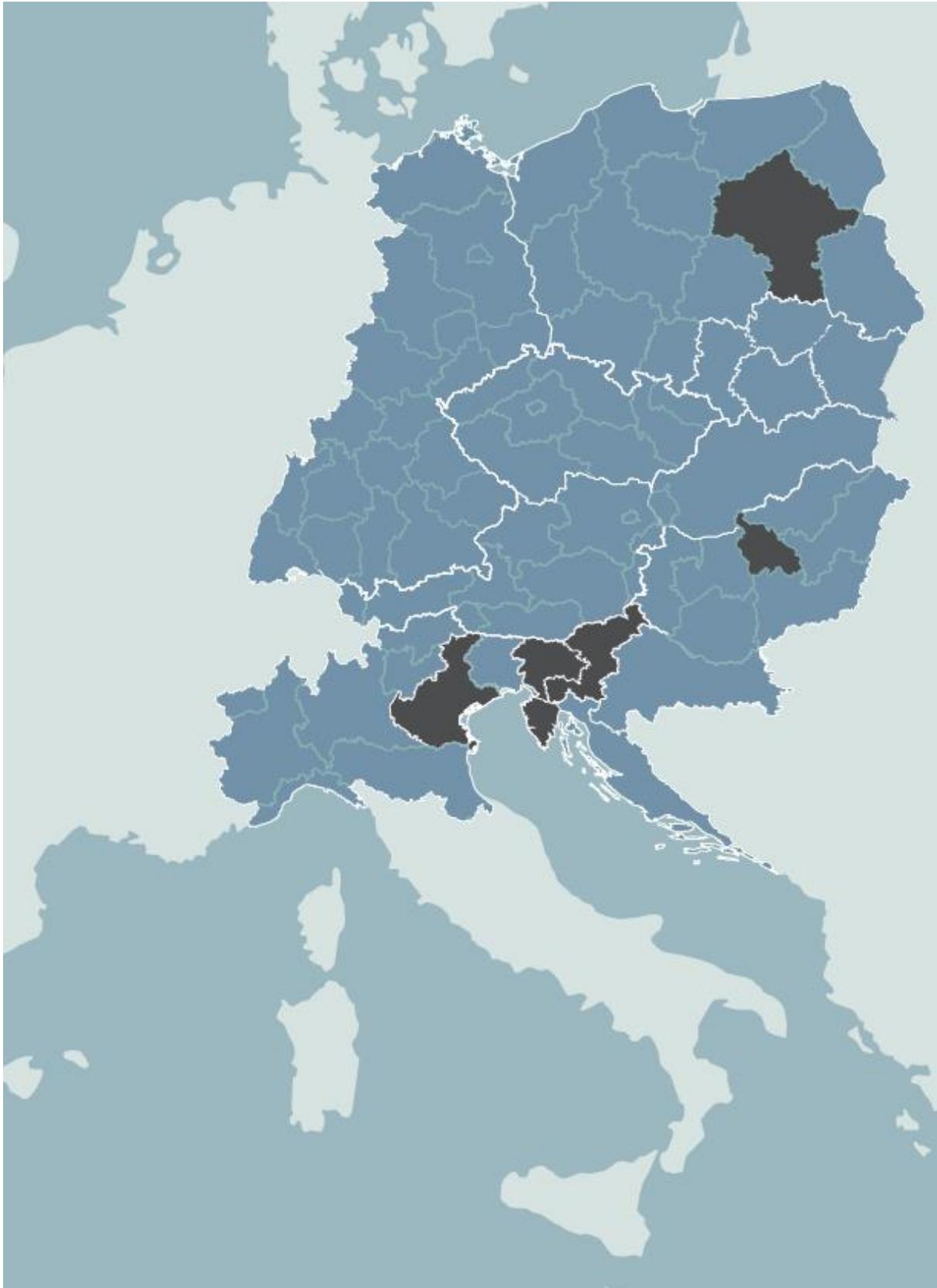
- Involve local producers, artisans and entrepreneurs and favour their presence
- Communicate and encourage creative ideas as much as possible
- Be present in the festival, also with social/political debates
- Control the prices. Crafts should not be perceived as expensive art
- Carefully monitor the activities

### Partners that implemented the tool

- Self-Government of Mazowieckie Voivodeship, *The best way to promote your craft - take part in a festival*
- Maritime Museum Sergej Mašera Piran, *Festival of traditions*



## 2.5 Map of YouInHerit Partner regions





## 2.6 YouInHerit Partnership: The testers of transnational tools

Budafok-Tétény Municipality (Lead Partner)  
22<sup>nd</sup> District of Budapest, Budafok-Tétény, Hungary

Development Agency Sinergija (Project Partner)  
Moravske Toplice, Slovenia

Sergej Masera Maritime Museum of Piran (Project Partner)  
Piran, Slovenia

Municipality of Piran (Project Partner)  
Piran, Slovenia

City of Vodnjan-Dignano (Project Partner)  
Vodnjan-Dignano, Croatia

Self-Government of the Mazowieckie Voivodeship (Project Partner)  
Mazovia, Poland

Association “Agroturist” Vodnjan (Associated Partner)  
Vodnjan, Croatia

International Centre for Water Civilization (Project Partner)  
Venice, Italy

Marco Polo System (Project Partner)  
Venice, Italy

Veneto Region - Tourism Department (Project Partner)  
Venice, Italy

Soós István Wine Making Secondary School (Project Partner)  
22<sup>nd</sup> District of Budapest, Budafok-Tétény, Hungary

Municipality of Beltinci (Project Partner)  
Beltinci, Slovenia



## CHAPTER 3: Conclusions

The YouInHerit Toolkit provides an innovative collection of tested methodologies to engage young people in the valorization of the Intangible Cultural Heritage of traditional crafts and trades. The involvement of young people in this sector is per se innovative, as young people are usually not interested in the traditional sectors. This document will support regional and local public authorities to develop projects with similar aims.

Although not exhaustive of all possible ways of involving young people in the traditional sectors, the toolkit provides an overview of the results obtained by different partners in different regional contexts (six regions were involved) and working on different kind of traditional crafts. Despite these differences and the limited regional coverage to Central European Regions, main trends and highlights can be identified by reading the tools. This is meaningful, as it shows that there are common aspects at the transnational level and that these methodologies can easily be transferred elsewhere.

### 3.1 Toolkit highlights

- Involvement of different levels of stakeholders, including professionals in the field, craftsmen, elders and policy/ decision makers: all tools highlighted the importance of involving multiple levels of stakeholders in all phases of planning and implementation in order to reach a wider impact and attain good results;
- Use of social media for communication: social media are popular among young people therefore their use is recommended to reach and engage the desired target group;
- Learning by doing: when implementing training activities in the traditional crafts sector, it is important to include practical sessions and internships in order to provide more interesting training experiences for young people but also with a view of connecting young people to the job market by providing them with new marketable skills that are of interest for potential employers;
- Importance of coordinating/cooperating with schools and educational institutes: linking the activities to the formal and non-formal education system is key to make sure that activities are sustainable and continue in the future, and also to ensure the quality and effectiveness of any capacity/skill development activity;
- Youth can bring fresh and innovative ideas to the field of cultural heritage and traditions: it is important to consider the ideas that young people can offer to valorize the intangible cultural heritage. Youth ideas are innovative and will help regional and local authorities to engage young people more effectively. They can, for example, be involved in the co-design and co-creation of activities and events by public authorities;



- Importance of having experts/mentors that have a deep knowledge of the field: when dealing with the traditional craft sector, it is important to identify professionals and craftsmen that have a deep knowledge of the subject, as they are the ones that can involve young people with their enthusiasm and those that can best teach and transfer knowledge on the subject;
- Innovative ways of teaching, including games: when undertaking training and skill development activities, it is crucial to use innovative ways of teaching;
- Potential of linking traditional craft and tourism sectors: the tourism sector represents a major opportunity for the safeguarding of traditional crafts and trades, and it is important to encourage it in line with responsible and sustainable approaches;
- Importance of addressing the job market needs when planning and implementing training activities for the youth;
- Use of ICTs: young people are very interested in ICTs; on the other hand, the traditional craft sectors need ICTs to innovate;
- Mixing different kind of tools can bring advantages;
- PPPs can represent innovative ways of engaging young entrepreneurs to boost their business and at the same time safeguard the local cultural heritage.

### 3.2 Steps forward

The experience of YouInHerit can be defined as rich for the numerous persons involved in cultural heritage valorization and traditional crafts preservation with enthusiasm and passion, conditions that permitted to embrace different scenarios for youngster's participation in this field. However, the exceptional set of activities that were carried out and not fully described in this document, gave a partial answer to the enormous gaps that were identified by the project in the CE area and that could be wider if referring to the entire European Union.

This alert calls for a new wave of investments by the Union to strengthen the attachments by the youth to their territory and origins, given the absolute importance of heritage and traditions for the sustainable development of this area. In this light it would be of outmost importance if the readers of this toolkit could commit for the future improvement of the conditions to make new generation aware of the importance of heritage for their well-being and convey to them messages as:

- Cultural heritage and traditional crafts are not merely products for specialists, enthusiasts, nostalgic people and tourists. Cultural heritage and traditional crafts are resources for a sustainable future and are witness of the creativity from the past, a creativity that should be studied to make it alive also in the present.



- Youngsters are not merely attracted by new technologies and light creative sectors: They need to be inspired by how many possibilities they may have in associating their expected lifestyle with cultural heritage and traditions. Youngsters need examples of how much looking at cultural heritage and traditions with the right, innovative perspectives, has positively impacted the development of individuals, groups and the society as a whole.
- Institutions, especially the public sector, are responsible for the development of tools as strategies and policies, to permit youngsters to find their way in the cultural heritage and traditions revitalization more easily. Too often the obstacles are administrative or legislative, thus reducing the impacts of those willing to make a change. Often positive policies (you may not do this and that, but all the rest is permitted), instead of negative policies (this and that cannot be done, unless...) are the key for the treasures. In this respect, not only politicians have a responsibility, but also employees, who should be properly trained.
- EU cooperation is an essential way to investigate problems and discover solutions, by copying the others or by creating the way jointly. Such cooperation must be boosted, embracing as many layers of the society as possible, including youngsters (students and workers), unemployed people, retired people as well as other marginalized persons in the society, as people with disabilities. If there is a problem to be solved, as employing youngsters and revitalizing cultural heritage, have a look outside the window and see what others tried to do or have done already.



## Annexes



## A.1 Croatia, Istria

### A.1.1 Sommelier Academy

<b>Partner who tested the tool:</b>	City of Vodnjan - Dignano
<b>Tool category:</b>	Skill development (of young people)
<b>Gap category:</b>	Institutional gap
<b>Concrete gap:</b>	Specific old craft, in this case olive oil production, isn't institutionalized

#### Target group

- 2) college/university students (18-30-years-old)
- 3) college university students (30-35-yrs-old)
- 3) young entrepreneurs (18-35-yrs-old)
- 4) unemployed youth (18-35-yrs-old)
- 5) Other (please describe): relevant and important players of the olive oil and tourism market

#### General tool description

Old crafts are rarely institutionalised; maybe this is the main reason why they are disappearing. Today the globalisation is standardizing everything and everyone and, in a few decades, the 'unique' will be lost. Old crafts are the 'label' of each region and / or country but are also the victim of the globalisation and the unique way to preserve and develop them is their institutionalization.

Every kind of workshop concerning old crafts is always well done because it spread the culture and the tradition of the region. In this way the craft remains alive, but unfortunately this is not always guaranteed. The youth has completely different interests in comparison to their parents or grandparents and their interest is not always guaranteed. The reasons are many, but the main reason is that they see the old craft as a hobby and not a work in which they can be employed.

During the workshops within the project activity arises the next question: what's next? What to do after the pilot action? How to give an employment to youth in the sector of old crafts?

The key is the institutionalisation of the old craft because only it can guarantee an employment for the youth who is starting to get knowledge in the sector of a specific craft. In this case institutionalisation is not only a 'beautiful word' but is the key element of the surviving of the old craft.

In the beginning of crucial importance is the fact that the relevant stakeholders are involved in the preparation phase of the institutionalisation. Different actors from different sector were involved in the very beginning: the idea was discussed with the producers (in this case olive oil producers), entrepreneurs, knowledge and



educational experts and local decision makers. During panel discussions among the relevant stakeholders emerged the needs to expand the topics stressed in a classical workshop to other topics of the old craft which were not stressed before in any other workshop. The idea was to make a workshop which will enable the participants, especially entrepreneurs, to extend and keep up-to-date their knowledge but the aim was to make the workshop useful also to the beginners of the sector. We are living in a dynamic age, so the diversification of the products and skills is crucial to maintain alive an old craft.

The sommelier is completely a new topic in sectors which are not strictly connected with the wine and is very difficult to find and to get a formal education as sommelier outside this sector.

The crucial point is to get the institutionalisation of the sommelier course through a national institution which will certified the educational program at national level. For reach the aim is necessary to establish a cooperation between professionals, high-level decision makers, stakeholders from agricultural and tourism sector and producers. The idea of organizing an certified an educational program for olive oil sommelier is completely in line with the Development strategy of the municipality so the local decision makers found the idea an exemplary action.

For the implementation of the educational program was appointed an educational institution because it is the only one which can obtain the certification of the sommelier course at national level. At local level the Open public University was the only institution which is able to implement the program. They immediately recognized the hidden potentials in implementing the workshop but at national level nobody has done something similar so comparisons or points or reference are not possible. We were absolutely pioneers, so external experts and high-level developers were involved in the drafting of the educational program. At national level, the draft version of the program was accepted very well. The Croatian Ministry of Science and Education rated the program excellent and in a short time the certification of the program was given. This was the greatest acknowledgement which proved that the tool is really a valid method of education.

Immediately a great regional campaign was made (radio, tv, internet and newspaper). The Open public University launched an expression of interest to check what is the interest to participate in it. The result of the call was stunning for all, nobody expected something similar, it was beyond every expectation. In 7 days more than 40 expressions of interest to participate in the educational program were sent. This was the greatest achievement of the tool because nobody can foresee if the relevant actors from various sector will recognized it as a new possible profession.

### **Success factors**

This tool wasn't planned in the beginning of the project, so its introduction enhanced even more the implementation of the pilot action. The news was spread



around all the region and beyond the pilot action all the territory got a great visibility especially the municipality that made a big step forward in the branding of Vodnjan as the city of olive oil on national level.

The unexpected factor which represents an additional success of the tool was the big interest showed by actors from different sectors to become an olive oil sommelier. We expected mainly farmers and entrepreneurs from the agricultural sector but a big part of the participants are coming from tourism and restaurant who would like to enter in the specific sector for the first time. In this way an extra experience can be given to the tourist and a better presentation of the territory can be given to all lovers of the specific product. Employers from various sector recognized the importance of the educational program and decided to afford the expenses of the education program to increase the quality of their employees.

The successes are many but the most important one is that at the end every participant will have an new job in their work card with all the benefits which accrue from it.

The visibility and popularity of the municipality has grown in great way not only on regional level but also in a wider context.

Furthermore, the tool proved that joint discussions between different actors from different sectors including the youth can lead to successful achievements.

Everyone can be a sommelier so actors from different sectors will be in interaction and will work together - from the scientific to the economic and from agricultural to cultural sector. Different actors generate different ideas, so a real communion of positive ideas is guaranteed.

The idea of an institutionalized course for sommelier contributes to develop and continuously improve the product in itself (oil, olives, beer, coffee...) the production process, and the protection of the environment all along the production chain: in this case from the tree to the kitchen.

Moreover, the course provides the essential skills enabling the participants to make the most of the opportunities offered by the market for all the categories of participants.

### **Key actors to be involved**

The key actor in this case is the Open public University which has the ability to transform the workshop from an idea to an official recognized program and generate new jobs.

However, without the participation of relevant stakeholders from different sectors (tourism, agricultural, cultural etc..) and restaurant industry the initial successful inputs will not be given.



The idea must be recognized as important for the development of the region by the local decision makers because without their support the implementation can't be guarantee.

A great support is always given by media (tv, radio, newspaper and social media). A great idea will not deliver its full potential if is not advertised in a proper way.

### **Useful tips**

In considering to implement something completely new the unknowns and the risks are a lot and points of reference aren't available. Consider the time needed is of crucial importance. Timetables must be done for every single action because the time is something on what put a great attention. To have a better response it's very important to start with the educational activity in the winter season despite summer season when most of the possible participant s are busy with tourism activity.

Very important is to include all possible stakeholders from different sectors to have all necessary inputs to implement a quality educational program.

Some risks are still unpredictable as the market response to the innovation. The market is not always in complete harmony with new trends and maybe it will not be ready yet to 'absorb' all the new sommeliers.

### **Required budget**

12 000 EUR

### **Required time for implementation**

4 months

### **A.1.2 Sustainable drops: a spot to feel and taste the local knowledge!**

<b>Partner who tested the tool:</b>	City of Vodnjan - Dignano
<b>Tool category:</b>	Cultural heritage valorization (investments)
<b>Gap category:</b>	Social gap
<b>Concrete gap:</b>	The lack of a unique and original place to satisfy residents' expectations and tourists seeking an authentic visit experience.

### **Target group**

- 1) high school students (16-19-yrs-old)
- 2) college/university students (18-30-years-old)
- 3) college university students (30-35-yrs-old)
- 3) young entrepreneurs (18-35-yrs-old)
- 4) unemployed youth (18-35-yrs-old)
- 5) Other (please describe): farmers, local producers, gastronomy and food services.



## General tool description

The main objective of the tool is establishing a model for urban conservation and regeneration of cultural heritage site, as an alternative to the standardized environment of contemporary touristic facilities. City of Vodnjan-Dignano launched in the YouInHerit project a Promotional-training centre, gained by the reusage of an abandoned cultural heritage small dimension site (approx. 50 m<sup>2</sup>). The promotional training centre, as a pilot action, aimed at promoting local traditional agricultural products (virgin olive oil, wine, etc.) linked to the traditional crafts.

### *Background*

The implementation of this tool is suitable for municipalities where the bond between the local population, first level beneficiaries, and the key actor is assured. The local community where the tool was implemented is small (less than 6.000 residents), so any investment in public infrastructure has to take in account residents' expectation for a harmonious social and urban development, determined also by the regional sustainable agriculture practice. Due to a growing awareness of the tourism among political decision makers, the tourists are the second level beneficiaries, as tourism is a key factor in the regional economic development.

### *Preparation*

Since the preparation phase the relevant stakeholders were involved, as the tool was tested as part of the YouInHerit pilot action. A regional stakeholder group was established to follow the implementation step by step. The group was also created to assure the involvement of the youth. The planned idea of the centre was discussed in the stakeholder's meetings, and it should aim at promoting local traditional agricultural products, cultural and natural heritage of the area, and other outputs of the project. The original idea for the pilot action was to combine ICT technology for educational purposes, but young entrepreneurs (in this case olive oil producers) pointed out that the education should rather consists (beside theory) from a practical part on terrain. ICT in this case was determined as a less effective method as the educational purposes was in the agricultural field. The conclusions seemed to the partner that implemented the tool very convincing, also knowing that this expensive technology in many cases is left aside after the projects end, due to the costs of maintenance. So, the original idea was changed to better fit the bottom up expectation. The broader range of activities and leisure requires a diversification of the tourist offer so it was planned that the renewed cultural heritage site would serve as a model for urban conservation and regeneration, a unique alternative to standardized contemporary tourist facilities.

### *Implementation*

In 2018 as pilot action, City of Vodnjan-Dignano established a Promotional-training centre in the city. The centre displays promotional materials, presents agricultural products of local producers that visitors can taste and buy, and promotes services linked to traditional, cultural and natural heritage. The chosen site has a strategic position, situated on the road, just few minutes from the old city centre. For the



implementation besides (1.) the location, (2.) the social meaning of the place is very important, as in this case was connected to the local craft, being the place where the scale for olives was situated. The partner chose to film the renovation process and presented it during the opening ceremony. The works were guided by a small team of internal staff, undertaking for the final results. Having local representatives guiding the renovation process was very important, as they were fully committed to the small community where they belong. During this period communication with the decision makers was continuous. It was important that they could see the improvements of the construction/renovation works. The final step of implementation regarded the organisation of the offer inside the centre and the launching event that combined the locals with the partners of the projects. The presence of local and regional authorities plus partners from all around Europe was crucial to obtain the maximum attention of mass media.

### *Results*

Besides the important result of a new centre that strengthen the cooperation between the City and the local producers, an additional result within the municipality is already visible. Many youngsters applied to the training courses proposed (see the Tool n.1 of the same partner) inviting the partner to emphasize the educational purposes of the cultural heritage site and the replicability of the model, offering his experience to other cities in the Region.

### **Success factors**

The tool is successful because follows the expectations of the local population regarding the reconstruction of historical sites in the city centre. The community learned about the history and preservation of the historic location.

The successful results are new function for a historical abandoned building and a highly equipped Promotional-training centre that informs the public about the history of the crafts in the region and offers local products to tourists.

The implementation of this tool is highly recommended because in all communities' questions arise surrounding historical reconstruction asking if it is better to maintain the original buildings or build something new. The second option is usually less expensive but public investors like municipality in our opinion should preserve historical location. The main advantage is a new public space gained for the community from a neglected building.

The innovation stands in the preparation phase where the stakeholders, also young entrepreneurs could design the content of the promotional training centre. This goes beyond the regular practice and assures a new participatively approach of co-creation.

### **Key actors to be involved**



The most important key actor of a reconstruction of a cultural heritage site is a leader. A strong leader should care about the project and coordinate the whole team from the beginning, following step by step the implementation and closing the process with the evaluation. A strong leader has to plan the life of the site also after the implementation of the European project and foresees how to face the costs of maintenance. For this reason, a balanced business plan is needed. The process of involving the local population could be drawn at 2 levels:

- bottom up: the local community can alone decide to organise and act alongside city managers to innovate and promote its cultural heritage.
- top down: city managers throughout a planned campaign can raise awareness about the benefits of protection and promotion of cultural heritage and in this way involve local communities to act alongside them.

Could be important to have a testimony of the project, a recognised person in this field who is committed to support the project aim:

- his/her commitment makes a huge difference as attracts more relevant players from the market,
- helps the branding,
- he/she is writing about the promotional issues of the local crafts production on a renowned blog,
- catches the attention of the mass media, etc.

### **Useful tips**

The reconstruction of a cultural heritage site or a historical building is always very challenging, because it's necessary to involve different professionals: preservationists, historians, maybe even archaeologists, within their sectoral field. If some authorizations from the Institute for the preservation of Cultural Heritage are needed then the process could be quite long and this is a potential risk that the investor should take into account.

Approaching a reconstruction of a historical building the investor should ask himself some basic questions:

- Is it worthwhile to reconstruct the historical building for the benefit of the general public?
- Does the building have the status of tangible cultural heritage?
- Is the property within a registered archaeological site?
- Is it necessary to obtain the cultural protection conditions and consent from the local Institute preservation of Cultural Heritage?
- What is the new purpose of the building?



In the case of the City of Vodnjan-Dignano the new purpose of the building was linked to the old one. The place had been used for scaling olives in the past and in front of the building is still visible the big public scale. The new purpose has a direct link to the old function as the Promotional-training centre offers traditional crafts of olive oil making and involves young olive oil producers.

With the aim to get a clear picture of the context, and at the same time to spread and disseminate the project principles and approach, try to involve your beneficiaries since the beginning of the restauration/reconstruction process.

Make your own check-list. Here are listed some possible questions:

- Have I involved the policy makers in the process?
- Have I involved the relevant entrepreneurs and stakeholders?
- At which point of the restauration/reconstruction process will I invite the media?
- Do I have a time plan that foreseen risk management?

#### **Required budget**

- Infrastructural works: 78 000 EUR
- Equipment: 16 000 EUR

#### **Required time for implementation**

It depends from the state of conservation of the historical building. If some authorizations are needed it can take 6 months or more for the preparation phase and at least 3 for the works.

#### **A.1.3 Youngsters: dig it out! Innovative paths of development of rural economies**

<b>Partner who tested the tool:</b>	City of Vodnjan - Dignano
<b>Tool category:</b>	Other, cannot be clearly linked to pilot types
<b>Gap category:</b>	Financial gap
<b>Concrete gap:</b>	Insufficient financial resources of the young entrepreneurs to rent business spaces at market price; lack of funds for the start up.

#### **Target group**

3) young entrepreneurs (18-35-yrs-old)

#### **General tool description**

Main objectives of the tool:

- to enhance off-farm income-generating activities as complement to more traditional forms of business in the olive oil production.



- to support financial development rental of public business premises to local young farmers.
- to extend the offer with unique traditional products in the city centre where the municipality has a lot of empty public spaces to maintain. Creating in this way a win-win combination: the municipality extends the offer and support young farmers in their shift towards thinking as entrepreneurs while the young farmers/olive oil producers get the labour opportunities away from the farm enterprise.

### *Background*

The City of Vodnjan-Dignano has been in the past an important rural marketplace of the Southern Istria. After the WW2 it faced massive structural population change and as a result of it, today the Municipality has a lot of empty business premises situated in the city centre.

### *Preparation*

During the workshop within the pilot action of YouInHerit in Vodnjan-Dignano a group of young stakeholders analysed the needs of fresh conceptualization of farm business type towards innovation in the agricultural field. Beside innovation also knowledge transfer and the upskilling support are developing a new role and identity of the farmer/olive oil producer today.

The problem of lack of spaces where the young olive oil producers (in the age between 18 and 35) can start their business arose during the stakeholder's meetings. They need places in which they can sell and present their olive oils and related products as they face a phase where diversification of the off-farm activities is the imperative. As they are beginners without financial possibility to rent business spaces at market price, they asked to be supported by local decision makers or other institutions.

### *Implementation*

At the first step of the implementation a representative group of the young olive oil producers met the decision makers of the local community. Together they analysed the situation in the field of competitive responses to the market demands. Farmers/olive oil producers are not just entrepreneurs, they have to care for their core business, however the younger generation needs to find alternative incomes to the in-farm activities. Municipality has responded with possible solution to their problems. One of the most significant challenge is resource availability, directly connected to lack of space for their off-farm activities.

In the needs of the young olive oil producers the mayor of the City of Vodnjan-Dignano recognized a win-win situation for both sides. Incentivizing young olive oil producers is not only an act of subsidy, but represent also a dynamic revival of local economy and the cultural heritage situate in the old city centre.



The strategy of reviving business activities of the city centre was formalized in the program “Vodnjan-Dignano Proent” in which are specified all the conditions to rent business premises under non-marketing value. So young farmers have the possibility to have they own business space for a long-term period of twenty years and the rent is free for the first five years.

The public call for rent business premises in accordance with the program “Vodnjan-Dignano Proent” was launched in March 2019 with great expectations among the young olive oil producers and the local decision makers. The call listed the locations to be rent with the proposed activity to be launched, and foresees the possibility to visit the location in advance. No bank guarantees are requested for the participants, but a well-prepared business plan is needed.

### *Results*

This tool is very useful because it addresses elements which are crucial for the development of a community: preservation of cultural heritage, enhancing economy based on local products focusing on young entrepreneurs.

### **Success factors**

In the preparation phase the tool was identify emanating from the needs expressed by young entrepreneurs in the field of olive oil production. The capacity of olive oil producers to capitalise on both farm diversification activities and grant management is supported by the local authorities and this is a factor of success as this toll started bottom up.

The concrete numbers of participants to the call and other factors of success will be listed after the implementation of the tool, before the end of YouInHerit project.

### **Key actors to be involved**

The most important key actor is a relevant decision maker, that ‘decoupling’ supports to the off-farm agricultural incomes, gaining potential new opportunities exploited in conjunction with urban revitalised city centre.

Key actor could coordinate the whole team or delegate to relevant person in the implemented field. However, the young entrepreneurs are the most important actors to be involved. The main question is how to attract their attention, as their intentions to act are further conditioned by wider considerations of farming identity, social and territorial context.

Different farmers will choose to place their products in a various way. The area of their choice is determined by their farming household context. The call has to attract the fuller categorisation of farming business types in order to be successful.

The others key actors will be defined after the publication of the call results.

### **Useful tips**



Having a tool proposed bottom up the interest of the local population is assured. So is important to define the time plan accordingly with the task that has to be implemented.

First of all be sure your tool is the appropriate one for the aims of your institution. In the case of the implemented tool a public call was the winning frame. The call reserved 4 spaces from 20 to be rented to olive oil producers, aged under 35 in the old city center.

In other cases, the frame should be larger and less defined to reach the target group. There are several sensitive tasks in the process of a call which cannot be urged:

- Always consider the legal framework.
- Analyze the market first to be sure, as it is in the case of implementing tool, that the call catches the common needs of the sector you are working for.
- Young entrepreneurs do not need just financial resources, but also a consideration and
- Good cooperation with the decision-makers where their business is located.

Key words for the implementation:

- The call has to be written in a clear manner. The administrative language is often too complicated for young entrepreneurs, so try to be essential and do not insert in the text of the call more than is needed.
- Be down to earth with the requests: there is no sense in preparing such a call if you ask a start-up to give you bank guarantees but ask them to prepare a well-balanced business plan.
- Small businesses could grow, prepare and serve them all the inputs they will need, send them reminders on the main tasks that have to be implemented accordingly with the deadlines. Once in the future you could proudly say “We supported the most creative start-up of our territory.”

### **Required budget**

Have to be defined after the implementation of the tool.

### **Required time for implementation**

4 to 6 months



## A.2 Hungary, Budafok-Tétény

A.2.1 Idea contest for the youth - to make the Municipality visible in the eye of the most important market players by actively involving them

**Partner who tested the tool:** Budafok-Tétény Municipality, Soós István Wine Making Secondary School

**Tool category:** Other, cannot be clearly linked to pilot types

**Gap category:** Marketing/Communication gap

**Concrete gap:** Poor local marketing - almost no city marketing, lack of common marketing for the tourist attractions and local venues, e.g.: wine cellar system, castles etc.

### Target group

- 1) high school students (16-19-yrs-old)
- 2) college/university students (18-30-years-old)
- 3) college university students (30-35-yrs-old)
- 3) young entrepreneurs (18-35-yrs-old)
- 4) unemployed youth (18-35-yrs-old)
- 5) Other (please describe): relevant and important players of the wine and tourism market

### General tool description

Budafok-Tétény Municipality organised an idea contest to the youth on city marketing and branding linked to the traditional wineries and viticulture utilization of Budafok (22nd district of Budapest). As a pilot action its main aim was to provide innovative ideas by creating a marketing strategy that will help Budafok-Tétény to be recognised as the Wine district of Budapest and attract wider public with the involvement of the youth. In addition to this, the project team had another important aim for which the tool lied in the “HOW”. The team decided to organise the idea contest in a well-promoted way with the involvement of professional experts to make the municipality and its cultural message visible in the eye of the high-level decision makers and for the most important market players by actively involving them in the preparation and implementation process.

### *Preparation*

It was important that the relevant stakeholders were involved already in the preparation phase. The exact details about the idea contest were discussed with wine-making companies, marketing and urban development experts. One of the aims was to boost the status of this idea contest by choosing well-known local and regional professionals. Therefore, the project management team of the Municipality looked for the high-level decision makers and developers among



marketing and tourism experts and also visited the most important market-players in the region linked to the wine-industry. Most of them agreed with the mid-term objectives of the Municipality and found the idea contest an exemplary action.

As a first success of the tool (involving important market-players), showing their commitment to the aims of the Municipality within this project with their pilot actions. They accepted to be jury members of the idea contest: head of wineries, high-level marketing professionals, high-level city developers, potential investors.

To attract more applicants and to level up the idea contest reasonable prizes were essential. The second success of the tool was that some of the above-mentioned representatives offered prizes with great value.

Besides reaching more potential applicants some communication activities like regional and national TV and radio appearances, participation at wine-related events turned out to be useful to reach more regional market-player and high-level developers, as well.

The increasing visibility of the project's aims for the relevant stakeholders raised the awareness of the different actors within the Municipality itself (different divisions, decision-maker, etc.). The project became recognised, then new development ideas and possible joint solutions started to be formed with the inclusion of different divisions within the institution.

### *Implementation*

An idea contest on city marketing and branding linked to the traditional wineries and viticulture utilization of Budafok was announced on 5 July 2018 and the applicants had 3 months to elaborate their projects. A project could consist of e.g. a city marketing strategy document or a list and explanation of marketing and branding ideas, etc. During this period the communication with the well-selected jury members was continuous. It was important that they can see their exact tasks also to know the up-to-date schedule of the activities. The team didn't want to risk that they exploit the generosity of these highly-ranked representatives. Therefore, they have received the detailed evaluation/award criteria (prepared by the project team with the involvement of the stakeholders) and regular reminders on every single task they should be aware.

### *Results*

The Deadline for the submission was in mid-October 2018. In total, 12 (6 individual and 6 team) project idea applications arrived. Each application got a score from each member of the jury which led to the pre-selection of the 5 most points scored project ideas. These 5 ideas were later presented to the jury and the wider public in frames of a dissemination event in Budafok on 19 October 2018.

It was important to choose a venue for this final presentation and awarding ceremony an exclusive place which reflects on the reputation of the involved stakeholders, jury-members and sponsors. In addition to this, as this event was opened to the press, the venue had to provide an appropriate surrounding to



present the results of this idea contest and express the good cooperation formed between the Municipality and the important market-players.

Besides the important result, that a stronger cooperation between the Municipality and the relevant market-players started to form, an additional result within the municipality is already visible. The different divisions of the institutions sat down together and started to develop new ideas based on the outcomes of this project. Also, the decision-makers within the municipality saw the benefits of the project and decided to support some of the new ideas.

### **Success factors**

The tool - involving important market-players - brought additional advantages in the implementation of the pilot action. Because of these important successes the method of “HOW” (to organise an idea contest) turned out to be an important tool when:

- on one hand, making the Municipality visible in the eye of relevant market-players and
- on the other hand, making the results of a transnational project visible for the different divisions and decision-makers within the Municipality itself.

There are several ways to organise competitions to different target groups. In most cases the only aim is to involve as many candidates from the target group as possible and have a winner in the end. To reach this aim, several important details should be considered: find the purpose (on how to use the results of the competition), promote it through different channels so it reaches the most people, offer prizes, invite jury members etc.

Why not to organise these actions so that you can reap additional benefits from them? It is one thing to name the target group of the competition. However, knowing that reaching them and organising a successful competition requires a lot of energy and resources, considering how you can benefit from it more does make sense. Name another target group with whom you can profit more, even in the longer run and find a way to combine the two (or more) target groups. In this case, the primary target group was the youth who were invited to participate in the idea contest. There was a brainstorming on which other group should be targeted to gain additional benefits not only for the youth but also for the Municipality itself. The most important market-players, high-level developers and decision-makers were chosen to be the second target group. By joining and involving both target groups, benefits for the Municipality could be maximised: more youth were involved thanks to the “second” target group, the important market-players became the jury, sponsored the contest by offering prizes, they established the base of a good cooperation with the municipality.

Successful results of the tool on a short term:



- more attracted candidates:
- by the well-known and highly-ranked names of the jury,
- by higher prizes
- levelled-up competition
- growing visibility and popularity of the competition
- motivating youth to contribute to the revival of the local traditional craft

Successful results of the tool on a long term:

- strong base of a good cooperation between the municipality and the market-players/high-level developers/decision-makers is led down
- growing visibility and popularity of the Municipality in the eye of important market-players
- growing visibility and popularity of the transnational project itself within the institution among the different divisions and decision-makers
- new ideas based on the project appear as a result of joint discussions between the different divisions
- decision-makers of the municipality offers their political and financial support for the implementation of some new ideas
- engage youth on a longer term by providing them the possibility to implement their ideas

### **Key actors to be involved**

The most important key actor is a leader. A strong leader who cares about the tool/action/project and coordinates the whole team from the beginning and takes care about the afterlife of the project is needed.

A well-known and recognised company/person from the relevant market who is committed to support the common aim:

- attracts more relevant players from the market,
- levels-up the process/event,
- draws the attention of the press, other target groups and the different divisions of the institution, as well
- establishes the base of a good cooperation with the Municipality and with the high-level developers and decision-makers

Involvement of high-level developers and decision makers on regional and national level who is committed to support the common aim:



- attracts relevant players of the market, and more decision-makers form high-level
- levels-up the process/event not only in general but also in the eye of the local decision-makers and the different divisions of the institution
- establishes the base of a good cooperation with the Municipality and with the important market-players

### **Useful tips**

The most important tip is to always consider the time needed and choose an appropriate timing. The proper implementations of each task need a lot of time. There are several sensitive tasks in the process which cannot be urged.

Always consider the high and calm seasons affecting the target groups. You can expect on more help and more active cooperation in calm seasons.

If your additional target group is from the market and the members are high-level representatives, or you involve high-level developers and decision-makers, you should put additional efforts on:

- finding them: personal contact is always important,
- convincing them (during the preparation phase),
- involving them from the beginning until the end and even further,
- offering them continuous benefits (at least in marketing and promotion, but a good cooperation with the decision-makers where their business is located helps as well),
- not to put on them more than is needed:
  - prepare and serve them all the inputs they will need,
  - send them reminders on the tasks and deadlines

### **Required budget**

In total, 26 500 EUR, broken down to the following items:

- 14 500 EUR: announcement and promotion of the idea contest in different platforms, reaching and attracting the youth
- 4 000 EUR: contacting and supporting the jury, planning and coordination processes related to the evaluation of the materials/products received by the youth
- 8 000 EUR: organization of the award ceremony

### **Required time for implementation**

4 months



## A.2.2 Motivate the youth to choose a traditional craft for making their living - Organise the training in an integrated practice-oriented way

<b>Partner who tested the tool:</b>	Budafok-Tétény Municipality, Soós István Wine Making Secondary School
<b>Tool category:</b>	Skill development (of young people)
<b>Gap category:</b>	Institutional gaps
<b>Concrete gap:</b>	The younger generations are hardly interested in the traditional professions; they are not motivated.

### Target group

- 1) high school students (16-19-yrs-old)
- 2) college/university students (18-30-years-old)
- 3) college university students (30-35-yrs-old)
- 3) young entrepreneurs (18-35-yrs-old)
- 4) unemployed youth (18-35-yrs-old)

### General tool description

The main objectives of the tool are to give marketable knowledge for the students and to show them several fields and job opportunities linked to a traditional craft. The integrated practice-oriented training provides the trainees a basic knowledge in various fields related to wine making. They also get acquainted with the basics of wine tourism, wine making, event management and business planning. By the end of the training, trainees are able to organise and implement complex touristic event; and to create, lead and operate their own enterprise. As managers and/or assistants they will have the necessary skills to represent added value with their work. They will be able to understand the local market, design their product range and understand the various complex processes of a wine making enterprise, as well as managing professional relations with other actors of the tourism market.

Steps of the implementation of the tool:

#### *Preparation*

As a first step, it was important to get to know the market demands, find the key skills which are needed either to become an employee at a wine-related company or become an entrepreneur in the wine-market. Besides the experience of the winery-school's experts, a Status-quo analyses and several interviews helped to identify those skills. After this, a detailed curriculum was elaborated with the involvement of stakeholders, schools and professionals/potential presenters. A key point of a successful integrated and practice-oriented training is to find and provide well-known, inspired, experienced practicing experts as trainers. So as a next step, relevant well-known practicing professionals were invited as presenters/trainers.



Finding and organising of places for field-work and practical workshop sessions was also important.

### *Implementation*

The training was advertised in schools, universities, local festivals and events, through TV and radio appearances to reach the target group. All students between the age 16-35 were invited. There wasn't any (e.g. educational) pre-requisite for entering the training. 35 students started the training in February 2018. The training lasted for 5 months. Students attended at the following lectures (200-240 hours):

- The purpose of wine culture
- Introduction of the world's wines
- Grape processing, the making of white wine
- Red wines, rosé, schiller
- Local history
- Cellar operations
- Cheese and wine
- Young wine maker workshop
- Practice on the Cellar Shuttle
- Marketing basics, tourism
- From idea to entrepreneurship
- Wine marketing
- Basics of economics, business plan
- Urban development, Service management, Event management
- Wine tourism, hospitality
- Several field-work opportunities were organized linked to the different lectures

The curriculum contained all topics which are linked to the wine-culture and corresponds to the expectations of today's wine-market, thus following a holistic approach. Most of the lectures were held by experienced practicing professionals who are working in different fields: wine-making entrepreneurs, marketing managers, salesman, event managers, tourism service providers, cellar owners.

Field-work opportunities were linked to the lectures from wine-making (in vineyards) through wine selling (in cellars) to the organisation of the wine related tourism (wine-routes). This experience-based training ensures that the students get inspired and committed to this craft.

### *Results*



The training ended in June 2018. 23 students successfully graduated and earned their certificate. 8 students became employees right after they received their certification. As the training gave them wide range of knowledge, they became employees in different fields linked to the wine related crafts.

### **Success factors**

There are several trainings and courses linked to a special profession available for the youth in the region. However, there wasn't a single one which offered their students wide range of experience and insight into different professions linked to the same craft. In an integrated training, the main focus is on to give a basic knowledge on several professions and working processes instead of offering a deep knowledge only in one special profession. An integrated training can satisfy both the demands of the youth, of the possible employers and the demand of the (labour) market in this field, as well.

On one hand, the youth get to know and gain basic knowledge on several arms of the profession, so they can see how diverse these professions are linked to the same craft and can find the one they are inspired of. On the other hand, the market can absorb the youth after graduation easier if they are equipped with wide-range of skills. Meaning that the basic knowledge is already offered, and future employers have the opportunity to form the employees to fit their needs. Also, having the right bases, employees can easily deepen and specialise their knowledge right on the field.

The main success factors of this complex, integrated, practice-oriented training are the following:

- Find the demand of the market and check the idea with the potential employers: in this way, you can ensure that the trainees will have all the necessary basic knowledge which are needed for the market
- Offer mainly practical knowledge instead of lexical one: it gives a more permanent knowledge and also it is more exciting to the trainees
- Involve as many well-known practicing professionals as trainers/presenters as you can: This action is a key point when organising a complex training, it has several advantages which turned out to be needed to succeed: a well-known, authentic professional attracts more students, a practicing professional promotes his profession by his own career, sharing their own experience gives insights into the difficulties and success factors
- Organise field-works where trainees can see the processes in practice: helps to deepen their knowledge, prepare trainees to workflows they should expect



## Key actors to be involved

The most important key actor is a leader. A strong leader who cares about the tool/action/project and coordinates the whole team from the beginning and takes care about the afterlife of the project/tool is needed.

It is highly-recommended to involve as many well-known practicing professionals as trainers/presenters as you can: This action is a key point when organising a complex training, it has several advantages which turned out to be needed to succeed.

Well-known and practicing professionals:

- attract more students,
- promote their profession by their own career and success,
- who are sharing their own experience gives insights into the success factors and the difficulties, as well
- act as authentic role models for the youth

Involvement of the owners of the places where field-works can be organised is a must. It is suggested to develop a good cooperation with them. It is important to offer them benefits since they are the ones who can:

- offer places for field-work,
- be involved more and offer their professional skills for the training, as well,
- attract more trainees,
- raise the publicity and visibility of the training

## Useful tips

The most important tip is to always consider the time needed and choose an appropriate timing. The proper implementations of each task need a lot of time. There are several sensitive tasks in the process which cannot be urged.

Motivating youth can be quite challenging but keeping them engaged is even more difficult. Therefore, drop-outs should be considered as a possible happening during the whole lifetime of the training. Extra efforts should be made from the very beginning until the end of the training to motivate the youth and avoid the decrease in the number of the students.

These efforts should focus on:

- continuous communication with the students, both formal and informal,
- promote the benefits of the training,
- attract them with well-known names in the training,
- attract them with practical education and field work,



- attract them opportunities which are hidden from the wider public

### Required budget

In total, 25 500 EUR, broken down to the following items:

- 5 000 EUR: announcement and promotion of the training, finding and contracting relevant teachers/stakeholders
- 5 000 EUR: elaboration of practice-oriented training materials
- 3 000 EUR: purchasing ICT equipment (tablets, projector, canvas)
- 12 500 EUR: organization and implementation of the training

### Required time for implementation

Preparation+5-6 months

A.2.3 Reaching and convincing the youth: Find the youth, go where they are and organise special experience for them

**Partner who tested the tool:** Budafok-Tétény Municipality, Soós István Wine Making Secondary School

**Tool category:** Other, cannot be clearly linked to pilot types.

**Gap category:** Marketing/Communication gap

**Concrete gap:** Lack of information and organisation channels which would make visible the opportunities and possibilities to the young adults starting their careers.

### Target group

- 1) high school students (16-19-yrs-old)
- 2) college/university students (18-30-years-old)
- 3) college university students (30-35-yrs-old)
- 3) young entrepreneurs (18-35-yrs-old)
- 4) unemployed youth (18-35-yrs-old)

### General tool description

During the implementation of the project, it turned out to be difficult to reach the youth and involve them into craft related activities. Previously, there was no single event or opportunity which attracted the youth, additional communication activities were needed.

2 approaches were considered:



On one hand, the team tried to reach as many young people as they could, through as many communication channels as possible: media appearances in regional and national radio and TV channels were organised.

On the other hand, the project team tried to attract and involve as many young people as they could by participating at several events where their activities were promoted. The most common social media channel among the Hungarian youth was used: posts on Facebook, creation of own profile, creation of a group for the activities, promoted of events and invitation of the youth through Facebook.

These activities made a good base for the effective communication channels to be used but was just not enough. With each communication activity more and more young people joined but still not as many as it was expected.

The solution lied in the “HOW”. The way how more youth were attracted became one of the most important tools, not only in the project but in every activities of the Municipality where the youth were needed to be reached.

The method is:

- to go where the youth is (or a group of young people are)
- attract them by giving them positive experiences and offer them fun.

#### *Preparation*

The very first step is to find where the targeted young people can be found. Usually these places are already pre-defined by the nature of the aim/activity they are needed for. For this tool, the following elements were needed:

- students for the planned training activity: to be found mainly in schools
- youth, young adults who are interested in marketing and communication/wine industry/cultural heritage/regional development/tourism development: at events targeted especially the youth/young adults - e.g. at festivals, campus events, collage days, etc.

The second step was to think about an experience which suits to the place and/or event and attracts the youth.

This combined solution, going where they are and offering them fun will lead us to a bigger success.

#### *Implementation*

The first case was visiting the youth in the schools and offering them fun there. Each member of the project team used their own personal contacts to find those schools where this project promotion with fun could be organised. It was important to find schools and classes interested in the aims of YouInHerit. Also, it is a key success factor to choose a person for presenting the project to the youth who is really committed, talkative and has an open personality to easily get in contact with youngsters.



The head of the team, who is also the vice-mayor of Budafok-Tétény Municipality and has a friendly, open-minded personality visited a marketing class at Szent István University. The fun she gave for the students was that she promoted YouInHerit and its activities while a wine-tasting was organized by a young winemaker right in the room in the building of their campus. The second case was finding and attracting the youth at events dedicated for the youth and linked to wine-industry/cultural heritage/marketing/regional development, etc.

The first event chosen was the Champagne and Wine Festival of Budafok. In general, this event attracts a lot of young people, but additional efforts during its promotion were made to attract even more of them. The fun given to them was to organise the part of the festival as it was a well-known community festival: as a small and easy trick- dropping colourful holy-powder together and getting coloured together turned out to be an attractive, funny and memorable experience. It was combined with wine-tasting, clinking together with loud music, becoming a real youth festival.

### *Results*

The team were not only be able to involve the youth deeply into the project activities but also a useful formal and informal cooperation was formed between the youth and the Municipality. Joint, memorable experiences helped the youth to get engaged in future craft related activities and possibly cooperating also with the Municipality. The interactive, appealing activities organized during festival grounded the dissemination of YouInHerit. Youth participating at these events will start talking about their experiences to their friends, attracting even more people from the main target group.

### **Success factors**

The innovative character and the main success factor of this tool lies in bringing positive experience and fun for the youth while promoting the project and/or its activities. This experience attracts more youth with the condition to be: eye-catching, well-known from youth festivals (e.g.: dropping colourful holy powder into the mass), an unusual way of action of the organising institution (e.g: vice-mayor offering wine-tasting at the University).

Successful results:

- interactive, funny elements gained popularity and youth will recognize it in further events, thus can connect them to the aims of YouInHerit and to the Municipality
- the Municipality created useful, special tools for youth targeted events which can be used also in the future

The main advantage of the implementation of this tool is that the perception of youth about the Municipality changed. Both the Municipality opened towards the youth and the youth became interested in activities organised by the institution.



If a core group is formed by the young people who were interested in a project activity promoted at these events then this core will more likely participate at other project events, as well.

### **Key actors to be involved**

The most important key actor is a leader. A strong leader who cares about the tool and coordinates the organisation from the beginning and takes care about the afterlife of the project/tool is needed. In this case, it is essential if there are young people in the project team so that they know the needs of youngsters very well.

In addition to the leading project team, youth “experts” and supporting partners are highly recommended to be involved:

- youth committed to the aims of YouInHerit to provide useful inputs and feedback for appealing ideas
- local decision makers to help ensuring a visible spot for the promotional stand, thus, to reach a higher number of youth
- young professionals (e.g. winemakers) who can contribute to the event, acting as young role models for the youth

### **Useful tips**

There are quite a few useful tips which can be provided but for a proper implementation it is essential to make the tool effective and avoid risks, considering the follows:

- involve the youth in the organizational activities, they might have some innovative ideas
- find a proper place for the event (e.g. at a festival, choose a visible place for the wider public)
- promotional materials can be useful, but the real impact can be expected from creative, interactive activities
- always consider the exact time which is needed for the preparation of the interactive activity
- involve universities where young adults can be found and the rules are not so strict as they are in the secondary schools

### **Required budget**

2 000 - 5 000 EUR

### **Required time for implementation**

1-2 months



## A.3 Italy, Veneto

### A.3.1 Get more skills in Craft Tourism Design

<b>Partner who tested the tool:</b>	Veneto Region, Tourism Department
<b>Tool category:</b>	Skill development (of young people)
<b>Gap category:</b>	Social gap
<b>Concrete gap:</b>	Low interest of youngsters in nautical-related jobs

#### **Target group**

4) unemployed youth (18-35-yrs-old)

#### **General tool description**

PP10 Veneto Region Tourism Department through Ciset (International Center for Studies on Tourism Economy) envisaged a tailor-made Pilot Action for YOUINHERIT based on the ESF Call #Sogna studia crea.

The tool is based on this successful activity: a training course with a vocational training title (Craft Tourism Designer) addressed to unemployed youngsters with an undergraduate Degree in Tourism Studies as prerequisite and a specific motivation in working in the tourism sector.

#### *Background*

From Ciset analyses confirmed by Veneto Region, the area of intervention, thanks to its historical relationships and accessibility / proximity with the center of Venice and the availability of significant historical-artistic, naturalistic and productive resources, has enormous potential for the development of experiential tourism products, capable of differentiating the existing tourism offer and addressed to segments of customers sensitive to forms of enjoyment respectful of the elements of fragility of the context as well as the opportunity to learn authentic knowledge. Veneto Region also insists on this need for differentiation at the thematic tables underway for the drawing up of the Regional Strategic Plan for Tourism.

Moreover, from the survey of needs carried out by Ciset between 2015-2016 among 150 companies of the tourism sector in Veneto, it emerges that 75% declare it is important to form profiles able to "create networking" between companies for the creation of innovative tourism products. Specifically, then, the partner companies/stakeholders interviewed during the planning stage of the training course, but also tourist companies that already operate in collaboration with these realities, highlight the need to hire young people as a resource aimed at:

- translating "know-how" into "let know how";
- creating networking with companies in the area to offer coordinated tourism experiences;



- managing web tools to position the company in the channels of online marketing promotion.

### *Implementation*

According to the above stated premises, the selected human resources were trained in tourism/navigation/crafts/accommodation/culture/enterprise to implement a competitive but sustainable tourism offer able to include and enhance in an innovative way traditional trades and crafts typical of the territory.

The training path was organized into the following steps:

- 1) 250 hours: class/laboratories/outdoor training
- 2) 32 hours: study visit
- 3) 320 + 320 hours: Two internships by two different stakeholders.

The activity also included assessment meetings in order to have constant feedback from students.

Moreover, 12 hours for each student were dedicated to competence assessment (ex-ante) while 10 final hours were dedicated to final assessment (ex-post).

Number of youth reached: 10

Number of youth recommended for an optimal result: <15

### **Success factors**

- The tool fosters the strengthening of relations between institutions and private companies, encouraging a better circulation of information and underlining shortages and conditions to help the system to improve their activities (organization of joint meetings, follow up seminars, assessment of indoor and outdoor class training phases, internships for students);
- The tool highlights the possibility to use European Funds in an integrated and concrete way, according to the indications given by the EU regulation 1303/2013 (e.g. ESF and Interreg Europe);
- The tool reinforces the economic and social analysis on the “hybridization” between craft, navigation and tourism sector. Final considerations about the overall training experience can be transferable from the venetian lagoon to other similar international contexts and the methodology constitutes material for a scientific publication on the theme of “live project experiential learning”;
- The tool involves the application of a mix of education techniques able to implement different student skills (linguistic, technical skills on tourism and craft sectors with focus on management and marketing of medium-small enterprises and destinations as well);
- The tool permits the realization of active outdoor laboratories for the development of both class soft and digital skills;



- The organization of in-field work and study tour in a different context to apply knowledge learnt on tourism techniques and packages creation in other places than the venetian lagoon is relevant in order to check the transferability of the learnt tools in a totally different context where tourism and craft are keys for economic and social development:
- The tool is characterized by a strong mentoring during the into-the-job phase: 2 internships experiences for each student and the active individual orienteering to find a job opportunity in the field.
- The tool helps the students to gain more confidence with public speaking - also in English - and un-structured situations/sites typical of craft workplaces.

### **Key actors to be involved**

The tool involves the following subject during its development and implementation: unemployed youngsters, supporting training institutions, local private stakeholders, public institutions and consortia, University, local press, testimonials from private companies and professional associations.

### **Useful tips**

The success of the tool can be guaranteed only if an accurate evaluation of both participants and private companies hosting the internships is carried out previously.

If the chosen sector involves traditional and less attractive crafts, a risk can be represented by the fact that the craftsmen are too busy in ordinary activities and most of them are in their last stage of professional life.

The sector is not ready to offer structured and open-ended contracts. Only few can hire people with these kind of hybrid skills.

Craftsmen have often no time to dedicate to interns focused on complementary activities of their business (such as tourism promotion, web marketing, e-commerce).

Youngsters could present perplexities about some environmental conditions of craftsmen workplaces and laboratories (presence of dust, dangerous tools, climate conditions, etc.) and about the hardness of the job.

In the navigation field companies and tourism operators, youngsters can suffer from working during week- ends or holidays.

### **Required budget**

More or less 120 000 EUR allocated as follows:

- Expenses for teachers and consultants: 19,91%
- Study visit in a best-practice area: 3,41%
- Individual orientation before internship (consultant): 3,89%



- Individual orientation after internship (consultant): 3,24%
- First internship indemnity (compulsory in Italy by law for work placement traineeships) paid to students: 21,85%
- Second internship indemnity (compulsory in Italy by law for work placement traineeships) paid to students: 21,85%
- Launching of a start-up for 1 additional student: 8,53%
- Administration and internships general expenses: 8,56%
- Planning and administration of teaching, reporting general expenses: 8,76%

The budget can be adapted by varying the percentage items according to the needs and specificities of the tool.

### **Required time for implementation**

12 months (but can be shortened according to the needs and specificities of the tool).

### **A.3.2 Making craft heritage visible to the youth. Training the youngsters to co-design new digital itineraries**

<b>Partner who tested the tool:</b>	Civiltà dell'Acqua
<b>Tool category:</b>	Skill development (of young people)
<b>Gap category:</b>	Marketing/Communication gap
<b>Concrete gap:</b>	Lack of accessibility to and poor digitization of Venice's sailing traditions and craftsmanship heritage

### **Target group**

- 1) high school students (16-19-yrs-old)
- 2) college/university students (18-30-years-old)
- 3) college university students (30-35-yrs-old)
- 4) unemployed youth (18-35-yrs-old)

### **General tool description**

The creation of a number of digital itineraries on traditional craftsmanship can be planned as a tool to involve the youth in co-designing them but also to make more accessible the concerned heritage to tourists. Improving accessibility to traditional crafts through digital routes is an advantage to strengthen the visibility of the hidden heritage, and a powerful tool to better attract the youngsters. Digital itineraries can stimulate the interest of a growing number of tourists, and especially young tourists, if they are co-designed by youngsters.



A specific methodology has to be elaborated to involve the youth and making them able to co-design the digital itineraries, including: identification of the main disciplines and training contents; both archival and field work collection of data; methodology for video interviews; structure of the Storytelling; geo-mapping of relevant places of interests (Pols) along the selected itineraries; testing phase of all digital routes; setting and upload in (preferably) an open source platform.

Training formats can be organised with the following steps: creating a map; design a tour; select and enrich the Points of Interest; export the story map; production and publication in an open source platform.

The training should basically include the following disciplines/ nuclei:(1) geo-historical nucleus, (2) multimedia nucleus and (3) ICTs nucleus, in order to provide youngsters with the appropriate context of the concerned craft heritage and the basic tools to create and structure a digital itinerary.

In addition to archival research, data and video interviews are to be collected through field work activities in each itinerary, as a solid base to structure the Storytelling phase. Geo-mapping of all places of interest (POI) and related itineraries has to be made with different testing phases along the same itineraries.

This tool was implemented through a pilot action as regards Venice's Sailing Traditions and Boat Craftsmanship in order to fill the gap of invisibility and improve accessibility to the traditional sailing heritage in Venice. Young students were trained through a Pilot Action to be able to digitize the relevant craftsmanship heritage and co-design the final digital itineraries: n.5 new audio guides in Italian and 5 in English. Today any tourist in Venice can easily download the itineraries from an open source platform, follow the new routes co-designed with and by the youth, and enjoy the exploration of Venice's Sailing Tradition and Craftsmanship.

Digital itineraries focus on 5 different districts of Venice: Dorsoduro, Giudecca, Cannaregio, Altino, Pellestrina. They are easily available to the public and downloadable for free in any Smartphone from an open source platform. To check the pilot results, it is possible to download them by digitizing "Venice" and clicking on the 5 tours which are available in English with the title "Explore Forgotten Venice and its Sailing Traditions (: Dorsoduro etc)", or in alternative through the following links:

DORSODURO

<https://izi.travel/it/921b-venice-explore-forgotten-dorsoduro-and-its-sailing-traditions/en>

GIUDECCA

<https://izi.travel/it/38f8-venice-explore-forgotten-giudecca-and-its-sailing-traditions/en>

CANNAREGIO



<https://izi.travel/it/f94a-venice-explore-forgotten-cannaregio-and-its-sailing-traditions/en>

ALTINO

<https://izi.travel/it/7d3f-venice-explore-forgotten-altino-and-its-sailing-traditions/en>

PELLESTRINA

<https://izi.travel/it/0240-venice-explore-forgotten-pellestrina-and-its-sailing-traditions/en>

The Pilot Training Action included 180 hrs of external and internal training in total and reached 49 students who were involved in both co-designing and testing the digital routes. Stakeholders involved: > 30.

### **Success factors**

The training can produce tangible and useful results: digital itineraries available to the public and to tourist to facilitate access to a hidden heritage and craft. On the one hand digital routes are a practical tool to involve local stakeholders, associations and citizens in building the itineraries. On the other, it can involve also youngsters to co-design them. The use of digital tools is an advantage to involve the youth. Being digital-native, indeed youngsters find stimulating to challenge and improve their digital abilities.

By digitizing the heritage of craftsmen and making it publicly available through new digital routes, the accessibility to traditional craft heritage can really improve, and stimulate the interest of a growing number of tourists, including young tourists, with an economic impact. Successful results of the digital tools can be assessed by the number of downloads made by end users. When digital audio guides are made available for free, tourists can plan their visits and experience.

The methodology to co-design the itineraries with the youth was tested successfully in Venice and can be applied to any traditional craft in Europe. As such, it can be transferred and disseminated further at cross-border level.

In the case of Venice, today any tourist can download for free some audio guides on traditional sailing, follow the routes and enjoy the discovery of Venice's nautical tradition and related craftsmanship.

Also, the involvement of stakeholders during the co-design process can be an incentive to revive hidden traditional crafts, by reconfirming to the same craftsmen and stakeholders the vital importance of their activity in this field.

Good practices and lessons learned from the Pilot include: the specific methodology developed to work in an open source platform (in order to make the training easily replicable); the involvement of both youth and local stakeholders to co-design a number of digital itineraries as a fully transferable tool. Also, in Venice it was



framed as a “professional training course”, formally acknowledged by the Italian Law (D.Lgs n.81/2008) and, thus, its potential replicability at national level as part of the school ministerial program.

### **Key actors to be involved**

To create digital routes which are accepted by locals and residents, it is important to involve the highest number of craftsmen and stakeholders related to the selected heritage and traditional craft. Indeed, all digital itineraries should include and reflect local expectations and suggestions, so that residents and stakeholders will also become promoters of the newly created digital tool. Craftsmen can be involved with video-interviews by collecting oral stories. Also, universities, municipalities, museums, local associations, institutions and residents should be involved to understand their priorities - which should be taken into account while shaping all routes. All of these are key actors to be involved.

In the case of Venice, the pilot action involved a considerable number of stakeholders, craftsmen and rowing associations (36 in total) including: the Univ. of Venice Ca’ Foscari (Dept. of Economy and Business Management); the Municipality of Venice; the Archeological National Museum of Altino; n.11 traditional shipyards, craftsmen and boat operators (Consorzio Cantieristica Minore, Squero Tramontin, Squero San Trovaso, Squero and Associazione Arzanà, Vecio Squero Generali, Laguna Fla, Delta Tour, Cantiere Toffolo, Cantiere Nautico Crea, Forcolaio Matto, and El Felze); different associations which carry out traditional sport and leisure activities with traditional wooden boats along the YouInHerit tours (7 in total: Canottieri Bucintoro, Remiera Pellestrina, Remiera San Giobbe, Cavana Tintoretto, Associazione Remiera Meolo, Associazione Amici della Sanpiero, and Venice on Board); and other experts and scholars of the Venice sailing traditions and related nautical craftsmanship (15 in total: Saverio Pastor, Gigi Divari, Giovanni Caniato, Gloria Rogliani, Francesco Vallerani, Roberta Vianello, Germano Da Preda, Simone Emiliano, Tramontin Domenico, Glauco Stefanato, Sergio Boldrin, Ugo Pizzarello, Boris Borrella, Tagliapietra “Ciaci”, and Renzo Pagliarin). All these craftsmen are included in the digital routes, either in the form of video interviews or with a visit of the place of their activities.

### **Useful tips**

To co-design the production of successful digital itineraries, and before starting the digitization of the concerned craft heritage, it is important to plan a training methodology based on a learning-by-doing method, with a multidisciplinary perspective and including all possible disciplines linked to the selected craft - with historical, geographical, and ethnographic approaches. Training on multimedia and ICTs is fundamental to work in a digital environment and settle correctly the successful functioning of digital routes. In this sense, it is highly suggested to involve in the training very experienced professionals from different fields. Trainers must be available not only to teach students the main disciplines related to the



digital tool (passive learning), but also to interact with youngsters through discussions and direct tutorship. This interaction (learning by doing) is crucial to complete successfully all contents during the co-design process.

Field work analysis is fundamental not only to collect data, but also for direct interaction with craftsmen and stakeholders, in order to shape the digital tours and the final Storytelling according to their expectations and suggestions. The final Storytelling may need multiple revisions to be agreed by stakeholders. Also, it is suggested to collect data through direct video interviews to craftsmen, to make the digital itineraries more vivid and reflecting worldviews of the local people. Video-interviews can be made available along the same digital itinerary, as a multimedia content to make more interesting some specific Points of Interest. It is highly suggested to use open-source platforms in order to make the tool replicable. Also, it is important not to underestimate the time needed for the final test, which can include multiple revisions and editing phases before uploading the final versions of the audio guides in order to make available on-line a good quality product. Thus, different testing phases (concerning the “Areas of Activation” for the selected Points of Interest, and for the “Vocal Typing” of audio guides) are to be planned to make publicly available high-quality digital products, which will be then publicly evaluated by the end users.

Thus, the timeframe for effective co-design with youngsters should consider in the final part a number of testing phases involving also the youth, to avoid this risk of delivering a final product of low quality.

The training period to involve youngsters in creating new digital itineraries (a package of 4-5 routes on a selected craft heritage is suggested) should consider a minimum timeframe of 8 months.

#### **Required budget**

€ 50.000 / 75.000 for a package of 5 digital routes (some 10.000 / 15.000 € per itinerary) are to be considered to pay the costs of external trainers, consultants and the coordinator in order to deliver high quality products and train successfully youngsters of High Schools / University to co-design the routes

#### **Required time for implementation**

Suggested minimum 8 months

#### **A.3.3 “How is it made?” A practical handbook to gain the secrets of a traditional craft**

**Partner who tested the tool:** Marco Polo System EEIG

**Tool category:** Skill development (of young people)

**Gap category:** Institutional gaps



**Concrete gap:**

The younger generations are hardly interested in the traditional professions, they are not motivated.

**Target group**

- 1) high school students (16-19-yrs-old)
- 2) college/university students (18-30-years-old)
- 3) college university students (30-35-yrs-old)
- 3) young entrepreneurs (18-35-yrs-old)
- 4) unemployed youth (18-35-yrs-old)

**General tool description**

*Main objectives of the tool*

- to provide students a step by step guide on a traditional craft (in specific, traditional boat building and navigation in the Venice Lagoon);
- to support technical vocational institutes (in specific, nautical schools) in linking students to the job market at the regional level.

*Background*

In the aftermath of WWII, financial investment and interest in the traditional craft sectors dropped in Europe, at least until the Seventies, when, as for the case of traditional boat building, activities partially resumed. Today, the traditional boating sector is committed to developing initiatives aimed to explain, promote and spread the practices of rowing, canoeing, kayaking, and particularly the *Voga Veneta* - Venetian Rowing, which could have a positive impact through tourism.

Despite this, the technical vocational schools that offer specific curricula on traditional boat building are facing big challenges due to the low market demand of the sector. In the past, when demand was higher, apprentices used to learn on the job from their masters, working side by side in the so-called “bottega” and acquiring a traditional non-written knowledge. Today, as the number of ateliers is shrinking, it is more and more difficult to ensure practical training in traditional crafts for students, and to give them access to the job market (both as entrepreneurs or employees of existing enterprises). The link between school programmes and the job market is essential to ensure the safeguarding of traditional crafts and know-hows. In Italy, efforts were made through the institutional programme on school-work alternation, but in the field of traditional crafts its implementation remains challenging due to the above reasons.

The tool provides a practical training material for teachers (handbook). It was based on a participatory process involving a number of vocational technical schools. Teachers shared their views on the complex processes of teaching a practical knowledge and know-how, as well as on managing professional relations with other stakeholders in the sector.



### *Preparation*

The first step was a thorough desk study on the legislative framework of the Veneto Region, with focus on the concerned traditional craft sector (traditional boat building, its protection and promotion). An analysis of previous dissemination activities was also undertaken, including thematic events and meetings, to better understand the context of the tool.

Following the study of the context and in view of focussing on the involvement of youth in the sector, a series of preparatory meetings were undertaken with different technical nautical institutes in the Veneto Region, and also in other regions of Italy where the same craft sector (traditional boat building) is found. Furthermore, meetings with policy makers and stakeholders were held. Representatives of main categories of stakeholders were also invited to take part to project events. In total, around 10 meetings were held, involving 5 schools.

This approach allowed getting an insight of the challenges and needs of the sector at the regional level, and also gave a wider national perspective, as there are many regional differences in the traditional boating sector and its teaching at the country level.

### *Implementation*

Based on the above preparation activities, two main outputs were produced with the support of experienced practicing professionals working in different fields of traditional trades & crafts (sailing entrepreneurs, teachers of nautical schools, event managers, editors of sectorial nautical books, owners of traditional shipyards, sectoral agencies):

- The Handbook for students;
- The Manifesto (declaration of intent).

The Handbook was developed and drafted in cooperation with an expert that worked in the sector of traditional boat building and its teaching for all his life. The Handbook was tailored to students' needs and is meant to provide a practical guide to support the learning process of traditional boat building. The Handbook was written in a clear and simple language and contains a lot of pictures. It was published by a renowned sectoral editor.

The Manifesto, which is based on the idea that tradition is a resource for the future, is a declaration of intents that involves policy makers and stakeholders (such as entrepreneurs and category associations) in sharing and promoting the importance of traditional knowledge and know-hows for the young generations, based on the existing legal framework.

The Handbook was presented to students, teachers and stakeholders through a dissemination event held in the technical nautical institute of Venice. Among stakeholders, the event was attended by nautical sector entrepreneurs, and the handbook editor. The event included two sessions: one plenary, where participants



discussed the handbook and the challenges of the sector; one-to-one sessions among students and stakeholders meant to facilitate contact between youth and the job market. The event had a good media coverage and received a good feedback from participants. The handbook was further distributed to other entities and institutions during the course of the project.

The Manifesto was distributed and disseminated through a series of events and through an integrated media campaign that included social and traditional media, as well as video production. A launching event was held and attended by policy makers, entrepreneurs, teachers, students, and stakeholders.

### *Results*

By itself, the Handbook represents a unique result, as it encompasses a life of work and knowledge by its author. Thanks to the handbook, students will be able to follow a simple path for boat builders and learn what once could be learnt from masters in the atelier, the so-called “bottega”, acquiring traditional collective knowledge. The handbook was published by a renowned sectoral editor. It has been used by the students of the technical nautical institute of Venice since 2017 and was also disseminated to other nautical schools. The Manifesto was elaborated with and presented to the involved schools. It will also be disseminated beyond the end of the project. Through the implementation of the tool, networking among nautical schools was favoured. The overall implementation had a very good media appearance.

### **Success factors**

In order to reach good results, the following elements were taken into consideration:

- Sustainability beyond the end of the project;
- Involvement of policy makers through a charter of intents and monitoring of its success;
- Increased relations between schools, craftsmen and stakeholders;
- Transferability of the tool to other areas and different sectors.

There are several professional handbooks and courses available for the youth in the region. However, none of them offered a short compendium on how a traditional boat is made to students, in a simple and direct language. The author collected the information reported in the handbook during all his life and decided to offer the material to be published free of charge. Some artisans are willing to transmit their knowledge to new generations and it is very important to seize such opportunities.

On the one hand, the youth could gain basic knowledge of the profession concerned, on the other hand, students had the opportunity to access the job market by getting in contact with shipyard owners and entrepreneurs during the meetings that were organised to disseminate the tool. Also, thanks to the meetings and the networking



sessions, teachers could deepen their knowledge on how the school-work alternation system is organized in other regions with the same national legal framework.

### **Key actors to be involved**

The leader is the first actor: it should be a relevant actor with sectoral knowledge on the concerned field. This is crucial to gain the support of professional craftsmen. The credibility of the leader implementing the tool comes from previous experience in the same field: being new in the sector makes it more difficult to implement such a tool. Usually craftsmen respond to a different logic than institutions. They react positively if the organizer has already implemented activities in favour of their craft sector or if the organizer chooses a key person to guide the project, someone who is “able to speak their technical language”. In the case of the implemented tool, it was a wish of the author to see the handbook published; in other words: the handbook represented the social recognition of his knowledge.

Key actors were also teachers and experts in the field, like a sectoral publisher. A sponsorship to cover printing costs could be reached, however, in the case of the implemented tool, it was not possible to achieve this. The tool involved also around 15 entrepreneurs of the nautical sector. Other key actors were the schools (5), out of which four were technical nautical institutes and the school students (about 150).

Finally, policy makers, who played a key role in the preparation of the Manifesto and who will be involved in its dissemination.

### **Useful tips**

The traditional craft of boat making has a low market demand. It takes decades to be perfect in this artisanal activity and the possibility to earn money at an early stage is not high. According to school teachers, one solution is to deal with tourism in Venice, so learning boat driving rather than building. So, the first risk in the implementation of the tool is the low level of interest of the youth due to the low market demand. Another important risk is the lack of motivation, which is due to the distance that young people feel between themselves, the traditional craft professions, and institutions.

In order to avoid these risks, it is recommended to:

- Choose a strong leader: the process should be guided by a strong leader who cares about the tool/action/project and coordinates the whole team from the beginning to its end;
- Involve teachers and students since the beginning: several propaedeutic meetings with students’ representatives and teachers of the Nautical Schools involved were undertaken, with the aim to get a clear picture of the context, and at the same time to spread and disseminate the project principles and



approach. Also, an event was organized, in which the handbook was presented and students played an active role. In that framework, they came in direct contact with boat-making and sailing entrepreneurs, teachers of nautical schools, event managers, editors of sectorial nautical books, owners of traditional shipyards, sectorial agencies. This kind of approach, characterized by a “learning by doing and by directly listening” method, was applied also for the creation of the Manifesto (main objective 2). Youngsters were involved as “policy makers”, as they were asked to express solutions to the problems they face in their educational path.

- Involve policy makers in the process: it is highly-recommended involve policy makers. In the case of this tool, they participated to the drafting of the charter of intents and signed it;
- Involve relevant entrepreneurs and stakeholders: they will help establishing a link to the job market and thus increase interest of youth; involving a well-known entrepreneur (that in our case was also a successful professional competitive skipper), has helped the students to understand carrier opportunities, beyond the tool. He also gave credibility to the presentation of the tool thanks to the outstanding results of his working life;
- Keep the handbook simple and targeted: the published handbook should make use of a simple language and include a lot of technical pictures to help understand how a traditional boat is made;
- Be focused: working in a niche field such as traditional crafts require a high level of attention to the activities that have been implemented before and to all the actors working in the same field;
- Be sincere: Involving the owner of a shipyard, one of the last of this kind, gave authenticity to the event. There is no better testimony to a job than the experience of a real person that acquired its knowledge from a life work;
- Do it with style: Having a presenter with charism and communication skills, helps to attract the attention of youth. Speaking to a large group of youngsters in a room can be challenging at that age, so an expert presenter is needed as ice-breaker;
- Decide at which point to invite the media: especially when dealing with youth, the presence of media may have an impact on the level of participation and authenticity. The Millennials are relating to the media in another way than previous generations, and this should be considered when involving the media.

### **Required budget**

10 000 EUR - considering that the author of the handbook did not charge for his work, so no author rights and fees were paid.

- Internal staff: 1 000 EUR;



- Print of traditional nautical guide: 3 300 EUR;
- “Manifesto” elaboration and launch events: 4 500 EUR;
- “Manifesto” and guide dissemination: 1 200 EUR.

#### **Required time for implementation**

Preparation 3 + Implementation 5 months. Total: 8 months



## A.4 Poland, Mazovia

### A.4.1 Practice makes perfect - craft workshops

<b>Partner who tested the tool:</b>	Self-Government of Mazowieckie Voivodeship
<b>Tool category:</b>	Capacity building (of stakeholders, authorities)
<b>Gap category:</b>	Social gap
<b>Concrete gap:</b>	Lack of knowledge and awareness concerning the relevance of cultural heritage

#### Target group

- 1) high school students (16-19-yrs-old)
- 2) college/university students (18-30-years-old)
- 3) college university students (30-35-yrs-old)
- 3) young entrepreneurs (18-35-yrs-old)
- 4) unemployed youth (18-35-yrs-old)
- 5) Other (please describe): local authorities, stakeholders (over 35-yrs-old)

#### General tool description

##### *Preparation*

For the proper implementation of this tool, it is necessary to use innovative solutions that allow for the conveyance of knowledge about craft traditions and cultural heritage and their importance for the development of the region. The chosen solution should enable practical learning of craft skills.

When striving to achieve the goal:

- involve as many young people as possible from among those who are interested in expanding their knowledge about cultural heritage and traditional crafts;
- find a hothead who is ready to share his knowledge with the young generation;
- develop an attractive form of workshops that will interest young people.

##### *Implementation*

By using social media (through sharing information about the activities carried out, e.g. workshops), you can reach the right target group, including young people. This solution is innovative and effective because young people are a particularly active group in social media. This way, you can establish cooperation with secondary schools. By continuing it through visits to schools, it is possible to present to young people the significance of cultural heritage for the development of the region and encourage them to participate in the workshops.

Another way to make contact with the target group may be the involvement of local stakeholders / representatives of local authorities who in their work have regular



contact with people who might be interested in acquiring knowledge about cultural heritage and participating in workshops.

The next stage of the implementation of the tool is the involvement of an expert with knowledge of cultural heritage. Such an expert should not only be passionate in his field, but also be able to share his knowledge in a way which will arouse the interest of the recipients.

To arouse the interest of the target group, the workshops addressed to young people should be attractive. This can be achieved by an innovative linking of theoretical classes on disappearing professions and the region's cultural heritage with practical workshops on traditional craftsmanship, with particular focus on craft brewing. The tested tool is an innovative way effectively convey knowledge to young people, stakeholders and local authorities.

The application of the above tool will allow not only for enhancing knowledge and awareness of cultural heritage. It also has an impact on regional development and relevance to future generations, but also for practical skills crucial to disappearing professions to be passed on. Thanks to the practical part of the workshops, their participants get to know what a craftsman's, i.e. brewer's, job consists of in practice. They also have the chance to make use of the new knowledge in practice, to try and brew their own craft beer in a traditional manner. These activities contribute to increasing young people's interest in traditional craftsmanship and give them a chance to try their hand at it.

### *Results*

The expected effect of the implemented tool is increasing the awareness of young people about the importance of cultural heritage and traditional craftsmanship for the development of the region. The tested tool is an innovative solution for creating a full and effective offer resulting in the transfer of knowledge to young people, stakeholders, local authorities and others by using the best and most effective method of learning, learning by doing. The main objective of this tool is capacity building, which serves to eliminate the social gap diagnosed in the Regional Status Quo Analysis, developed in this project.

The tool also serves to present traditional craftsmanship as a way of living and working which is the main premise of the process of upholding the value of cultural heritage, i.e. engaging young people in upholding regional traditions and disappearing professions.

### **Success factors**

Linking theoretical and practical workshops concerning traditional craftsmanship and cultural heritage provides not only knowledge, but also a chance to see in practice what a craftsman's job consists of and make use of the acquired knowledge in practice. The applied innovative tool provides a chance to learn through doing which is the most effective way of achieving the goal, i.e. increasing the



participants'' (especially young people's) knowledge and interest in cultural heritage.

The positive results of the tool include increasing awareness as to the importance of cultural heritage in the region's development. Implementing this tool resulted in an increase of interest among young people in traditional craftsmanship, including brewery, and acquiring further knowledge on the subject. This is of crucial importance due to the key role young people play in the process of upholding the value of cultural heritage and disappearing professions.

An approach which has had positive effects and is worthy of implementing are workshops addressed simultaneously to different groups, both in terms of age and profession. The joint participation of young people and other stakeholders (representatives of local authorities, employment offices, higher education institutions and local entrepreneurs) allows for interesting results during joint workshops and for the various parties to learn each other's points of view and needs. Such an approach lest the participants get rid of barriers in mutual contacts, facilitates understanding and communication between young people and the local authorities, which may later facilitate finding one's niche in the job market.

A factor which influences the effectiveness of this tool is the engagement of the right people with relevant knowledge and skills. Also, if more than one person functions as a coach in this task, the person responsible for the theoretical part needs to cooperate with the practical skills coach in order for the tool to be implemented effectively and the goal to be achieved.

### **Key actors to be involved**

In order for the tool to be effectively implemented, several crucial actors need to be involved. Their cooperation contributes to increasing the attractiveness of the workshops and their participants' satisfaction. The tool requires the engagement of an expert with knowledge of cultural heritage. They should be an enthusiast in their field and know how to convey their knowledge in an interesting way. The other success factor is a practical coach who deals with craft brewing on an everyday basis. This person can show young people that traditional craftsmanship, especially brewing, can be a job and a way of life. An important stakeholder influencing the success of the tool are the young people who participate in the practical workshops with engagement and an innovative approach. Another key factor is the school and teacher who can arouse young people's interest in cultural heritage and broadening their knowledge.

### **Useful tips**

Before the tool is implemented, a schedule of the tasks to be completed should be prepared.



The first, most important element to be specified is the target group to whom the workshop will be addressed. Taking into account the low level of young people's interest in cultural heritage and awareness of the importance of its conservation for future generations, a potential risk is a lack of interest in the workshops among members of the target group or a lack of participants in the workshops. Therefore, young people should be addressed through cooperation with high schools and higher education institutions, especially schools teaching the contemporary importance of heritage or in a similar field.

Finding the right experts is an important factor contributing to the proper implementation of the tool and achieving the assumed goals. Taking into account the potential difficulties in such a search, it is definitely worthwhile to start it significantly in advance of the planned workshops by engaging a training company employing cultural heritage experts and with access to a practitioner who will conduct the practical craftsman's skills workshops.

Taking into account the fact that the tool includes a practical workshop, it is necessary to choose and book a proper place where the traditional craft workshops can be safely and comfortably organized. An aspect which needs to be paid attention to are the safety requirements resulting from the need to conduct the practical workshops in open space.

#### **Required budget**

- 1 500 EUR - training room rental
- 18 500 EUR - workshops, including external expert

#### **Required time for implementation**

- Preparing for the implementation of the tool: 1 month
- Implementing the tool: 5-6 days

#### **A.4.2 The best way to promote your craft - take part in a festival**

<b>Partner who tested the tool:</b>	Self-Government of Mazowieckie Voivodeship
<b>Tool category:</b>	Other, cannot be clearly linked to pilot types.
<b>Gap category:</b>	Social gap
<b>Concrete gap:</b>	Lack of knowledge and awareness concerning the relevance of cultural heritage

#### **Target group**

- 2) college/university students (18-30-years-old)
- 3) college university students (30-35-yrs-old)
- 3) young entrepreneurs (18-35-yrs-old)
- 4) unemployed youth (18-35-yrs-old)



## General tool description

The best way to promote your craft - take part in a festival. Promoting local craftsmanship at thematic festivals allows participants to get to know rare professions. This tool was tested in the pilot action within the YouInHerit project and at the dissemination events. Festivals allow for the promotion of a given product on a broader scale. Organizing such festivals provides an opportunity for exchanging experience (especially between representatives of a given craft and young people looking for opportunities of professional development). The tool allows for local craftsmanship to be presented to a greater number of people, thus increasing its popularity. Additional advantages of the tool include contributing to the integration of the local community and promoting local products through practical demonstrations, i.e. of manufacturing, and tasting. Festivals addressed mainly to young people allow for a broadening of knowledge concerning regional cultural heritage. Traditional craftsmanship is presented as a profession and a way of living, the main premise of the process of cultural heritage valorization.

### *Preparation*

In order to carry out the promotion of crafts at a festival, it is important to begin cooperating with the organizers and stakeholders earlier. You should also be in constant contact with craft associations which are often the organizers of festivals. The presentation of the craft at the festival will be effective if it is previously promoted in the media, local press and social networks. It is also advisable to cooperate with young people who will actively participate in the show of crafts and its promotion. The participation of a craftsman who has professional equipment, tools and tasting products is indispensable for the preparation of an active show of craftsmanship. The presentation of the craft should be practical in character.

### *Implementation*

The attractions of the festival may include artistic performances (folk groups), competitions or scientific demonstrations in order to further increase its attractiveness. Several elements can be made use of when implementing this tool in order to take advantage of all the possibilities. Festivals are an effective and complete tool due to their popularity among inhabitants. Promoting craftsmanship-related traditions at such an event helps to increase awareness of the cultural value of traditional products and crafts among representatives of younger generations. A large number of festival participants (especially the young) has become interested in handicraft, local products and the possibility of professional development as a craftsman (i.e. brewer). An innovative feature of this tool is the active involvement of festival participants in the production of craft products during the show. The participants of the show can make their product with the help of a professional craftsman. An interesting element is the possibility of tasting craft products and voting for the best one.

### *Evaluation*



The festival gives producers and craftsmen the opportunity to make use of their knowledge in practice and spread it through demonstrations and presentations. Festivals, which attract a large number of people, provide an opportunity for the exchange of experience and knowledge between representatives of various milieus. Another advantage is the possibility of tasting products prepared according to traditional recipes.

Festivals have a significant impact on a city's brand. The region becomes more recognizable and associated with a given product or profession. Festivals do not entail constant costs in city budgets as they are organized once a year. They also contribute to the promotion of the city as a tourist destination. The tested tool is an effective way of passing knowledge to young people, stakeholders, local authorities and others through the most effective way of learning, i.e. learning through doing. The main premise of the tool is building potential so as to bridge the social gap identified in the Regional Status Quo Analysis.

### **Success factors**

The tool's success stems from engaging people of different ages (experienced experts, young people looking for knowledge and new skills) which results in a better transfer of information and exchange of experience. The tool allows for local craftsmanship to be presented to a greater number of people so that it becomes more popular. The festival also provides an opportunity for putting the acquired knowledge to practical use, confront it with the demonstrations and presentations of local professionals.

Festivals enable the promotion of a given product on a broader scale. They are popular, partly due to the numerous attractions available: lotteries, contests concerning local crafts. At a festival, those interested can acquire the necessary knowledge and practical tips to be used in the future, i.e. information concerning product recipes, ways of selling them, contacts with potential buyers.

The tool turned out to be very effective. The festival resulted in a large number of people becoming interested in local craftsmanship, acquiring knowledge concerning cultural heritage, local products and possibilities of professional development as craftsmen.

The festival provided the opportunity to taste the products, thus allowing for a direct evaluation of the effects of the work of local craftsmen. Presentations of equipment enabled participants to get to know the technical aspects of a given profession. The possibility of voting for a favourite delicacy was an innovative and effective way of evaluating the quality of the presented products and the skills of their makers. An innovative element was the promotion of the festival via social media and the opportunity to view coverage of the event via the internet.

### **Key actors to be involved**



In order for the tool to be effective, it is important that the participants include representatives of the local authorities, students, specialists in a given profession, the local community, members of producers' /craftsmen's associations and - for the purpose of promotion - members of the media.

It is particularly recommended that craftsmen's associations and young people are engaged, and the local authorities grant patronage to the event. Local authorities as the organizers of such events (e.g. the Festival of Tastes in Sierpc) have at their disposal the funds and administrative capacity that ensure effective organization and the safety of the participants.

Craftsmen's associations account for the substance of the festival, the demonstrations, lectures, presentation of products and tasting. Through cooperation with local craftsmen and knowledge of the local market, they also play an important role in the event's organization.

The local community, especially students, is the main addressee of the information and craftsmanship promotion. Young people can help prepare the festival as volunteers and promote it (at school, in social media).

### **Useful tips**

A potential challenge during the implementation of the "The best way to promote your craft - take part in a festival" tool may be the lack of experts, people passionate about traditional crafts, who would like to take part in the festival. In order for the goal to be achieved, they should have knowledge of traditional crafts and feel involved in the task. In order to promote crafts at the festival, close cooperation with craft associations and enthusiasts is important.

Another possible challenge may be insufficient interest on the part of potential recipients, possibly due to insufficient information and promotion of the event. Therefore, a varied promotion of the festival is necessary: through flyers, billboards, posters, etc. This may in turn result in additional costs of organizing the event.

It is important to ensure adequate protection and safety to the festival participants. An effective method in open-air festivals is monitoring. It is difficult to assess in advance the number of participants which determines the choice of an adequate hall or outside area. Another thing to be taken into account is the age of the participants if the festival includes promotion of alcoholic drinks.

It is important to ensure displays of craftsmanship at the festival and enable tasting of prepared products. Products and the process of preparing them should be presented in a way accessible to the festival participants. You should pay attention to the technical aspects of the craft show - provide access to water, electricity, and provide adequate space.



Another possible risk is underestimating the cost of organizing and promoting the event.

The last risk which one may come across when organizing an open-air festival is bad weather which may significantly reduce the number of potential recipients. In such a case it is best to have prepared an alternative solution which will minimize the impact of the weather factor (preparation of tents, possibility of using exhibition halls).

#### **Required budget**

770 EUR - the cost of renting a stand at the Home Brewers' Festival in Warsaw and buying 12 tickets

#### **Required time for implementation**

- Preparing for the implementation of the tool: 1 month
- Implementing the tool: 1 day

The festival should be organized during a month suitable to the topic and product to be presented. YouInHerit stands were organized during the Festival of Taste in Sierpc (August 2017) and the Home Brewers' Festival in Warsaw (June 2018).

#### **A.4.3 Let's craft our history! - Preparing an exhibition together with the young people**

<b>Partner who tested the tool:</b>	Self-Government of the Masovian Voivodeship
<b>Tool category:</b>	Other, cannot be clearly linked to pilot types.
<b>Gap category:</b>	Identity gap
<b>Concrete gap:</b>	Low awareness among young people as to the importance of regional cultural heritage, including in the context of the region's business development potential.

#### **Target group**

- 2) college/university students (18-30-years-old)
- 3) college university students (30-35-yrs-old)
- 3) young entrepreneurs (18-35-yrs-old)
- 4) unemployed youth (18-35-yrs-old)
- 5) Other (please describe): local inhabitants, fans of traditional craftsmanship

#### **General tool description**

The tool aims to increase the knowledge and competences of stakeholders in the field of local cultural heritage as well as facilitate its exchange by engaging young people in creative and innovative thinking in search of new solutions. The purpose



of the presented tool is also to revive traditional crafts and increase the level of interest in this subject among young people. Traditional craftsmanship needs to gain recognition and popularity so that young people will consider jobs in this sector as attractive and worthy of interest.

This tool was tested in the pilot action within the YouInHerit project. The exhibition on the "History of brewing in Mazovia, Sierpc and surroundings" was prepared with the participation of an expert and a young people. The expert engaged was one passionate about the topic, the Director of the Sierpc Town History Documentation Workshop. The proposal turned out to be an appropriate material that brings the traditional craft - brewing. He was a key person who had a significant impact on the preparation of materials and exhibits presented during the exhibition. The exhibition could be seen in Sierpc (Poland) from October 3, 2018 to November 16, 2018. The official opening of the exhibition was attended by representatives of local self-government authorities, cultural institutions, project stakeholders, young people and enthusiasts of traditional crafts. During the meeting, the Director of the Sierpc Town History Documentation Workshop gave a lecture on traditional crafts.

The tool turned out to be success, arousing huge interest in the exhibition and its thematic scope. The exhibition as viewed by multiple people of all ages, including young people.

The thematic exhibition promotes traditional crafts as an important element of cultural heritage.

#### *Preparation*

The exhibition should be prepared with the active participation of both young people and all stakeholders. At the same time, it should be a common goal of cooperation between young people and representatives of local authorities. Therefore, such a scheme of the exhibition needs to be worked out which will be appropriate for each age group of participants. The stakeholders and young people involved influence the substance of the exhibition both in terms of content and form of the message. In addition, they propagate this tool on the websites of the institutions they represent and on social media (Facebook, Twitter, Instagram). The next stage of preparations is the development of the graphic design of the exhibition and the printing of boards for the thematic exhibition.

#### *Implementation*

Plans and exhibits promoting traditional crafts were made available on the scheduled date. The official opening of the exhibition was the time to present the traditional crafts of the region. As part of this tool, additional elements are foreseen that will emphasize the importance of traditional professions and the need to uphold them. It is a good idea to include analytical sessions concerning, for example, historical materials (archival materials and old ones: contracts, patents, letters, maps, photos, etc.) and meetings with local experts, enthusiasts in the field of traditional crafts. These are important elements that will significantly



affect the rank and perception of the presented materials during the thematic exhibition. Therefore, for the implementation of this tool it is important to combine several different elements, which will allow much better results to be achieved.

When implementing the tool, regions may make use of the local museums. In the case of Mazovia, such an institution is the Museum of the Mazovian Countryside in Sierpc (founded in 1971). Such museums are not limited to collecting and conserving cultural heritage. They also contribute to the intellectual development of young people through educational activities, including exhibitions, lectures, museum lessons, workshops, educational programs. They also organize culinary and art competitions based on local traditions. Museums conduct scientific activity and contribute to the popularization of cultural heritage through conferences, readings and lectures. Several of these elements can be linked when implementing the tool, so that all the available possibilities will be made use of. Apart from museums, other institutions with links to traditional craftsmanship can be used, as long as they are willing to take part in the promotion and popularization of the subject matter. The thematic exhibition will be supplemented by promotional materials prepared by the organizers of such an event.

### *Results*

The exhibition provides the possibility of an innovative approach to the presentation and dissemination of traditional crafts as an important element of cultural heritage, because stakeholders and young people influence the substance of the exhibition both as in terms of content and form of the message.

This tool is an effective way to transfer knowledge, raise young people's awareness of and the level of interest in this subject as an idea for the future.

The tool has a positive effect on stronger, longer lasting cooperation between the involved parties. The stakeholders and young people willingly participated in testing the tool and actively engaged in the activities related to the implementation of the tool.

The presented tool is a reaction to problems such as the identity (and social) gap identified during the analytical phase of the YouInHerit project. Its implementation will contribute to closing the diagnosed gaps.

### **Success factors**

A factor of success is the involvement of young people and stakeholders in its preparation and implementation, so that they will have a say in the content and form of the exhibition on traditional crafts. They can also inform about the tool through their institutions' webpages and social media (incl. Facebook, Twitter, Instagram). A properly prepared exhibition will enable young people to learn important information about traditional professions/crafts.

The tool enables young people to become more aware and get to know more about the region's cultural heritage, including traditional craftsmanship.



The tool has contributed to strengthening cooperation between representatives of local authorities and young people. Stakeholders and young people willingly participated in testing the tool and actively engaged in activities related to the implementation of the tool.

The tool, tested as part of the pilot action, proved to be effective in achieving the set goals. Interest in the exhibition and additional elements, i.e. the lecture on traditional crafts, was enormous. The exhibition as viewed by multiple people of all ages, including young people. A positive result of the implementation of the tool is raising the knowledge of young people and raising awareness about the importance of regional cultural heritage, including traditional crafts, for local development.

Success in this area requires the involvement of an expert who is passionate about the topic and can convey their knowledge to young people in an interesting way. The tool also enables for the participants to learn through meeting other people who can convey their knowledge and passion in an interesting way. This is a possible way of achieving the goal of increasing the level of knowledge and interest in cultural heritage among young people. Including these elements facilitates reaching selected groups, especially young people, and getting them interested in the subject matter. Therefore, it is important to implement and join several elements, i.e. an exhibition along with a meeting with local experts or enthusiasts of traditional crafts. The tested exhibition was combined with a lecture on traditional craft, which was presented by a stakeholder passionate about traditional crafts. This turned out to be appropriate material to bring traditional craft closer to the participants.

An innovative element of the tool was the active cooperation of young people with other stakeholders (including local authorities) during the preparation, promotion and testing of the tool, among others: promotion of this tool on the websites of companies that they represent and in social media. In addition, they invited others to take part in the event.

### **Key actors to be involved**

A key role in the implementation of the tool should be played by experts passionate about traditional craftsmanship (in the case of Mazovia, this was the director of the Sierpc Town History Documentation Workshop).

In order to achieve the planned goals it is necessary to engage experts, people passionate about traditional crafts, who can convey their vision and passion to young people in an interesting way. At the same time, the young people themselves should be the key actors engaged in preparing and implementing the tool, as it is their knowledge and interest in traditional craftsmanship that is to increase and result in work/activity in the field of traditional craftsmanship/professions.



Apart from the stakeholders mentioned above, an important role in the implementation of this tool is played by the representatives of institutions, including local, county and regional authorities, vocational councilors, cultural institutions, image consultants, celebrities, consulting companies and others, depending on the local conditions. Representatives of the media should also be invited to take part.

### **Useful tips**

Difficulties with the implementation of the tool may result from the lack of such experts, people passionate about traditional crafts, who would like to prepare an exhibition. In order for the goal to be achieved, they should have knowledge of traditional crafts and feel involved in the task. Another possible risk is the lack of materials or exhibits to be presented which would have a negative impact on the educational merits and attractiveness of the exhibition as well as the interest it arouses. An important factor is the way in which the prepared materials are presented: it should be interesting, concise, free of unnecessary information. A further risk may be the lack of cooperation among all the stakeholders engaged in preparing the exhibition. Cooperation and engagement of all stakeholders and young people is important.

A further risk may be the lack of interest among recipients to whom the exhibition is addressed. This may be due to the lack of effective promotion activities, as adequate promotion is necessary in order to encourage people to take part, e.g. by posters, leaflets, other available methods of communication.

Another possible risk is the lack of adequate funds. It may turn out that the final costs of organizing and promoting the exhibition are higher than expected.

A potential risk for the implementation of the tool is the lack of a proper place, as this tool requires not only people to prepare and promote it, but also a site where it will be displayed. It is important to take into account different solutions regarding the place and manner of presenting the thematic exhibition at the stage of preparing the exhibition.

### **Required budget**

Potential costs of implementing the tool:

- Engaging a local expert, choosing the materials and exhibits, displaying them: cost depends on the expert's individual approach and the accessibility of materials and exhibits (in the Mazovia PP6 Pilot Activity - 0 EUR);
- Preparing a thematic exhibition (design, production, transport, assembly): 3 150 EUR;
- Providing a room for the exhibition: cost depends on local conditions (in the Mazovia PP6 Pilot Activity - 0 EUR);



- official opening of the exhibition (incl. catering): c. 500 EUR.

#### **Required time for implementation**

- Preparing for the implementation of the tool (including public procurement procedure for the preparation of a thematic exhibition, including design, production, transport and assembly): about 2 months.
- Displaying the exhibition: display time according to individual requirements.



## A.5 Slovenia, Costal-Karst

### A.5.1 Youth in action: Let`s make an exhibition!

<b>Partner who tested the tool:</b>	Maritime Museum Sergej Mašera Piran
<b>Tool category:</b>	Cultural heritage valorization (investments)
<b>Gap category:</b>	Social gap
<b>Concrete gap:</b>	Low awareness of the importance and motivation in involvement in the preservation of cultural heritage.

#### Target group

- 1) high school students (16-19-yrs-old)
- 2) college/university students (18-30-years-old)
- 3) college university students (30-35-yrs-old)
- 3) young entrepreneurs (18-35-yrs-old)
- 4) unemployed youth (18-35-yrs-old)

#### General tool description

The tool enables the organization (tester) to attract young people in getting interested in old crafts that are important for the local cultural heritage. Involving young people contributes to their knowledge on local crafts and educates them on the importance of preserving them. Through the involvement, youngsters also gain motivation to cooperate in reviving or preserving the craft.

Involving young people in preparing an installation / exhibition / presentation of cultural heritage is a very good tool to preserve the local craft among young people. The exhibition can promote traditional crafts as important part of the local/regional/national cultural heritage.

To achieve this, it's important to contact the schools, colleges and universities and to inform through them these young people of the possibilities to learn about cultural heritage and its preservation.

The organizer of the exhibition should be an institution that is already engaged in researching intangible heritage and the crafts, such as a museum, or is well acquainted with it from a professional point of view.

The institution organizing the work must select a mentor who will lead and guide the group of young people at work and, at the same time, the coordinator who will serve as the link between the group of young people and the mentor.

Before starting the activities, it is necessary to select and assemble a team of young co-workers and co-creators with different profiles that will be involved in the making of the exhibitions. The team requires historians, ethnologists, artists,



computer experts, designers, architects or students from similar study field that will be able to prepare the exhibition as a whole.

Young people quite frequently visit cultural heritage sites, museums, galleries, theatres, libraries, exhibitions and other cultural events in the region, but they are rarely involved in the preparation of events. Depending on the age of respondents, there are major differences in the area of interest for the acquisition of skills and qualifications in the field of traditional crafts; the age group from 16 to 18 years was largely uninterested, while older young people already demonstrated a genuine interest in this field. This is probably due to the fact that young people have no experience in the labour market, whereas their seniors do have such experiences and are looking for additional skills that could raise their employability.

So, senior year students or postgraduate students will most likely be more interested in collaboration.

There are few different approaches to reach the youth:

- Using communication channels such as web page and Facebook
- Publish an invitation to participate at the exhibition via web page, Facebook, twitter, Instagram, etc.
- Contacting relevant educational institutions (colleges, faculties)
- Contact directors and professors of relevant colleges and faculties and request them to help communicate the invitation to their students. The cooperation may be included as part of one of the study course subjects.
- Direct approach - make contact through colleagues, acquaintances and friends
- Meeting with youngsters and explaining the process of collaboration to them.

When the group of youngsters is formed, the work can proceed with planning and work. The mentor, expert in this field, presents the history and importance of the craft for the local/regional/national cultural heritage. He gives basic and most important information on the process of preparing the exhibition. The youngsters taking part must be involved in the whole process: research, collection of material, field work, gathering of ideas, making videos, text preparation, translations, design, layout, etc.

Every youngster should be acquainted with his/her role in the implementation. In the process of making the exhibition, the youngsters are collaborating with the coordinator, whose role is organizing the work and serves as a link between the mentor and the youngsters.

The Maritime Museum Sergej Mašera Piran prepared an innovative exhibition about salt, salt-making, storage and use of salt, in the former Monfort salt warehouse, a local cultural monument. The young implemented the exhibition under the



mentorship of the museum curator and in cooperation with the youth coordinator. Before starting the work process, the young were acquainted with the local cultural heritage and the craft of salt-making by the mentor, the curator of the museum. Afterwards, they had several meetings with the coordinator and planned the work necessary for the exhibition to take place.

The working group was a large team of students and professionals with different fields of knowledge and skills, working closely together to prepare the innovative exhibition about salt and salt warehouses. It was a new and great experience for everyone. The young attained new knowledge and skills, learned to work in a team and to make decisions together. It was also an interesting experience for the museum itself in learning how to work with young people. It gives new perspectives and new ideas, even unconventional at times, but combined with museum experiences the best possible results can be achieved.

### **Success factors**

The main success of the tool is to give opportunity to the young people to gain knowledge about old crafts that are part of our cultural heritage. They can learn new skills, work on something new and interesting and in this way preserve and promote the cultural heritage. The idea that a team of young people prepared the whole exhibition is a promotion itself amongst the youth. It gives them courage and motivation to try new experiences and it shows that cultural heritage is not just something 'old and boring' but can be 'interesting and innovative' too.

Main successes are:

- New knowledge and skills adopted by the young people working on the exhibition that contributes to the preservation of crafts as part of our cultural heritage
- New experience for the organizing institution: new ideas and approaches in presenting crafts and other aspects of cultural heritage
- Interactive, innovative and very interesting exhibition: use of technologies that the organization is not familiar with, new approaches that adults have been using, etc.

The advantage of adopting this tool is that you combine new 'fresh' ideas of the youth with the vast experience of professionals to get a result, which attracts public of all ages and promotes cultural heritage in the best possible way. Introducing creative solutions, fitting niches in the tourism offer is essential to keep future generations interested in conserving cultural heritage. By giving young people the possibility to work on the projects, you give them opportunity to learn new skills and increase their possibilities for employment. Young people that worked on the exhibition learned not only about the cultural heritage itself, but also gained knowledge and skills to carry out research and present cultural heritage to the public.



There is a general opinion among adults that young people are not interested in cultural heritage, but when you give them an opportunity to cooperate on a project, they show how interested and motivated they can be and can also contribute a great deal towards a good result.

The expected impacts and benefits of the used tool in the concluded pilot action in the Coastal-Karst region were the increase of the local identity related to the salt, salt-pans and salt warehouses, including further involvement in the projects. The pilot action strongly helped to present and revive this traditional craft of our region. Many young people know more about the long and very important history of salt making and the perspectives of its further development. The youth participating in the pilot project are our main channels to attract and inspire other youngsters.

### **Key actors to be involved**

The key role in the implementation of the actual tool is a highly organized coordinator. Such a project requires a lot of coordination, especially if the team of youngsters is composed of various profiles of professions. The coordinator must know the process of making an exhibition and he has to guide the young through work in collaboration with the mentor.

The second very important role is a professional mentor from which young people acquire knowledge and skills. A mentor is a trustworthy person who supports, leads and advises and transfers his knowledge and skills to the less experienced. He has to promote the professional development of the young.

Representatives of various educational and other local institutions can also assume an important role with different ways of supporting the work of the young involved. They can provide support from both a financial point of view or in terms of assistance in carrying out various activities.

And, of course, here are young people interested in motivated in the implementation of the 'project'. The group of young people must be cordial and work in a coordinated way in order for the work to be carried out as planned.

If the youth will present a good result - exhibition, it will be a very good promotion for their generation, so the next project will most likely attract many more interested young people. Yes, the result is important. The group of the young has to be satisfied with their work and their presentation.

### **Useful tips**

An adequate preparation of exhibition takes a lot of time. For a good implementation of the operation, it is necessary to prepare a very good and detailed plan. It must include the approach for involving the youth, the roles of the mentor and the coordinator, the involvement of the stakeholders, the way of implementation and the time and financial framework. It is also necessary to have



or find and determine the space in which the exhibition will be prepared and to plan for fund raising.

It's important to have various actors involved in the implementation of the tool to get as many ideas and suggestions as possible. Schools, colleges and faculties have the resources and knowledge that could be well utilized. All actors have to be very well informed and involved in the ongoing activities. The best would be to include the young people from the start, as they could have new innovative ideas. Communication between the actors is crucial.

Also, the selection of the right approach towards young people is very important. We learned that the personal approach is most effective, for with it we reached the majority of the young who wanted to participate in the project. The other two approaches listed in the description were also important, as they gave young people the information that there was a possibility for their involvement in the museum. If we would like to use the approach through contacting relevant educational institutions, it is important to choose the right time. The desire to participate with the youth must be presented at the time of preparation of the annual educational program planning of the institution we wish to be involved.

### **Required budget**

The budget is very variable. It depends on the exhibition space, on the amount of texts, translations, printed content, equipment that we want to use, availability of staff, possible employment or other financial rewards, etc. The planning of financial costs is very important. It also has to include possible donations or sponsorships.

The budget can range from 1 000 EUR onwards.

The budget of the exhibition in the Museum of Piran was 53 000 EUR.

26 000 EUR were used for external experts, and 27 000 EUR for the equipment.

### **Required time for implementation**

The same as the budget, the time needed for the implementation, too depends on the extent and type of the exhibition that we want to present.

It can be from 6 months to 2 years, or even more.

#### **A.5.2 Use your hands: engaging the youth through the organization of a workshop**

<b>Partner who tested the tool:</b>	Maritime Museum Sergej Mašera Piran
<b>Tool category:</b>	Skill development (of young people)
<b>Gap category:</b>	Institutional gap
<b>Concrete gap:</b>	Lack of interest in traditional crafts - gaining motivation, skills, employability



## Target group

- 1) high school students (16-19-yrs-old)
- 2) college/university students (18-30-years-old)
- 3) college university students (30-35-yrs-old)
- 3) young entrepreneurs (18-35-yrs-old)
- 4) unemployed youth (18-35-yrs-old)
- 5) Other (please describe): interested public/other unemployed people

## General tool description

Even if not a lot of young people are included in the process of preservation of cultural heritage, several studies have shown that they are very interested in cultural heritage and that they are also attending cultural heritage events. Many young people have suggested that cultural heritage can be represented in a more interactive manner and should involve young people to a greater extent.

Connecting with various institutions and groups from different fields contributes to the acquisition of new ideas as to how our cultural heritage should be presented to the public.

A very successful way of involving young people in preserving and cultivating interest in cultural heritage is the implementation of various types of workshops, where they can be actively involved.

During the project, different kinds of workshops were tested:

- Workshop organized by an expert;
- Workshop organized by the youth;
- A combination of the two.

Inclusion of an expert into the presentation of traditional crafts contributes to a better presentation of the course of work. The workshop must be prepared in a way that young people can test different procedures that are important in the implementation of the craft.

The Maritime Museum organized a workshop at which an expert presented the making of traditional salt-producing tools. The presentation was attended by students of the Elementary School Vincenzo e Diego De Castro Piran who with the help of the master carpenter assembled some traditional salt-producing tools. It was a very interesting experience for the young students and the public.

For implementing this type of workshop, the organizer has to get in touch with local experts of the traditional craft that has to be prepared in the way to present the craft in practice to the public.

The other way of organizing workshops is to include the youth in its preparation and implementation. We can reach young people better if the organized activities enable their involvement as presenters. The young bring new ideas of



interpretation, including presentation of our cultural heritage. In collaboration with an expert (organizing institution), they plan the course and conduct of the workshop.

The third way is a combination of the two previous modes, i.e. collaboration of the expert presenting the traditional craft and the youth. Two workshops at the same time present the same traditional craft from different points of view. The most important part of this method is the exchange of knowledge between the expert and young students.

An example is the workshop organized by the Maritime Museum about the traditional craft of salting and preserving fish in olive oil, typical of the Mediterranean coast. At the workshop, two young students of the Izola College demonstrated the 'school' method of fish salting, while a fisherman demonstrated the fishermen's traditional approach. The public was very interested in the presentations of both ways.

All three tested workshops proved to be very successful indeed. The youngsters were actively involved and gained new experience in traditional crafts and in organizing a possible way of presenting our cultural heritage

The best way of including young people in the workshops is collaboration with different educational institutions. It can also be arranged as a part of the educational program of a school.

The youth can also be reached by communication channels such as web page and Facebook.

### **Success factors**

- Adopting new young people's knowledge and skills about our cultural heritage. By involving young people in the presentation of traditional skills, they learn about them and can also find interest to get employed in this field.
- Involving and motivating young people in the presentation and preservation of our cultural heritage. By working together, young people learn about traditional skills and cultural heritage and start getting aware of the importance of its preservation. The advantage of adopting this tool is transfer of this knowledge to the young generation to avoid getting lost for all times. The best way is to include them in presentation of cultural heritage, not only as observers, but as active players as well.
- Promotion of cultural heritage in a new, innovative way. Young people introduce new ideas, creative solutions and innovative ways in the presentation of cultural heritage.
- Transfer of important traditional knowledge to the young generation. Sustainability and preservation of traditional skills and cultural heritage are very important for our future, and the young generation is the key to preserving it.



The success of the tool is seen in the transfer of knowledge from the elder expert to the youngsters and consequently in the preservation of cultural heritage for the future.

- Cooperation of various stakeholders (education institution, local/regional authority, societies ...). The good practice of combining the two generations in presenting the same craft has been very well accepted in the local community and by the public. The workshop should be well organized, so the local authorities, educational institutions and event organizers see it as a good practice of presenting the traditional cultural heritage of the region.

### **Key actors to be involved**

The important part is to cooperate with different stakeholders and decision makers.

The key role is cooperation with educational institutions as they have the knowledge to motivate young people. It's a good thing to link workshops to festivals and public events, so the knowledge is presented to the wider public and the young to get more motivated to participate in the preservation of traditional skills.

To successfully implement the tool, the involvement of the following is needed:

- Educational institutions that can reach the young and motivate them to take part
- Young people, interested in learning new skills
- Institutions working in the field of preservation of cultural heritage, giving knowledge, experiences and support
- Local / regional authorities taking care of promotion and organization of cultural events, supporting the involvement of new ideas demonstrated by young people
- Local craftsmen that can transfer knowledge to younger generations

### **Useful tips**

The preparation of workshops should be very well planned in respect of both their concepts and financing.

Cooperation and communication between various actors are crucial to attain good results.

Involvement of schools from the very beginning, starting with the youngest. Also, preschool children can be involved. In this case young people can take the role of experts, transferring their knowledge to the next generations.

Involvement of the youth in the organizational activities and their support. Be innovative, accept new ideas proposed by the young involved, but never forget that you are presenting cultural heritage and that the ethical code of work has to be taken into consideration.



The promotion of workshops should be focused on the young generation. Inclusion of the young people's representative in the promotion planning can contribute to a better dissemination.

### **Required budget**

The amount of budget depends on the material needed for the workshop.

The budget items that are necessary for the implementation of the tool are: staff costs (external experts, young people), equipment (material for the workshop), communication.

The budget can range from 100 EUR onwards.

### **Required time for implementation**

The time for implementation of the tool may also vary a great deal. It depends on the number of different workshops and the number of their repetitions.

It can last from 1 month to 12 months. It is also possible that the workshop becomes a permanent part of a cultural program.

In the case of our museum, the time of implementation of the first workshop took 2 months. This includes the time from contacting the educational institutions and reaching the youth to the realization of the workshop. The collaboration lasted for more than a year, as the workshops were performed few times.

### **A.5.3 Festival of traditions**

<b>Partner who tested the tool:</b>	Maritime Museum Sergej Mašera Piran
<b>Tool category:</b>	Other, cannot be clearly linked to pilot types
<b>Gap category:</b>	Social gap
<b>Concrete gap:</b>	Interest in cultural heritage - motivation, promotion

### **Target group**

- 1) high school students (16-19-yrs-old)
- 2) college/university students (18-30-years-old)
- 3) college university students (30-35-yrs-old)
- 3) young entrepreneurs (18-35-yrs-old)
- 4) unemployed youth (18-35-yrs-old)
- 5) Other (please describe): interested public

### **General tool description**

To present and increase the knowledge about cultural heritage, the organizer reached a conclusion that (traditional) festivals and events are a perfect way of presenting and preserving cultural heritage. Many people, including the young ones,



are fond of visiting cultural events in the region. There are many groups and societies that work to preserve cultural heritage and are the basis for the presentation of traditions at various festivals and events. But the problem is that young people are not particularly interested or have simply no chances of participating at these events.

Young people quite frequently visit cultural heritage sites, museums, galleries, theatres, libraries, exhibitions and other events, but they are rarely involved in their actual preparation. So how can we reach the young and motivate them to actively participate at various cultural events? Promotion is crucial for motivating young people to participate at such events, but it has to be planned really well. It has to be attractive and performed at least a few months before the festival takes place. Inclusion of young people in the promotion can contribute to reaching a wider audience. The festivals we want to present have to be of interest to young people and their involvement has to bring some motivation. The motivations can be getting new experience, connecting with school obligations and having fun at the same time. One of the possibilities of reaching the youth is collaborating with the educational institutions - schools, colleges, faculties. Local authorities that usually organize events should have contacts with educational institutions and make agreements that participation of young people at certain festivals can be considered part of school obligations or even a compulsory practice. The young people must be involved in the organization of a festival or event from the very beginning. The young have new, fresh ideas that will attract other youngsters.

The young can be involved in different ways:

- As part of the organization team. They acquire much experience in organizing a public event and other local events. They get to know what the procedures are and what organizations are involved in the local event dissemination events.
- Planning and organizing a content program. They get to know about cultural heritage and the local actors involved.
- Carrying out workshops and various presentations of heritage. They can organize a new workshop on their own or collaborate with elder experts involved in the traditional craft and learn the traditional craft knowledge.

Festivals or events can be organized entirely by young people which, however, can be a great responsibility for them, although an opportunity to prove themselves at the same time. Young people get very interested and motivated if they are given the possibility to work on events. In this case it is important that they have a mentor to guide and teach them. Young people should have an active role in organization, aided by professional tutors. Festivals and cultural events are a good way of presenting and preserving cultural heritage, and a good occasion to involve young people and transfer knowledge about traditional skills.

### **Success factors**



This tool`s results are new, innovative ideas for the events and new experiences for the young.

- Young people acquire organizational skills, new knowledge about cultural heritage and traditional skills. Involvement in such activities gives the youth the opportunity to learn new skills that will help them in their employability.
- The young bring new, innovative ideas that make the festival more attractive and more interesting for the general public, especially for the young, as young people know best how to attract their peers.
- The advantage of adopting this tool is also a combination of innovative ideas of the young with the vast experience of professionals to get a result, which attracts public of all ages and promotes cultural heritage in an innovative way.

### **Key actors to be involved**

Key actors are the organizers of festivals/events, which are usually local authorities. They communicate and collaborate with different societies, groups and institutions. It`s important to collaborate with schools as stakeholders, as they have experience in motivating the young to participate in the events.

Young people should have a professional mentor that guides them in the implementation of their ideas. The mentor can be a school teacher who collaborates with the organizer, but even better if the mentor is one of the organizers of the festival. The mentor has to have good communication skills and experience in the field of youth work. He or she has to motivate the young and encourage them to gather new ideas and help them plan the implementation of the ideas in practice. He has to be supportive in giving advice and suggestions.

The most important actors involved are of course the young. Their age may vary as it depends on the role they will have in the organization and preparation of the festival. For the active role in the implementation of the festival, the youth from about 15 years on are most suitable. Younger kids can be actively involved in the workshops as participants.

### **Useful tips**

- Plan enough time for organizing the event. A festival takes much time and organizational skills. When young people are involved for the first time, it may take a lot more. Make a good plan of the method of reaching the young (social media, collaborating with the educational institutions, personal approach, etc.) and a plan for explaining the work process of work and the organizer`s expectations.
- Contact schools, colleges, faculties for possible collaboration at least half a year in advance. The best time is before the school year begins, so it can be part of the school year program.



- Involve the youth in the organizational activities from the start. It is important that young people involved are included in all of the organization's procedures. In this way they will gain most knowledge and experiences out of it.
- The mentor must give the young an opportunity to implement their ideas. Encourage them to come up with innovative ideas and support them when planning. Let them try to prepare their own performance plan and merely help them with suggestions.
- Communication must run smoothly between the young and the mentor. Communication is also important between the young and the organizers of the festival, and especially within the group of young people itself.
- Plan several interactive activities and workshops, actively involving the young. The active engagement is very attractive for the general public and also for young generations.
- Promotion of the festival should take place at least a month before the festival, but earlier is better. The young should be involved also in this part of the work as they will know best how to attract their peers.

#### **Required budget**

1 000 - 30 000 EUR

The size of the budget depends on the material needed for implementing the festival.

The budget items that are necessary for the implementation of the tool are: staff costs (external experts, young people, local providers), transport costs, possible rental costs, content costs (promotional material, equipment for activities), communication.

#### **Required time for implementation**

1-12 months



## A.6 Slovenia, Pomurje

### A.6.1 Involve important decision makers

**Partner who tested the tool:** Development Agency Sinergija and Municipality of Beltinci

**Tool category:** Capacity building (of stakeholders, authorities)

**Gap category:** Institutional gap

**Concrete gap:** Local authorities don't support youth enough by starting their own business in sector of CH and traditional crafts - lack of financial, advisory and professional help provided by responsible institutions

#### **Target group**

- 2) college/university students (18-30-years-old)
- 3) college university students (30-35-yrs-old)
- 3) young entrepreneurs (18-35-yrs-old)
- 4) unemployed youth (18-35-yrs-old)

#### **General tool description**

Support of the most important decision maker can represent an important success factor in implementation of your activities.

In our case, we included the mayor of Municipality of Beltinci; this municipality was a partner in the project YouInHerit. Having the mayor on our side as a support, as an authority and as a role model has contributed a lot to the successful implementation of our pilot activities, especially during the implementation of the training sessions about Enhanced cultural heritage management capacity of authorities and stakeholders with youth involvement.

(The trainings aimed at encouraging the representatives of municipalities in Pomurje region and youth inclusion into cultural heritage preservation, thus providing practical and applicable, innovative and dynamic guidelines and practices for stimulating active participation and thus enhancing sustainable cultural heritage management.)

At the beginning of the Pilot action, we did not recognize it as an essential success factor but later we realized how important it is to involve the key decision maker in the implementation of our activities.

Important decision maker was involved at the early stage of the Pilot action implementation, namely already in the Pilot preparation phase. Involving him at the early stage made it possible to include his ideas in the Pilot Workplan and in the training material on enhanced cultural heritage management capacity of



authorities, stakeholders and youth, which was elaborated at the beginning of our project. Later, important decision maker was actively involved in implementation of many Pilot action activities, such as training sessions, pottery workshop and press conference.

Having important decision maker on our side was also very useful when we had to address local media. We learned that it is much more likely that media will follow and report about our activities if we involved someone important, in our case the mayor; the involvement of a decision maker has given the additional credibility to our work.

Mayor - important decision maker - took part in several Pilot action activities. We learned that his continuous presence was crucial. He represented a magnet or a motivational factor for other participants of our activities.

Mayor is a person who has an important role in a decision-making as someone who decides which programmes/ideas in local environment are going to be co-financed. Potential participants realised that our project and activities have support from the mayor; this turned out to be one of the motivational elements, which encouraged them to take part in our activities.

Municipality of Beltinci is known for being very active in the preservation of a cultural heritage. Mayor taking part in our activities represented the motivational factor for all target groups: local authorities, stakeholders and youth.

Based on the mayor's invitation many municipal staff joined our trainings. Involvement of the mayor has contributed to the better attendance of our training sessions, more ideas and better cooperation between local authorities, stakeholders and youth. Moreover, municipal staff gained knowledge (ideas, contacts ...) on cultural heritage management that could be used for new ideas and programmes in the field of cultural heritage preservation.

By involving important decision maker in our Pilot action, we also learned that:

- it is important to include the decision maker at the beginning of the implementation process,
- not only the support but also the engagement of the decision maker through the whole implementation process is needed,
- decision maker whose ideas are taken into consideration and integrated in the implementation of the project later also becomes more connected with the project and rather participates in the implementation of the activities,
- decision maker should be approached primarily through personal meetings.

Remark: This tool was tested in a relatively small municipality and it can easily be transferred to smaller and specific societies or situations. In the case of larger municipalities where the direct contact and involvement of the important decision maker cannot be so easily established, the solution can be to involve/include a



person who is close to the important decision maker. It should be a person who on one side »speaks« the language of the politician, and who is at the same time actively involved in the implementation of the activities within the society. This person can influence the important decision maker and help you reach your goal.

### **Success factors**

Use of this tool was successful for following reasons:

- Due to the involvement of the important decision maker, participants can be more motivated to take part in project activities. Since (the most) important decision maker is the person who has an important role in creating, supporting and choosing programmes, he/ she also gives better credibility to our activities;
- For the reason of the important decision maker being involved, the respond and cooperation of other participants can be better. In our case, his involvement in the training sessions attracted also his co-workers (other municipal staff), stakeholders and youth. Therefore, cooperation between all participants was better and more ideas were collected.
- Involvement of the mayor/important decision maker can also be very useful when addressing local media. Since the mayor is a public figure and an important decision maker, local media are interested in reporting about his actions and his involvement in the activities of your project. Consequently, he can contribute to better media coverage about your project activities.

Successful results:

- we included the important decision maker at the beginning of the Pilot action implementation. His ideas on cultural heritage management capacity of authorities, stakeholders and youth were included in the Pilot action Workplan and implemented within Pilot action in Pomurje region;
- successful implementation of workshops and training sessions for local authorities, stakeholders from the field of cultural heritage and youth (regarding the number of participants and collected ideas);
- successful cooperation between involved target groups (local authorities, stakeholders and youth);
- successful involvement of stakeholders throughout the duration of the project.

### **Key actors to be involved**

The key actor in the implementation of this tool was the mayor - the most important decision maker.

By including the important decision maker in the project, we gained a greater involvement of stakeholders and youth, as well as the media.



Media - the media contributed to a greater visibility and dissemination of project results. Media were present in the promotion of our activities and at the same time they reported and disseminated our project results and contributed to a greater efficiency and visibility/promotion of the project.

Stakeholders - collaboration of the most important decision maker with the stakeholders was very important for a successful implementation of our activities. Both sides recognized the benefits of cooperation: on one side, stakeholders had the opportunity to present their work, activities, programmes and ideas, and on the other side, the important decision maker had the opportunity to provide better support in a local environment.

### Useful tips

- Decision maker should be approached primarily through personal meetings. It is important to find an approach, which will convince the decision maker that both he/she and his/her community will benefit from his/hers involvement in the project activities.
- It is important to include the decision maker at the beginning of the implementation process. His/her ideas should be taken into consideration and included in the implementation of the project activities. Thus, decision maker will feel the connection with the project and will be more willing to take part in the project activities.
- Not only the support but also engagement of the decision maker through the whole implementation process is needed. Within the project, find activities that will be of the interest to the important decision maker or implement them in a manner that will attract the decision maker. By doing this, you will ensure its constant involvement in the project activities.
- Involve media: Media coverage will also insure better involvement of the important decision maker. It is known that decision makers like to appear in the media, especially when promoting their work.
- When involving important decision makers, try to include wider circle of its co-workers and supporters. If more people support similar activities and projects, there are better chances for its implementation.
- In case that your project is implemented in a bigger society/municipality, where the direct contact and involvement of the important decision maker cannot be so easily established, the solution can be to involve/include a person who is close to the important decision maker. It should be a person who »speaks« the language of the politician (who knows how to address and convince important decision maker to take part in our project), and who is actively involved in the implementation of the activities within the society. This person can influence an important decision maker and help you reach your goal.



## Required budget

N/A

## Required time for implementation

The whole time of the Pilot action Workplan and Pilot action implementation phase. In our case this was 10 months.

### A.6.2 Make it on your own

**Partner who tested the tool:** Development agency Sinergija and Municipality of Beltinci

**Tool category:** Capacity building (of stakeholders, authorities)

**Gap category:** Financial gap; Institutional gap

**Concrete gap:** Lack of funds for organized forms of trainings/workshops and broader implementation of traditional craft skills; Schools don't provide organized forms of learning aimed at the conservation and development of traditional crafts and related skills

## Target group

- 1) high school students (16-19-yrs-old)
- 2) college/university students (18-30-years-old)
- 3) college university students (30-35-yrs-old)
- 3) young entrepreneurs (18-35-yrs-old)
- 4) unemployed youth (18-35-yrs-old)

## General tool description

Objective and main activities tested with this tool:

Main objective of this tool was to pass the knowledge/skills of traditional crafts to the younger generation. We used this tool for implementation of pottery workshops for youth.

As part of our pilot action, we implemented a pottery workshop with a practical demonstration of pottery skills for the target group of young people. We used the tool learning by doing. The purpose of the workshop was to present traditional pottery skills to a younger generation, to equip them with the knowledge and skills of our ancestors and thus promote active participation in preservation of old, traditional crafts.

In the workshop, we combined theoretical knowledge with visualization and practical implementation. Participants evaluated as best the practical part where they actually learned by doing.



In the pottery workshop, we presented the importance of the pottery for our local environment to the young people. They learned about the deposits of the clay in our region, about the importance of the pottery products in everyday life, about different pottery products and their use, and different methods of obtaining clay and its proper treatment. They got familiar with different tools, with manufacturing processes and learned the process of how to create the product from clay. Furthermore, the practical part of the workshop was implemented. Participants (through the individual work with a mentor) learned about the process of manufacturing the pottery products with the pottery spindle.

Participants were extremely motivated for the individual production of the products with pottery spindle. Individual work with a mentor was extremely appreciated. Two mentors, one using traditional methods and second one combining traditional methods with modern approaches, carried out the workshop. With this we wanted to equip young participants with knowledge about traditional products as well as encourage them to develop ideas about products that go hand in hand with the needs of the modern time.

We implemented two pottery workshops. One of them was attended by 10 participants and another one by 6 participants.

The aim of this tool was:

- to increase the identification of young people with traditional products, culture and traditional values (cultural heritage); thus also increase valorisation of cultural heritage among younger generations,
- to teach youth the skills needed for preservation of traditional crafts/pottery.
- Tool learning by doing (Make it with your own hands) contributed significantly to the cultural heritage protection and traditional craft preservation.

### **Success factors**

This tool makes activities interesting for youth. With this tool, they can try something new and they can actually create something on their own. With the support of an expert (mentor) they had guidance and they learned all basic information needed for the production of the pottery product. They were inspired/motivated to create things. Participants observed the mentor in the process of making the pottery products with great interest; however, the most exciting part was when they sat down to the pottery spindle, started the pedal and created a clay product with their own hands.

Tool learning by doing (Make it with your own hands) is the most efficient for transferring the skill: If you do it on your own, you will remember it.

Tool learning by doing is also successful because it helps to achieve several projects aims: it helps to increase the identification of young people with traditional



products, culture and traditional values (cultural heritage). Furthermore, this tool also increases valorisation of cultural heritage among younger generations.

When producing your own product, you also start to value other handcraft products more.

One of the results was also the increased motivation of young participants to learn the skills of traditional crafts production.

Big success factor was also the interest of young people for our pottery workshop. At the beginning we organized one workshop, but a lot of young people applied so we organized additional one. This shows that approach learning by doing (Make it with your own hands) is interesting for young people.

Inviting two mentors who use different approaches proved to be a good approach: one using traditional methods and approaches and the second one combining traditional methods with modern approaches. With that, we equipped young participants with knowledge about traditional products as well as encourage them to develop ideas on products that go hand in hand with the needs of the modern time.

### **Key actors to be involved**

Key actor is a professional mentor, who possesses theoretical and practical knowledge, skills and has the right approach to address youth and pass the knowledge. Finding the right mentor/trainer is essential; this person usually serves as a role model and motivational factor.

Young people are specific target group, which is mostly not attracted to the formal learning methods (typical lectures, which are often monotonous). They are more attracted to non-formal ways of acquiring knowledge, where they combine education and entertainment. Therefore, for the successful transfer of knowledge, it is better to involve a mentor who uses unusual, innovative and fun methods of transferring knowledge. These methods can include short games, which make a regular workshop more interesting and animate participants to take part in activities with greater interest. In our case, this approach was used by a younger mentor who included different interesting activities in her work. For example, participants could learn physical characteristics of clay through game and discover how to use traditional clay products in the modern world.

### **Useful tips**

- Combining different mentors and combining traditional and modern approaches: our work was more efficient by involving two mentors who used different methods and approaches. By using different approaches, we address and attract more participants. We share with them knowledge about traditional methods, production of traditional products and teach them how to use traditional methods and skills for new, modern products.



- Motivational approach of the mentor: Finding the right trainer is essential; a good teacher/trainer/mentor should be chosen in order to motivate and inspire participants, as well as serve as a role model.
- Mentor/teacher has to focus on each participant individually, offering support and advices on how to improve his/her skills.

### **Required budget**

About 1 000 EUR

### **Required time for implementation**

Depending on the number of implemented workshops: preparation and implementation of one workshop required 1-2 weeks.

### **A.6.3 Useful tips for an effective promotion**

**Partner who tested the tool:** Development agency Sinergija and Municipality of Beltinci

**Tool category:** Other, cannot be clearly linked to pilot types

**Gap category:** Identity gaps

**Concrete gap:** Due to globalization, younger generations do not have sense of strong local identity and belonging to the community

### **Target group**

- 1) high school students (16-19-yrs-old)
- 2) college/university students (18-30-years-old)
- 3) college university students (30-35-yrs-old)
- 3) young entrepreneurs (18-35-yrs-old)
- 4) unemployed youth (18-35-yrs-old)

### **General tool description**

In order to attract youth and other target groups, it is important to use effective promotional material. When deciding/choosing what kind of a promotional material to use, originate from your project topic. In our case, we acted in a similar fashion: activities in our project focused on traditional crafts with pottery as the main focus. For this reason, we decided to use a pottery product as a promotional material. Chosen promotional material was a local pottery product (pendant), symbol of white storks - which symbolises our region Pomurje.

That promotional material helped us attract people to our stand. Visitors were asking about the YouInHerit project, about the product itself, about the producer and about the methods of its production.



The product as a whole was very effective: the shape of a white stork, which is also the symbol of Pomurje region, attracted young people. Moreover, the product helped strengthen local identity and belonging to the community. Besides that, this product was produced in a local environment, with traditional methods and thus it contributed to stronger local identity.

Nice form of the product, which is produced in a traditional way and at the same time with the touch of modernity, has attracted many young people as well as others. The product served as a tool to reach, inform and involve them in our activities. At the same time, it served as a motivating factor for encouraging young people to learn how to create similar product, to develop entrepreneurial ideas and consequently encouraged them to preserve the cultural heritage.

In order to choose the most effective product, we contacted several potters from our region. We asked them what kind of products they would recommend based on their already produced products and experiences. At the same time, we presented to them the characteristics/features that product should contain (colours, text, logos), the purpose of the promotional material and our target groups. Based on the presented proposals and offers, we then decided for the product (pendant in the shape of a white stork) that was most in line with the topic of the project and our target groups.

### **Success factors**

**Shape/Layout of the product** - This was the first success factor of our promotional material. The product was in the shape of a white stork, a bird that symbolises our region. Thus product attracted many people who identified themselves with it. It also helped strengthen the local identity and belonging to the community.

**Local** - The product was produced in a local environment, in Pomurje region. By involving local producers/handcrafters/potters we contributed to the local environment/local economy.

**Traditional and attractive for target groups** - The product was produced by using traditional methods upgraded with modern elements; with a combination of both, it was very attractive for our target groups.

With a combination of all described elements, the product/promotional material had significant role in achieving our goal - to reach youth and others, to involve them in our activities and disseminate project results.

### **Key actors to be involved**

**Producer of the product** - In order to make your promotional material effective, it is useful to find the producer in your local environment. A person who actually lives in the same society as your target group can understand the importance of the chosen promotional material. When we were searching for a producer, we introduced our idea about the desired promotional material and then we jointly



discussed details (regarding the process of production, the target groups, communication requirements) that were most suitable for our project and project activities. It was very important that the producer understood our need. Based on his experiences, he advised us on the shape, size and colour of the product. He took into account factors such as for what purpose, to whom, and where we want to disseminate the promotional material. His advice helped us greatly in choosing the most suitable product.

Promoter - in order to make the promotional material as effective as possible, it is very important to choose the right person who will disseminate promotional material and approach the target groups. In our case, promoters were present at info points. Their role was to disseminate project results and to invite youth to join our workshops. The promoter's approach should be unobtrusive but convincing at the same time. The promoter has to know target groups and adjust its approach accordingly.

### **Useful tips**

It is important to find an interesting product that is attractive for your target group.

Act local! - Involve local producers and contribute to local environment/local economy.

Use the promotional material at the beginning of your project: We used the promotional material in second part of the project. However, we realised that it would have been better if we had used it already at the beginning of the project, at the beginning of the Pilot action implementation when reaching youth for the project activities.

Find appropriate promoter! A promoter should be unobtrusive but convincing at the same time. Make sure that the promoter understands the need of your target groups and adjust its approach accordingly.

### **Required budget**

Budget required for effective promotional material depends on the price and quantity of the product. For example: the price of a hand-made clay pendant or magnet in a size between 5 - 8 cm is around 3 EUR per piece. When buying bigger amount of the products you can ask for a discount. If you can involve sponsors, the products can even be cheaper.

### **Required time for implementation**

Depending on duration of your activities.



## Glossary

**Action Plan.** An action plan is a detailed plan outlining actions needed to reach one or more goals.

**Heritage (Aesthetic) community.** The definition of aesthetic community refers to the concept of heritage community as defined by the 2005 Council of Europe Faro Convention [CoE, 2005], by which a heritage community consists of people who value specific aspects of cultural heritage, which they wish, within the framework of public action, to sustain and transmit to future generations. The word ‘aesthetic’ refers in philosophy to the branches of art and with the creation and appreciation of beauty. It has been used in this context being crafts not merely linked to heritage, but also to ‘perceived’ beauty of tradition.

**Authenticity of cultural heritage.** According to the Nara Document on Authenticity [ICOMOS, 1994], authenticity is ‘the essential qualifying factor concerning values’ (10). As values ‘may differ from culture to culture, and even within the same culture’, ‘it is not possible to base judgements of values and authenticity within fixed criteria’ (11). The concept of authenticity of the cultural heritage is therefore very much connected to its cultural context. ‘The understanding of authenticity plays a fundamental role in all scientific studies of the cultural heritage, in conservation and restoration planning, as well as within the inscription procedures used for the World Heritage Convention and other cultural heritage inventories’ (10).

**Bottom-up approach.** A ‘bottom-up’ approach is one that works from the grassroots - from a large number of people working together, causing a decision to arise from their joint involvement.

**Branding.** The process involved in creating a unique name and image for a product in the consumers’ mind, mainly through advertising campaigns with a consistent theme. Branding aims to establish a significant and differentiated presence in the market that attracts and retains loyal customers. [Business Dictionary]

**Business plan.** Set of documents prepared by a firm’s management to summarize its operational and financial objectives for the near future (usually one to three years) and to show how they will be achieved. It serves as a blueprint to guide the firm’s policies and strategies and is continually modified as conditions change and new opportunities and/or threats emerge. When prepared for external audience (lenders, prospective investors) it details the past, present, and forecasted performance of the firm. And usually also contains pro-forma balance sheet, income statement, and cash flow statement, to illustrate how the financing being sought will affect the firm’s financial position. [Business Dictionary]



**Capacity building of local authorities (referred to YouInHerit tool categories).** Increase in capacity of stakeholders and local authorities to integrate the knowledge and competences of the young generations into their cultural heritage planning through the implementation of participatory bottom-up activities.

**Conservation of cultural heritage.** Measures to extend the life of cultural heritage while strengthening transmission of its significant heritage messages and values [ICCROM, 1998].

**Cultural activities.** They embody or convey cultural expressions, irrespective of the commercial value they may have. Cultural activities may be an end in themselves or they may contribute to the production of cultural goods and services [UNESCO-UIS, 2009].

**Cultural content.** The symbolic meaning, artistic dimension and cultural values that originate from or express cultural identities [UNESCO, 2005]

**Cultural diversity.** The manifold ways in which the cultures of groups and societies find expression. These expressions are passed on within and among groups and societies. Cultural diversity is made manifest not only through the varied ways in which the cultural heritage of humanity is expressed, augmented and transmitted through the variety of cultural expressions, but also through diverse modes of artistic creation, production, dissemination, distribution and enjoyment, whatever the means and technologies used. [UNESCO, 2005]

**Cultural District.** It is defined as a socio-territorial autonomously established entity, which is characterized by the active presence of both a community of people and a number of firms in one naturally and historically bounded area and the product is considered representative of the local culture.

**Cultural goods.** They are defined as consumer goods that convey ideas, symbols and ways of life, i.e. books, magazines, multimedia products, software, recordings, films, videos, audio-visual programmes, crafts and fashion [UNESCO-UIS, 2009].

**Cultural heritage.** According to the definition of the Council of Europe [CoE, 2005], ‘cultural heritage is a group of resources inherited from the past which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions. It includes all aspects of the environment resulting from the interaction between people and places through time’.

**Cultural industries.** ‘Cultural industries’ refers to industries producing and distributing cultural goods or services [UNESCO-UIS, 2009].



**Cultural landscape.** Cultural landscapes are cultural properties and represent the ‘combined works of nature and of man’ as designated in Article 1 of the Convention (UNESCO, 1972). They are illustrative of the evolution of human society and settlement over time, under the influence of the physical constraints and/or opportunities presented by their natural environment and of successive social, economic and cultural forces, both external and internal’ [Operational Guidelines for the Implementation of the *World Heritage Convention*, art. 47, in UNESCO, 1972]. Cultural landscapes show the interactions between people and the natural environment [UNESCO, 2002].

**Cultural participation.** It is participation in the arts and everyday life activities that may be associated with a particular culture. It refers to ‘the ways in which ethnically-marked differences in cultural tastes, values and behaviours inform not just artistic and media preferences but are embedded in the daily rhythms of different ways of life; and of the ways in which these connect with other relevant social characteristics - those of class and gender, for example’ [UNESCO-UIS, 2009 and Bennett, 2001].

**Cultural policies.** ‘Cultural policies and measures’ refers to those policies and measures relating to culture, whether at the local, national, regional or international level that are either focused on culture as such or are designed to have a direct effect on cultural expressions of individuals, groups or societies, including on the creation, production, dissemination, distribution of and access to cultural activities, goods and services [UNESCO, 2005].

**Cultural services.** Services aimed at satisfying cultural interests or needs. They do not represent cultural material goods in themselves but facilitate their production and distribution. For example, cultural services include licensing activities and other copyright-related services, audio-visual distribution activities, promotion of performing arts and cultural events, as well as cultural information services and the preservation of books, recordings and artefacts (in libraries, documentation centres, museums) [UNESCO-UIS, 2009].

**Cultural Territorial System.** Cultural territorial system is the evolutionary relational context, where valorization projects based on cultural assets could be established, creating a network of resources and local stakeholders, leading to the necessary synergies.

**Craft or artisanal products.** Are defined as ‘those produced by artisans, either completely by hand or with the help of hand-tools or even mechanical means, as long as the direct manual contribution of the artisan remains the most substantial component of the finished product... The special nature of artisanal products derives from their distinctive features, which can be utilitarian, aesthetic, artistic,



creative, culturally attached, decorative, functional, traditional, religiously and socially symbolic and significant’ [UNESCO & ITC, 1997].

**Formal Education.** Education that is institutionalized, intentional and planned through public organizations and recognized private bodies and, in their totality, make up the formal education system of a country. Formal education programmes are thus recognized as such by the relevant national educational authorities or equivalent, e.g. any other institution in co-operation with the national or sub-national educational authorities. Formal education consists mostly of initial education. Vocational education, special needs education and some parts of adult education are often recognized as being part of the formal education system [UNESCP-UIS, 2012].

**Genius loci.** In classical Roman religion, a *genius loci* was the protective spirit of a place. In contemporary usage, *genius loci* usually refers to a location's distinctive atmosphere, or a ‘spirit of the place’. [Wikipedia]

**Governance.** It involves multitude of actors at different levels, to implement projects and achieve results, through coordinated and integrated actions.

**Higher-Education.** Any of various types of education given in postsecondary institutions of learning and usually affording, at the end of a course of study, a named degree, diploma, or certificate of higher studies. Higher-educational institutions include not only universities and colleges but also various professional schools that provide preparation in such fields as law, theology, medicine, business, music, and art. Higher education also includes teacher-training schools, junior colleges, and institutes of technology. The basic entrance requirement for most higher-educational institutions is the completion of secondary education, and the usual entrance age is about 18 years [Britannica].

**Intangible Cultural Heritage.** It is defined as ‘the practices, representations, expressions, knowledge, skills - as well as the instruments, objects, artefacts and cultural spaces associated therewith - that communities, groups and, in some cases, individuals recognise as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity’ [UNESCO, 2003].

**Integrity.** Integrity is a measure of the wholeness and intactness of the natural and/or cultural heritage and its attributes. Examining the conditions of integrity, therefore requires assessing the extent to which the property:

- includes all elements necessary to express its outstanding universal value;



- is of adequate size to ensure the complete representation of the features and processes which convey the property's significance;
- suffers from adverse effects of development and/or neglect  
[WH Operational Guidelines]

**Living Lab.** It is a research method of open innovation aimed at developing new products and services. The approach promotes a co-creation process with the involvement of end users in real conditions and relies on an ecosystem of public-private-citizen partnerships.

**Local Development Plan.** It is intended as the coordinated set of strategies, tools and related actions to enhance living and employment conditions at local level. Local authorities are responsible for Local development plans.

**Management Plan.** A document which details how to look after the heritage and non-heritage features of a place. It may contain an **action and conservation plan** and/or its components. They go further than conservation plans in their consideration of the practical circumstances, including the economic and political context which affects the use of places [GCI, 2009]. In addition, it can be defined as 'a concrete plan that combines general strategies and policies with specific goals that relate to the significance and setting of the site' [UNESCO].

**Mainstreaming.** Also called 'transfer process', it is the process of integrating new knowledge and good practices into regional, national or European policy-making levels.

**Marketing.** The management process through which goods and services move from concept to the customer. It includes the coordination of four elements called the 4 P's of marketing:

- identification, selection and development of a product,
- determination of its price,
- selection of a distribution channel to reach the customer's place, and
- development and implementation of a promotional strategy.

[Business Dictionary]

**Non-formal Education.** Education that is institutionalized, intentional and planned by an education provider. The defining characteristic of non-formal education is that it is an addition, alternative and/or a complement to formal education within the process of the lifelong learning of individuals. It is often provided to guarantee the right of access to education for all. It caters for people of all ages but does not necessarily apply a continuous pathway-structure; it may be short in duration and/or low intensity, and it is typically provided in the form of short courses, workshops or seminars. Non-formal education mostly leads to qualifications that are not recognized as formal qualifications by the relevant national educational



authorities or to no qualifications at all. Non-formal education can cover programmes contributing to adult and youth literacy and education for out-of-school children, as well as programmes on life skills, work skills, and social or cultural development [UNESCO-UIS, 2012].

**Open data.** Open data refers to the idea that certain data should be freely available for use and re-use. In particular, focusing on generating value through re-use of a specific type of data - all the information that public bodies produce, collect or pay for. Intelligent processing of data is essential for addressing societal challenges (for example, to enhance the sustainability of national health care systems) or tackling environmental challenges, to cite only two aspects.

**Openness.** The Institutions should work in a more open manner. Together with Member States, they should actively communicate about the operation of the EU and the decisions it takes. They should use a language that is accessible and understandable for the general public. This is of particular importance, in order to improve the confidence in complex institutions.

**Participation.** It is the act of taking part or sharing in something. The quality, relevance and effectiveness of EU policies depend on ensuring wide participation throughout the policy chain - from conception to implementation. Improved participation is likely to create more confidence in the end result and in the institutions, which deliver policies. Participation crucially depends on central governments following an inclusive approach when developing and implementing EU policies.

**Participatory approach.** Using participatory approaches in impact evaluation means involving stakeholders, particularly the participants in a programme or those affected by a given policy, in specific aspects of the evaluation process. The term covers a wide range of different types of participation, which differ in terms of what is understood by 'participation', whose participation is wanted, and what it is that those people are involved in and how. Participation by stakeholders occurs in YouInHerit at all stages: in data collection, in analysis, in reporting and in managing the study as well as in the training sessions.

**Pilot.** Within the framework of the YouInHerit Project, this word refers to exemplary actions/tools, developed before or during the project, to be taken as reference for their successful and unsuccessful features.

**Preservation of cultural heritage.** The aim of preservation is to obviate damage liable to be caused by environmental or accidental factors, which pose a threat in the immediate surroundings of the object to be conserved. Accordingly, preventive methods and measures are not usually applied directly but are designed to control the microclimatic conditions of the environment with the aim of eradicating



harmful agents or elements, which may have a temporary or permanent influence on the deterioration of the object (UNESCO, 1988).

**Public Private Partnership (PPP).** A long-term contract between a private party and a government entity, for providing a public asset or service, in which the private party bears significant risk and management responsibility, and remuneration is linked to performance [World Bank, PPP Knowledge LAB]

**Replicability.** It refers to the set of conditions to replicate an action, strategy and policy to other local and cultural contexts.

**Social Media.** Primarily internet or cellular phone-based applications and tools to share information among people. Social media includes popular networking websites, like Facebook and Twitter; as well as bookmarking sites like Reddit. It involves blogging and forums and any aspect of an interactive presence which allows individuals the ability to engage in conversations with one another, often as a discussion over a particular blog post, news article, or event. [Business Dictionary]

**Tool.** Within the framework of the YouInHerit project the word ‘tool’ has been used to address the actions, strategies and solutions to associate employment opportunities for young generations to traditional crafts and cultural heritage.

**Top-down approach.** Used to refer to a situation in which decisions are made by a few people in authority rather than by the people who are affected by the decisions [Cambridge Dictionary]. It is in opposition or complementary to the ‘Bottom-up approach’, by which it is intended that initiatives and decisions are taken by the ground, by the people who are will be affected by a decision.

**Traditional knowledge.** Refers to the knowledge, innovations and practices of indigenous and local communities around the world. Developed from experience gained over the centuries and adapted to the local culture and environment, traditional knowledge is transmitted orally from generation to generation. It tends to be collectively owned and takes the form of stories, songs, folklore, proverbs, cultural values, beliefs, rituals, community laws, local language and agricultural practices, including the development of plant species and animal breeds. Traditional knowledge is mainly of a practical nature, particularly in such fields as agriculture, fisheries, health, horticulture, forestry and environmental management in general” (SCBD, 2007)

**Training.** Education designed to achieve particular learning objectives, especially in vocational education. The definition of education in ISCED includes training. [UNESO-UIS, 2012]



**Safeguarding of Intangible Cultural Heritage.** Safeguarding refers to the actions of protecting and preserving the ‘intangible cultural heritage’, namely the practices, representations, expressions, knowledge, skills - as well as the instruments, objects, artefacts and cultural spaces associated therewith - that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity. For the purposes of this Convention, consideration will be given solely to such intangible cultural heritage as is compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development”. [UNESCO-CSICH, 2003]

**Seminar.** A seminar presents results of a project in a pedagogic way. The number of participants is limited and well targeted.

**Stakeholder.** A person, group or organization that has interest or concern in an organization. Stakeholders can affect or be affected by the organization's actions, objectives and policies. Some examples of key stakeholders are creditors, directors, employees, government (and its agencies), owners (shareholders), suppliers, unions, and the community from which the business draws its resources. [Business Dictionary]

**State of the art.** The state of the art gathers all existing information on a specific domain and aims at providing a synthesis. It is mainly the results of desk research and analysis of formal and informal publications.

**Subsidiarity.** The Oxford English Dictionary defines subsidiarity as the idea that a central authority should have a subsidiary function, performing only those tasks which cannot be performed effectively at a more immediate or local level. Subsidiarity and proportionality are recommended general principles of EU Development policy implementation.

**Sustainability.** It refers in this context to the idea that goods and services should be produced in ways that do not use resources that cannot be replaced and that do not damage the environment [Cambridge Dictionary]. The same should be applied to cultural heritage and traditions, namely avoiding actions that may deplete the authenticity of cultural heritage and tradition in all its forms, as crafts and lifestyle.

**Sustainable development.** It is the organizing principle for meeting human development goals while at the same time sustaining the ability of natural systems to provide the natural resources and ecosystem services upon which the economy



and society depend. The desired result is a state of society where living conditions and resource use continue to meet human needs without undermining the integrity and stability of the natural system. Sustainable development can be classified as development that meets the needs of the present without compromising the ability of future generations.

**Technical and Vocational Education and Training (TVET).** TVET is understood as comprising education, training and skills development relating to a wide range of occupational fields, production, services and livelihoods. TVET, as part of lifelong learning, can take place at secondary, post-secondary and tertiary levels and includes work-based learning and continuing training and professional development, which may lead to qualifications. TVET also includes a wide range of skills development opportunities attuned to national and local contexts. Learning to learn, the development of literacy and numeracy skills, transversal skills and citizenship skills are integral components of TVET. [UNESCO, 2015]

**Traditional craftsmanship.** Traditional craftsmanship is perhaps the most tangible manifestation of intangible cultural heritage. There are numerous expressions of traditional craftsmanship: tools; clothing and jewellery; costumes and props for festivals and performing arts; storage containers, objects used for storage, transport and shelter; decorative art and ritual objects; musical instruments and household utensils, and toys, both for amusement and education. Many of these objects are only intended to be used for a short time, such as those created for festival rites, while others may become heirloom that are passed from generation to generation. The skills involved in creating craft objects are as varied as the items themselves and range from delicate, detailed work such as producing paper votives to robust, rugged tasks like creating a sturdy basket or thick blanket. The goal of safeguarding, as with other forms of intangible cultural heritage, is to ensure that the knowledge and skills associated with traditional artisanry are passed on to future generations so that crafts can continue to be produced within their communities, providing livelihoods to their makers and reflecting creativity. [<https://ich.unesco.org/en/traditional-craftsmanship-00057>]

**Training.** It is to be understood as providing persons with the understanding, knowledge, skills, competences and access to information required in particular occupations. Training may encompass any kind of education (general, specialized or vocational, formal or non-formal, etc.). Training measures should be jointly developed at transnational level and tailored according to the needs of the specific territories, target groups and stakeholders addressed by the operation.

**Transferability.** All used protocols and results must be transferable to the Central Europe area and therefore, the actions must be reusable and/or adaptable. The partnership must ensure that the following criteria are met:

- comparability of data and information



- reliability of data and information
- strength of methodology and protocols used
- relevance of format
- clear definition of target

**Valorization of cultural heritage.** It means that Cultural Heritage should not be considered any longer as a burden to be financially supported for education, research or tourism purposes, but that should be treated as a resource for local sustainable progress. Cultural heritage is a capital because it is not reproducible and is depletable but could become a resource if there is the good capability to make such capital produce additional values in the local and regional scale at least.

**Workshop.** A workshop is an interactive and targeted session with a limited number of relevant stakeholders gathered in a Regional Stakeholder Group (RGS). The result of the workshop is a progress in the content development.

**Youth.** In YouInHerit this term addresses all the forms of new generations that are shaping their professional and social future and that may be positively influenced by the preservation of traditions, traditional crafts and heritage. New generations (from 11 to 26 years) that may be inspired by the past, recognizing the importance of the legacy without dangerous misinterpretations of identarian nature.



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Three tools per partner region are the annexes to the present document.