



# ROOTS

RECOGNISING CULTURAL HERITAGE  
OPPORTUNITIES FOR TOURISM SMES

# ROOTS MANUAL

## HOW TO SET UP? local cultural and natural heritage communities

### ABOUT THE PROJECT

*In the context of a growing interest in cultural heritage to urban and rural areas, as well as their conservation and capitalization, local communities are directly interested in protecting them, but also the most important actor in the process of raising awareness and stimulating investment.*

### PROJECT'S GOALS

*This handbook aims to be a manual for creating and developing active and effective communities in developing, protecting and capitalizing on tourism and cultural.*

*The research underlying the manual was carried out within the ROOTS project.*

## ABOUT THE PROJECT

*In the context of a growing interest in cultural heritage to urban and rural areas, as well as their conservation and capitalization, local communities are directly interested in protecting them, but also the most important actor in the process of raising awareness and stimulating investment.*

## CONTENT

<b>Introduction</b>	<i>pg 1</i>
<b>Background</b>	<i>pg 5</i>
<b>What do we mean by community</b>	<i>pg 6</i>
<b>What is a stakeholder</b>	<i>pg 8</i>
<b>Why is stakeholder engagement beneficial?</b>	<i>pg 8</i>
<b>Why engage with stakeholders</b>	<i>pg 9</i>
<b>How to identify and engage stakeholders</b>	<i>pg 9</i>
<b>How to present the community</b>	<i>pg 11</i>
<b>Mapping stakeholder roles in the community</b>	<i>pg 11</i>
<b>Models of comunity building</b>	<i>pg 17</i>
Bdf	<i>pg 17</i>
Red Extremena de Desarrollo Rural	<i>pg 27</i>
Momentum	<i>pg 35</i>
University of Greenwich	<i>pg 43</i>
North-East Regional Development Agency	<i>pg 51</i>
Exponential	<i>pg 61</i>
European E-learning Institute	<i>pg 71</i>



## Introduction

### *ROOTS Project*

*The ROOTS project has a focus on rural areas, where the levels of understanding and expertise within tourism SMEs and micro-enterprises will be lower than that found in urban centres and established tourism regions. The University of Greenwich's main campus sits within a World Heritage Site in London, in one of the UK's most important tourism destinations, including world-leading tourist attractions.*

*Because of this, this report instead focuses on the county of Kent, where the University also has a campus. Kent is the largest county of the UK and is predominantly rural in character. Kent has areas of affluence alongside areas of significant deprivation and a coastline that features a number of faded seaside tourism destinations. In our view, examining the context of Kent for the development of cultural heritage tourism communities will be more useful for the project as a whole.*

*To identify the best examples of good practice, the entire ROOTS team has identified the best communities in their region. These are NGOs, hybrid structures, which through the results of their actions can be real examples of yes.*

*·Three Sisters is the combined region of the counties of Waterford, Wexford and Kilkenny. An extraordinary region that is culturally and artistically rich, ingrained in the culture is the arrival of the Vikings and Normans, centuries of agriculture, brewing, fishing, writing, music, language, craft and connecting with communities of South East Ireland to Europe and beyond with a shared history and future.*

*A unique partnership was forged between these three counties in 2015 & 2016 to enter a bid to win the title of European Capital of Culture 2020*

*·Mozarab Way Cooperation Project has as its main objective the generation of an innovative model of planning and management of the Mozarab Way of Santiago as European Cultural Itinerary, according to the needs and motivations of the 21st century pilgrim.*

*The project has been financed by the Ministry of Agriculture, Food and Environment, within the framework of the National Rural Network, and coordinated by the Local Action Group "Ceder La Serena".*

*The project partners have been 14 Local Action Groups of Andalusia and Extremadura and it was counted as Collaborating Entities with 4 Associations of Friends of the Way of Saint James.*



·The Ceres Ecotur project is an initiative of Ecoagroturismo Foundation, the representative of International ECEAT (European Centre for Ecological and Agricultural Tourism) in Spain, and aims to unify an ecological tourism network in Spain. The project was born as an initiative aimed at the preservation, conservation and dissemination of rural and ethnographic heritage, and the surrounded environment. Activities are integrated in agro-livestock farms whose managers offer leisure activities related to the agriculture and livestock traditional world, reinforcing their relationship with tourism. Ceres Ecotur is a certification applied in Spain, which takes as reference the European organic quality system ECEAT, under a sustainability criterion that measures the level of commitment to the environment, socio-cultural and economic with the destination.

·The East Kent City of Culture project was a bid to bring together diverse cultural and tourism stakeholders in the eastern part of the county of Kent, in order to bid for the accolade of 'City of Culture', a UK-only version of the more well-known European Capital of Culture programme. 11 areas of the UK bid for this title, seeing it as a catalysts for tourism-led cultural development and economic growth. East Kent's bid was innovative as it was the only bid that was not based on an actual city, instead using the bid to bring together previously loosely connected towns and rural areas as part of a 'city imagined'. Ultimately, the bid was unsuccessful, but the process of bidding helped to build new communities of practice connected to culture and tourism in the county and left a legacy of joint- planning and increased capacity for major cultural tourism projects.

·Kent Creative is a community-interest-company (CIC), a form of social enterprise. It views itself as a cultural organisation and has the aim of nurturing and promoting the cultural and creative industries in Kent, as well as developing links and networks with the wider business community. The way that Kent Creative puts this in to practice is through five different projects. Project 365 is a community photography project that aims to curate resident-taken photography of a town throughout a whole calendar year, to encourage local people to engage with their communities in a more broad way than normal. Kent Creative Finder is an online directory of cultural and creative organisations in the region. The Kent Creative Show is a podcast that features a different business and / or location in the country each week, with an online archive of shows. Kent Creative Connect is a monthly networking event and the annual Kent Creative Awards are awards given in a high-profile event each year.

·Smaakstad Leeuwarden is developed based on Leeuwarden being the Capital of Taste in 2015. After Leeuwarden being the Capital of Taste in 2015, many of the culinary projects stayed and were from then on, a part of Smaakstad Leeuwarden. To be short: Leeuwarden as the Capital of Taste became Smaakstad Leeuwarden. The main ambition of Smaakstad Leeuwarden is to make everyone familiar with the taste of food made in Leeuwarden and the rest of the Friesian province. Therefore, Smaakstad Leeuwarden organises different events, so that the local products will be recognised and can be fully appreciated by everyone visiting the events of Smaakstad Leeuwarden.

The guests of Smaakstad Leeuwarden events can combine eating local food with music, culture and history that Smaakstad Leeuwarden and the city of Leeuwarden provides. Some events have a theme and are being organised every year. For example, one can enjoy jazz music while trying culinary highlights in a number of restaurants in Leeuwarden. The Groot Liwwadder Diner is also a remarkable event that has been organised a couple of times already. This event is being organised by Smaakstad Leeuwarden in cooperation with different food companies, restaurants and a VET. Around 1000 people have dinner together. The theme of the Groot Liwwadder Diner is to connect people through 'sharing dinner'. This way the visitors of this event can meet new people and to keep in touch with acquaintances.

·Ljouwert Culinair aims to bring the local food experience together with charity. This open-air event has almost every year visitors that during three days can enjoy the food made by the Frisian restaurants. A number of local restaurants can take part in Ljouwert Culinair and has always been organised and staffed by the Lionsclub Ljouwert '80. Since 2018 the club handed over the organisation of the event to another party, due to the expectation of very decreasing revenue that would be generated in the future in order to donate it to the charity. The Lionsclub Ljouwert '80 will however have a stand to still collect the money for charity. The locations of Ljouwert Culinair are not always the same, what makes it more interesting. This way the visitors of Ljouwert Culinair can explore more of Leeuwarden. There is a lot of enthusiasm for this initiative, approximately 5000 to 10.000 people visit Ljouwert Culinair every year that it is being held. A part of the revenue the events bring in, goes to charity, to Hospice Marcelis Goverts Gasthuis. This hospice provides the support, care and hospitality to people that are incurably ill. The revenue of Ljouwert Culinair will make sure that the hospice will get a new kitchen.

Bucovina Tourism Association is an NGO whose main objective is to promote the region's global tourist offer and to promote its members: hotels, boarding houses, agritourism, restaurants, travel agencies, etc. The association has more than 35 members.

·The Initiative Association for a Responsible Community (AICR) aims to bring together those who share the same ideas about what a responsible community should mean and people who move things to make Moinesti a better city, a city to be proud of that we live.

·"The Association for Tourism and Tourism Development OZANA VALLEY " The Association has the following objectives: to create a framework for reflection and expression for the structures involved in tourism, to develop proposals for tourism development policies in the Tirgu Neamt area; to this end, the Association can collaborate with public and private bodies, including through partnerships with them; supporting public and private institutions in the field of tourism; the creation of branded tourist areas under the conditions of the relevant normative acts; organizing different forms of tourism (cultural, leisure, spa, business, agrotourism, etc.); increasing the quality of tourist services in the Tirgu Neamt area through the continuous training of cadres and tourism agents, under the terms

*of the law; the development of a database allowing the observation of tourist activity in the Tirgu Neamt area; encouraging quality, good practice and competence in the field by awarding quality labels; environmental protection and ecological reconstruction; involving young people in activities to promote tourism potential; promoting international exchanges of ideas, information and knowledge; developing ecological education programs; developing community development programs; initiating non-formal education programs; promoting the cultural potential of the region; other forms of education .*

## Background

*International tourism is perhaps the only domain that under the economic crisis circumstances still records economic growth, and Europe has a major potential, but poorly capitalized, which exploited at optimum parameters, can be a solution for socio-economic revival of local communities.*

*Lately the tendency of development of tourism industry has manifested more and more significant by returning to the nature and authentic cultural values.*

*Tourism is considered a way of superior exploitation of all resources of a region, a lever for attenuation of interregional imbalances, a solution of prosperity for disadvantaged areas, a remedy for de-industrialized localities. (Minciu, 2004)*

*Analyzing the motivational structure of urban travel, the cultural tourism has an important share. It is estimated that cultural tourism accounts for around 40% of all European tourism. The World Tourism Organisation tells us that cultural tourism accounts for 37% of global tourism, and furthermore affirms that it will continue to grow 15% each year. With all of this market interest, destinations should leverage what makes their societies unique and invest in developing cultural tourism programs.*

*Cultural tourism allows travelers to be immersed in local rituals and routines, taking away not only pretty photos but also shared memories of unique experiences. For destinations, it encourages local communities to embrace their culture and boosts economic growth.*

*Developing culturally geared tourism programs encourages destinations to celebrate and promote what distinguishes their communities, and in doing so, provides the opportunity for authentic cultural exchange between locals and visitors.*



## What do we mean by community

*When it comes to tourism, the communities that generate change can be defined as residents, tourism firms, authorities and tourists who share the same values and principles for the purpose of exploiting tourism resources, in our case the cultural heritage.*

*In order to be homogeneous and representative of the entire local society, the examples of good practice we identify are different communities not only geographically, but also structure and age, yet the shared point is the diversity of actors involved.*

### *Three Sisters*

*Three Sisters is the combined region of the counties of Waterford, Wexford and Kilkenny. An extraordinary region that is culturally and artistically rich, ingrained in the culture is the arrival of the Vikings and Normans, centuries of agriculture, brewing, fishing, writing, music, language, craft and connecting with communities of South East Ireland to Europe and beyond with a shared history and future.*

### *Mozarab Way Cooperation Project*

*The Mozarab Way Cooperation Project has as its main objective the generation of an innovative model of planning and management of the Mozarab Way of Santiago as European Cultural Itinerary, according to the needs and motivations of the 21st century pilgrim. The project has been financed by the Ministry of Agriculture, Food and Environment, within the framework of the National Rural Network, and coordinated by the Local Action Group "Ceder La Serena"*

### *The Ceres Ecotur project*

### *The East Kent City of Culture project*

*The East Kent City of Culture project was a bid to bring together diverse cultural and tourism stakeholders in the eastern part of the county of Kent, in order to bid for the accolade of 'City of Culture', a UK-only version of the more well-known European Capital of Culture programme. 11 areas of the UK bid for this title, seeing it as a catalysts for tourism-led cultural development and economic growth. East Kent's bid was innovative as it was the only bid that was not based on an actual city, instead using the bid to bring together previously loosely connected towns and rural areas as part of a 'city imagined'. Ultimately, the bid was unsuccessful, but the process of bidding helped to build new communities of practice connected to culture and tourism in the county and left a legacy of joint-planning and increased capacity for major cultural tourism projects.*

### *Kent Creative*

*Kent Creative is a community-interest-company (CIC), a form of social enterprise. It views itself as a cultural organisation and has the aim of nurturing and promoting the cultural and creative industries in Kent, as well as developing links and networks with the wider business community.*



### *Smaakstad Leeuwarden*

*Smaakstad Leeuwarden is developed based on Leeuwarden being the Capital of Taste in 2015. After Leeuwarden being the Capital of Taste in 2015, many of the culinary projects stayed and were from then on, a part of Smaakstad Leeuwarden. To be short: Leeuwarden as the Capital of Taste became Smaakstad Leeuwarden. The main ambition of Smaakstad Leeuwarden is to make everyone familiar with the taste of food made in Leeuwarden and the rest of the Friesian province. Therefore, Smaakstad Leeuwarden organises different events, so that the local products will be recognised and can be fully appreciated by everyone visiting the events of Smaakstad Leeuwarden.*

### *South East Vineyards Association (SEVA)*

*The case study showed several key lessons and ingredients for success including:*

- Finding a problem or a COMMON NEED will help to unite and engage likeminded people and stakeholders;*
- Starting small and then growing and evolving is the way forward - 'MIGHTY OAKS FROM LITTLE ACORNS' meaning that remarkable things can start off small and then grow and evolve over time;*
- Building relationships with stakeholders focused on addressing common needs and problems helps to build COMMUNITIES AND NETWORKS;*
- Formalising networks, processes and relationships once stakeholders can see the VALUE ADDED sustains the community;*
- Embracing change as the needs of the community evolve helps to create SUSTAINABILITY;*
- Enabling people to share and communicate in ways that are relevant to them which today increasingly means MULTI-CHANNEL COMMUNICATION combining face-to-face communications (e.g. meetings, events and talking to each other) with digital communications (e.g. social media, websites and blogging).*

### *Ljouwert Culinair*

*Ljouwert Culinair aims to bring the local food experience together with charity. This open-air event has almost every year visitors that during three days can enjoy the food made by the Frisian restaurants. A number of local restaurants can take part in Ljouwert Culinair and has always been organised and staffed by the Lionsclub Ljouwert '80.*

### *The Initiative Association for a Responsible Community*

*The Initiative Association for a Responsible Community (AICR) aims to bring together those who share the same ideas about what a responsible community should mean and people who move things to make Moinesti a better city, a city to be proud of that we live.*

### *Bucovina Tourism Association*

*Bucovina Tourism Association is an NGO whose main objective is to promote the region's global tourist offer and to promote its members: hotels, boarding houses, agritourism, restaurants, travel agencies, etc. The association has more than 35 members.*

## What is a stakeholder?

A stakeholder is either an individual, group or organization who is impacted by the outcome of a project. They have an interest in the success of the project, and can be within or outside the organization that is sponsoring the project. Stakeholders can have a positive or negative influence on the project.

The term "stakeholders in tourism development" includes, according the following players:

- national governments;
- local governments with specific competence in tourism matters;
- tourism establishments and tourism enterprises, including their associations;
- institutions engaged in financing tourism projects;
- tourism employees, tourism professionals and tourism consultants;
- trade unions of tourism employees;
- tourism education and training centers;
- travellers, including business travellers, and visitors to tourism destinations, sites and attractions;
- local populations and host communities at tourism destinations through their representatives;
- other juridical and natural persons having stakes in tourism development including non-governmental organizations specializing in tourism and directly involved in tourism projects and the supply of tourism services."
- Other projects and similar organizations

## Why is stakeholder engagement beneficial?

Today, the term "stakeholder engagement" is emerging as a means of describing a broader, more inclusive public participation process. When executed effectively, stakeholder (SH) engagement can be used to improve communications, obtain wider support, gather useful data and ideas, enhance agency reputation, and provide for more sustainable decision-making. As we look to the future, many cultural resource management projects will need to engage with a wide range of SH groups, each with their own concerns, needs, conflicts of interest and levels of influence.

## Why engage with stakeholders?

*Stakeholder Engagement is the process of effectively eliciting stakeholders' views on their relationship with the organisation/programme/project.*

*Stakeholder engagement is an essential process in all community-building initiatives, especially in our case, when they aim at preserving, developing and exploiting the cultural heritage.*

*Thus, stakeholder engagement will involve the development of communication, the crystallization of goals and strategies to follow, and their involvement in your processes.*

*Through this relationship, stakeholders can have their say, and the company can listen and respond. From managerial perspective, efficient stakeholder management not only has to deal with those groups that can affect the project, but also with groups that the project can affect. In the tourism context, very generic categories of stakeholders important for the planning and implementation of projects include residents, tourists, employees, government, local business, competitors, activist groups, educational institutions.*

*Advice:*

*Identify the stakeholders in the area where you work and the convictions to adhere to your goal. Try to involve stakeholders from as many related sectors as public administration, SMEs, accommodation and restaurant facilities, museums, cultural sites, etc.*

## How to identify and engage with stakeholder?

*Create a profile of your target community*

- Developing a more in-depth understanding of a community of interest by providing information about its social diversity, history, existing networks, and overall socio-economic characteristics.*
- identifying different stakeholders' level of interest and influence.*

*Understand stakeholder issues and needs*

*The project members involved in understanding stakeholder needs should be efficient facilitators and have experience in eliciting information. Of course, familiarity with the targeted technology is desirable, but it is not essential.*

*Interview your stakeholders*

*An effective, direct person-to-person interviewing technique requires that you have prepared a list of questions designed to gain an understanding of the real problems and potential solutions. To get as unbiased answers as possible, you need to make sure the questions you ask are context-free. The context-free question is a high-level, abstract question that can be posed early in a project to obtain information about global properties of the user's problem and potential solutions.*

### *Workshops*

*Workshop provides a framework for applying the other elicitation techniques, such as brainstorming, storyboarding, role-playing, and review of existing requirements. These techniques can be used on their own or combined. All can be combined with the use-case approach. For example, you can produce one or a few storyboards for each use case you envision in the system. You can use role-playing as a way of understanding how actors will use the system and help you define the use cases.*

### *Consolidate results*

*After the requirements workshop, the facilitator (together with fellow system analysts) need to spend some time to synthesize the findings and condense the information into a presentable form.*

### *Communicate communicate communicate!*

- Manage group discussion about relevant issues*
- Organise a community event with the aim of providing information about the project and raising the awareness of relevant issues*
- Organise formal meetings*

*Be aware that not all engagement will be through channels that you control.*

*Stakeholders will have their own channels and will engage on the topic independently of your engagement activity. It pays to actively listen to what is being said about your topic before, during and after your engagement project.*



## How to present the community?

*When you find yourself leading a new project team, you might be working with people who haven't done projects before. These stakeholders need to know how the project is going to operate and what they can expect from you.*

*In order to establish a community, it is necessary to articulate the benefits of joining the community to prospective members; appealing to ideas of the 'common good' is unlikely to work when convincing businesses to give up their time and other resources to support a new project. This section of the report looks at these benefits for each of the case study project*

*Tell them how you will be informing them about progress. In fact, it's a good idea to negotiate this for your top stakeholders. While you might do a blanket email report for the majority of people, your project sponsor might want a slightly different format once a quarter, for example, to take to the board or for some other purpose. Given that it is in your interest for the reports to be useful and used, talk to them about what they'd like to see and agree the format for updates.*

## Mapping stakeholder roles in the community

*Planning is necessary for tourism to develop in a way that is beneficial, sustainable, and not detrimental to the environment, culture, or community.*

*In order to make your project stakeholders happy, you must first identify your stakeholders, and who needs to know what, and when. Before starting your project, it's important to identify and analyze, and then map, your stakeholders according to their involvement, emotional and financial investment, and other criteria related to your project.*

*Monitoring and evaluating the engagement*

*Monitoring is the collection and analysis of information about a project or programme, undertaken while the project/programme is ongoing.*

*Evaluation is the periodic, retrospective assessment of an organisation, project or programme that might be conducted internally or by external independent evaluators.*

*The first step is to be clear about why you want to do M&E and the benefits it can offer. Community volunteers and activists often want to make the world a better place, making them action-orientated and often under-resourced. Monitoring and evaluation can sometimes seem like an unaffordable luxury, an administrative burden, or an unwelcome instrument of external oversight. But if used well, M&E can become a powerful tool for social and political change.*



- Assess  
and demonstrate your effectiveness in achieving your objectives and/or impacts on people's lives;
- improve  
internal learning and decision making about project design, how the group operates, and implementation i.e. about success factors, barriers, which approaches work/don't work etc;
- empower  
and motivate volunteers and supporters;
- ensure accountability  
to key stakeholders (e.g. your community, your members/supporters, the wider movement, funders, supporters);
- influence  
government policy;
- share  
learning with other communities and the wider movement;
- contribute  
to the evidence base about effectiveness and limits of community action

#### *Methods for setting up and development of communities (best practices)*

##### *Three Sisters*

*Waterford for the Three Sisters was a new model for culture-led change in a relatively rural region which is geographically to the edge of Europe. It was based on a unique partnership between three historically competing counties (Waterford, Wexford and Kilkenny) in the South East of Ireland. Like many other regions across Europe without a dominant urban centre the Three Sisters was struggling to find a voice and to establish a sustainable approach to economic, social and cultural development. The bid offered strategic opportunity to share capacity and resources to build a sustainable European region and enable the smaller cities and villages to forge a new productive culture-led role. Bringing the three local authorities together to explore, and plan for and invest in culture-led solutions to place, community, social and economic development, together they re-imagine the European region. Their ambition to be an example to Europe and to inspire other small regions to work together through Culture to transform their future. The Three Sisters 2020 presented the opportunity to develop greater access for local communities to cross county boundaries to experience the range and dept of an improved cultural offer. It also sets up a programme of the scale, quality and diversity to attract greater numbers of national and international audiences to the region and to drive new collaborative approaches to production and programming across the cultural ecology.*

### *The Mozarab Way Cooperation Project*

*The network came to light through an open call for projects funded by the Ministry of Agriculture, Food and Environment. Based upon the call and the priorities, a group of Local Action Groups took action jointly and created the project idea and invited other relevant stakeholders*

### *The Ceres Ecotur project*

*This project arises from the commitment made between the Ecoagrotourism Foundation and ECEAT-International in 2003, according to the conclusions of the International Year of Ecotourism in 2002. To reach the Ecolabel, the initiatives of eco-tourism have to be committed to some basic and mandatory engagements in Sustainable agriculture, Cultural Heritage, Natural environment and Renewable energies. The Ecolabel initiative is carried out in cooperation with the European Centre for Ecological and Agricultural Tourism ECEAT created in The Netherlands in 1993*

### *Bucovina Tourism Association*

*The Association was founded at the initiative of the private sector of tourism in Bucovina and the institutions working in this field. Birth came as a response to a necessity and potential to be exploited.*

### *Initiatives for a Responsible Community Association*

*The Association was set up seven years ago to initiate more people in different fields of activity in Moinesti, being the first community initiative to pursue the interests of Moinesti.*

### *Smaakstad Leeuwarden*

*The development of the local cultural community of Smaakstad Leeuwarden was through, first of all, establishing a foundation. Also, it was of importance to assign Project Managers to develop and lead the projects presented as events. Another important concern was to grants in the form of local subsidies. The sectors that had to be involved were: hospitality, business finances and art and culture. The foundation used a Bidbook as a base to create Smaakstad Leeuwarden.*

*The Bidbook explains what Friesland can offer regarding local food, what the goals are for Smaakstad Leeuwarden and which events are ought to be held in order to attract the aimed stakeholders, visitors and ambitions*

### *Ljouwert Culinair*

*In the case of Ljouwert Culinair and setting up a local cultural community, Lionsclub Ljouwert '80, has played the most important role. This club organises events of which collecting revenue for charities is a crucial target. Ljouwert Culinair is one of these events and as for every other event or activity that Lionsclub Ljouwert '80 organises, they involve their network and capacity to make sure the events have all the ingredients to succeed.*

The charities that profit from almost all revenue an event like Ljouwert Culinair makes can be very different and can also be local as well as international. For the event Ljouwert Culinair, the charity is Hospice Marcelis Goverts Gasthuis. Besides being organising events for a good cause, the aim of Ljouwert Culinair is also to promote local catering, such as restaurants.

#### References

Anuario 2015, Observatorio Turístico de Extremadura.

DECRETO 65/2015, de 14 de abril, ordenación y sistema de clasificación de los alojamientos de turismo rural de la Comunidad Autónoma de Extremadura.

Turismo MICE en Extremadura, Observatorio Turístico de Extremadura.

Proceedings, IV JORNADAS DE INVESTIGACIÓN EN TURISMO

Valoración Turística Enero 2016 Valoración Turística Empresarial de 2015: Perspectivas Para Y Perspectivas Para Perspectivas Para 2016

<http://ceres-ecotur.com/en/ecotourism-agrotourism-in-spain-project/>

<http://www.caminomozarabedesantiago.es/>

Regional Action Plan for Tourism (PRAT) North East 2017-2023

[http://www.adrnordest.ro/user/file/regional\\_prat/PRAT%20Nord-Est%202017%202023.pdf](http://www.adrnordest.ro/user/file/regional_prat/PRAT%20Nord-Est%202017%202023.pdf)

<https://www.bucovinaturism.ro/>

Initiatives for a Responsible Community Association

<https://initiativele-comunitatii-responsabile.ro/>

Culture Kent Research Programme (2017) Summary of Findings Report, Maidstone: Visit Kent East Kent 2017 (2018) East Kent:

A City Imagined [online] Available from: <http://www.eastkent2017.co.uk/> Accessed 12th March 2018

Kent Creative (2018) Kent Creative [online] Available from:

<http://kentcreativearts.co.uk> Accessed 12th March 2018

Visit Kent (2016) Economic Impact of Tourism in Kent, Maidstone: Visit Kent

Friesland Style. (n.d.). Dokkum. Retrieved 7 March, 2018, from

<https://www.friesland.nl/nl/ontdek/de-elf-steden/dokkum>

Friesland Style. (n.d.). De Wadden. Retrieved 7 March, 2018, from <https://www.friesland.nl/nl/ontdek/de-wadden>

Hoofdstad van de Smaak 2015. (n.d.). Evaluatie Hoofdstad van de Smaak 2015. Spijkers, I. & Pieper, C.

Kommerie, J. (2017). Friese recreatie en toerisme in de lift. Retrieved 7 March, 2018, from <http://www.lc.nl/friesland/Veel-meer-Nederlandse-toeristen-naar-Friesland-infographic-22686744.html>

Ljouwert Culinair. (n.d.). Deelnemerspagina. Retrieved 8 March, 2018, from <https://ljouwertculinair.nl/deelnemerspagina-3/>

Lionsclub Ljouwert '80. (2013). Draaiboek Ljouwert Culinair. Ljouwert Culinair. (n.d.). Een echte Leeuwarder traditie!. Retrieved 8 March, 2018, from <https://ljouwertculinair.nl/een-echte-leeuwarder-traditie/>

Ljouwert Culinair. (n.d.). Hospice Leeuwarden. Retrieved 8 March, 2018, from <https://ljouwertculinair.nl/hospice-leeuwarden/>

Ljouwert Culinair. (n.d.). Ljouwert Culinair. Retrieved 8 March, 2018, from <https://ljouwertculinair.nl/>

Smaakstad Leeuwarden. (n.d.). Groot Liwwadder Diner 2016 – bestel tickets. Retrieved 8 March, 2018, from <http://www.lwdsmaakstad.nl/nieuwse/gld2016/>

Smaakstad Leeuwarden. (n.d.). Over Smaakstad Leeuwarden. Retrieved 8 March, 2018, from <http://www.lwdsmaakstad.nl/>

Smaakstad Leeuwarden. (n.d.). Programma JazzNtaste. Retrieved 8 March, 2018, from <http://www.lwdsmaakstad.nl/nieuwse/programma-jazzntaste/>

Speerstra, R. J. (2017). Veel meer Nederlandse toeristen naar Friesland (+infographic). Retrieved 7 March, 2018, from <http://www.lc.nl/friesland/Veel-meer-Nederlandse-toeristen-naar-Friesland-infographic-22686744.html>

Vroom's Communicatie & Buro Amaro. (n.d.). Bidbook Leeuwarden Hoofdstad van de Smaak! 2015. Vroom, M. & Visser, T.





## Models of community building



### 1. Introduction

The ROOTS project aims to broaden entrepreneurial skills and cultural mind-set of the owners and managers of tourism micro enterprises. One of the aims that the project has, is also to develop a comprehensible strategy for improving and diversifying tourist services. The meaning of the ROOTS project is also to expand the expertise of micro tourism companies to that they recognise and take the opportunities that cultural and natural heritage and its preservation provides. Local cultural communities play an important role regarding cultural heritage; hence it is essential to know how these communities need to be developed. This report emphasizes the two best practices of how local cultural communities were established in Friesland (a province in the Netherlands).

#### 2.1 Cultural tourism in Friesland

In 2018, Friesland as a province, and in particular its capital city Leeuwarden, plays a significant role when it comes to cultural tourism. Leeuwarden happens to be the European Capital of Culture in 2018 and thus to provide its visitors with a lot of activities and projects that entertain the international and national guests, moreover, through those activities and projects, all of the guests will learn something about Friesland. The aim is to attract a lot of tourists to explore the Frisian province and its culture. The activities, projects, exhibitions etc. take place not only in Leeuwarden, but throughout whole Friesland, to explore it the most optimal way.

Besides having Leeuwarden as the European Capital of Culture in 2018, Friesland offers a lot of touristic attractions on a permanent basis. This province is known for its water areas and nature areas. The biggest example is the Wadden islands that are also an extraordinary UNESCO World Heritage Site. Having lots of water around and throughout Friesland enables the tourists to explore this region on boats and to practise different water sports like kite surfing.

The beauty of Friesland encompasses not only the water areas and nature areas, but also the charming historical cities and picturesque (little) villages. Leeuwarden for example, mesmerizes the tourists with its historical buildings and its lovely little streets. Harlingen on the other hand, will be a treat to guests who are interested in harbours, boats, ships and everything in the maritime sphere. In Dokkum visitors can take a look at 140 national monuments and try Beerenburg, an alcoholic speciality that originates from Dokkum.

#### 1.2 General presentation

For the last few years, the Friesian province attracts more Dutch tourists than before, regarding both long stays and short holidays. When it comes to long holidays, Friesland had 600.000 Dutch visitors. In 2015 there were 580.000 visitors, but in 2016, that number grew to 690.000.

## Models of community building



The statistics show that Dutch guests also appreciate spending short holidays in Friesland more over the years. In 2014 there were 590.000 of these guests in Friesland for short stays. In 2015 this number raised to 640 and in 2016 there were 640.000 of Dutch tourists that chose the Friesian province for their short holidays. However, the numbers of not only Dutch visitors expanded over the years when it comes to tourism in Friesland. International tourists also appear to appreciate Friesland more over the years. While in 2014 and 2015 there were 302.000 international guests in the Friesian province, in 2016 Friesland welcomed 317.000 of international visitors. Compared to 2012 inbound tourism in Friesland increased by 37% in 2016.

Also, the number of costs that tourists make while visiting Friesland, grew over the years. In 2016 the guests that stayed in Friesland spent altogether 476 million euros in the leisure sector. This was 10% more than in 2015. The international visitors have a share of all costs made by the tourists for 40%. Regarding short stay tourism, there were 710 million euros spent by the tourists that visited Friesland. That was 20% more than in 2012.

## 2. Best practices setting up local cultural communities

In order to develop a manual for IO4 (How to set up local cultural and natural heritage communities?) it can be helpful to illustrate two best practices of setting up local cultural communities. Thus, this chapter will include two best practices of such communities in the Friesian province and how they have been developed. First those two best practices will be presented, but in the course of the chapter, there will be among other topics, explained how the local cultural communities have been set up and which were the steps to mobilize those communities.

### 2.1 General presentation

The two best practices presented in this report are the communities that were set up for two culinary initiatives in Leeuwarden. Those are: Smaakstad Leeuwarden and Ljouwert Culinair, both organising events where local food plays a crucial role, so that the visitors can enjoy the Friesian cuisine. Although both Smaakstad Leeuwarden and Ljouwert Culinair are bringing people and the food made in Friesland together, they both have their own goals and different approach to events they organise.

#### 2.1.1 Smaakstad Leeuwarden

Smaakstad Leeuwarden is developed based on Leeuwarden being the Capital of Taste in 2015. After Leeuwarden being the Capital of Taste in 2015, many of the culinary projects stayed and were from then on, a part of Smaakstad Leeuwarden. To be short: Leeuwarden as the Capital of Taste became Smaakstad Leeuwarden. The main ambition of Smaakstad Leeuwarden is to make everyone familiar with the taste of food made in Leeuwarden and the rest of the Friesian province.



## Models of community building



Therefore, Smaakstad Leeuwarden organises different events, so that the local products will be recognised and can be fully appreciated by everyone visiting the events of Smaakstad Leeuwarden.

The guests of Smaakstad Leeuwarden events can combine eating local food with music, culture and history that Smaakstad Leeuwarden and the city of Leeuwarden provides. Some events have a theme and are being organised every year. For example, one can enjoy jazz music while trying culinary highlights in a number of restaurants in Leeuwarden. The Groot Liwwadder Diner is also a remarkable event that has been organised a couple of times already. This event is being organised by Smaakstad Leeuwarden in cooperation with different food companies, restaurants and a VET. Around 1000 people have dinner together. The theme of the Groot Liwwadder Diner is to connect people through 'sharing dinner'.

This way the visitors of this event can meet new people and to keep in touch with acquaintances.

### 2.1.2 Ljouwert Culinair

Ljouwert Culinair aims to bring the local food experience together with charity. This open-air event has almost every year visitors that during three days can enjoy the food made by the Frisian restaurants.

A number of local restaurants can take part in Ljouwert Culinair and has always been organised and staffed by the Lionsclub Ljouwert '80. Since 2018 the club handed over the organisation of the event to another party, due to the expectation of very decreasing revenue that would be generated in the future in order to donate it to the charity. The Lionsclub Ljouwert '80 will however have a stand to still collect the money for charity. The locations of Ljouwert Culinair are not always the same, what makes it more interesting.

This way the visitors of Ljouwert Culinair can explore more of Leeuwarden. There is a lot of enthusiasm for this initiative, approximately 5000 to 10.000 people visit Ljouwert Culinair every year that it is being held.

A part of the revenue the events bring in, goes to charity, to Hospice Marcelis Goverts Gasthuis.

This hospice provides the support, care and hospitality to people that are incurably ill. The revenue of Ljouwert Culinair will make sure that the hospice will get a new kitchen.

## 2.1 Development of the communities

To help determine how the cultural communities need to be set up and developed in the ROOTS project, there are examples of this process illustrated of Smaakstad Leeuwarden and Ljouwert Culinair. Both have similar themes: the promotion of local food and bringing people together. This paragraph describes the development of the communities for Smaakstad Leeuwarden and Ljouwert Culinair.

### 2.2.1 Smaakstad Leeuwarden

The development of the local cultural community of Smaakstad Leeuwarden was through, first of all, establishing a foundation. Also, it was of importance to assign Project Managers to develop and lead the projects presented as events. Another important concern was to grants in the form of local subsidies.

The sectors that had to be involved were: hospitality, business finances and art and culture.

## Models of community building



The foundation used a Bidbook as a base to create Smaakstad Leeuwarden. The Bidbook explains what Friesland can offer regarding local food, what the goals are for Smaakstad Leeuwarden and which events are ought to be held in order to attract the aimed stakeholders, visitors and ambitions.

### 2.2.2 Ljouwert Culinair

In the case of Ljouwert Culinair and setting up a local cultural community, Lionsclub Ljouwert '80, has played the most important role. This club organises events of which collecting revenue for charities is a crucial target. Ljouwert Culinair is one of these events and as for every other event or activity that Lionsclub Ljouwert '80 organises, they involve their network and capacity to make sure the events have all the ingredients to succeed. The charities that profit from almost all revenue an event like Ljouwert Culinair makes can be very different and can also be local as well as international. For the event Ljouwert Culinair, the charity is Hospice Marcelis Goverts Gasthuis. Besides being organising events for a good cause, the aim of Ljouwert Culinair is also to promote local catering, such as restaurants.

### 2.1 Identifying the stakeholders

In order to define the members of the community, it is essential to pay attention to the stakeholders. They are an important (target) group in every project/event. Thus, this paragraph illustrates how the stakeholders were identified for Smaakstad Leeuwarden and Ljouwert Culinair.

#### 2.3.1 Smaakstad Leeuwarden

Providing health benefits was one of the crucial targets for Smaakstad Leeuwarden. The aim was also to upscale more buyers with production. This concerns local farmers and other little local businesses that produce food in Friesland. The stakeholders were identified by paying attention to the aims of Smaakstad Leeuwarden. Thus, Smaakstad Leeuwarden involves a lot of local restaurants, local food suppliers, the local government, the sponsors, local educational institutes and the visitors of the events. They all are the stakeholders that profit from Smaakstad Leeuwarden.

#### 2.3.2 Ljouwert Culinair

The process of identifying the stakeholders was within Ljouwert Culinair similar to that of Smaakstad Leeuwarden. Ljouwert Culinair as a regional culinary charity event that because of its aims and the way those aims need to be accomplished, also involves local restaurants, sponsors, the visitors and the local government. All of those stakeholders contribute their services and products to make Ljouwert Culinair fruitful, but they also profit from the benefits that result from the local culinary charity event.





## Models of community building



### 2.4 Benefits of communities for own members

When developing a community, it is always important to define the goals of this community and how the community will profit from it. What will the community members gain of being the part of a cultural community? This paragraph presents the benefits for the community members.

#### 2.4.1 Smaakstad Leeuwarden

Local food suppliers for example are being acknowledged by the restaurants, learn from the restaurants regarding their needs and thus generate more revenue. Restaurants cooperate with local food suppliers to use healthier products and promote their dishes more to the customers because of the health benefits. Smaakstad Leeuwarden makes sure there are more visitors that come to Leeuwarden. The sponsors get their product to be in the 'spotlight' because of their involvement with Smaakstad Leeuwarden. The tourists and visitors that Smaakstad Leeuwarden attracts, pay for their consumptions while they are in Leeuwarden, which gives the local economy a boost. Local educational institutes provide the Smaakstad Leeuwarden with the help of their students and the students gain more experience while being a part of Smaakstad Leeuwarden. The visitors get an introduction to the local cuisine the restaurants offer in an original way (while being entertained with jazz music for instance).

#### 2.4.2 Ljouwert Culinair

The restaurants that take part in this event, benefit because they make sure the visitors get to know them and the food they serve. This results in generating more revenue for the local restaurants because the visitors of Ljouwert Culinair are familiar with their food as a result of the event. They determine the local restaurants they would like to visit more often as a consequence of the Ljouwert Culinair. The sponsors are promoting their products while sponsoring the event. The visitors can taste the food that the local restaurants make, but also mean something for the society knowing that a significant part will be donated to a charity. The local government doesn't charge fees for the part of the city that is being occupied while holding Ljouwert Culinair for example. Their benefit is having more tourists and other guests in town that possibly will visit Leeuwarden more after enjoying Ljouwert Culinair, which just as with Smaakstad Leeuwarden provides local businesses with more revenue.

### 2.5 Community Development Methods

In the ROOTS project there will be a manual that is a product of IO4 which will describe how a cultural community has to be set up and developed. This will be of a help for the touristic micro organisations and



## Models of community building



SMEs to involve Cultural Heritage Tourism in the most optimal way. The Community Development Methods of Smaakstad Leeuwarden and Ljouwert Culinair are illustrated in this paragraph and serve as an example for the manual.

### 2.5.1 Smaakstad Leeuwarden

The development of the community regarding Smaakstad Leeuwarden was driven by one of the main goals of the establishment. That goal was to connect people through innovative projects. It meant bringing different groups of people together to work together on something new in the region. Those groups in general are still represented in the current Smaakstad Leeuwarden projects by distributors, buyers, and restaurants.

### 2.5.2 Ljouwert Culinair

The main goal of the Lionsclub Ljouwert '80 that always organised Ljouwert Culinair, was collecting money to donate it to a certain charity. What the club also constantly aimed with Ljouwert Culinair was to promote the local restaurants and to attract more visitors to the event and to Leeuwarden. The community development was realised through having a good network to reach everyone, from restaurants to media for promotion. It was also important to keep contact with the network so that Ljouwert Culinair could be held repeatedly. Thereby, it was crucial to start early (around 9 months before the event) so that everyone eventually could fulfil their responsibilities to which they agreed for the event to succeed.

## 2.6 The mobilisation of the communities

One of the most important steps in order to set up and develop a community, it is essential to define how this community will be mobilised. This way a community can be formed. This paragraph describes the mobilisation of the communities for Smaakstad Leeuwarden and Ljouwert Culinair.

### 2.6.1 Smaakstad Leeuwarden

The mobilisation of Smaakstad Leeuwarden was based through focusing on the ambition to promote local healthy food, so the Bidbook of Smaakstad Leeuwarden describes four targets that needed to be achieved. Those targets are: awareness of the food we eat, growing and sustainable result, attracting tourism and education to make better meals. After the development of the main targets of Smaakstad Leeuwarden, the events and activities that already exist and have to take place in Friesland were collected and possible stakeholders were selected.

## Models of community building



A special attention in this selection got the local food producers and initiatives.

After that, one of the important steps to mobilise the community was to come in touch the possible stakeholders. Thus, before the Smaakstad Leeuwarden was organised, there was contact with the local government, Friesian chefs of different local restaurants and other stakeholders. Promoting Smaakstad Leeuwarden to the visitors was also one of the main points, so there was also a selection made of all the channels that would be used to reach the possible visitors. Communication was the key in mobilising the community for Smaakstad Leeuwarden.

### 2.6.2 Ljouwert Culinair

To mobilise the community within the Ljouwert Culinair the organisers have to show tenacity every time the event is being organised. To make Ljouwert Culinair successful it is necessary to have enough stakeholders and sponsors for example. To be sure of their cooperation, the Lionsclub Ljouwert '80 had to have contact with restaurants for examples on a very regular basis already in the early stage of organising this event. Not all of the stakeholders and sponsors were definite about their participation in the event right away. Some have said to participate, but nothing was put on paper to prove it. Therefore, for some stakeholders it took a while and a lot of perseverance before their participation was clear and affirmative. To attract all of the members of the community the Lionsclub Ljouwert '80 had to make use of their wide network.

## 2.7 The steps for 1-year plan and 3 months plan

It often can be wise to make a certain, time-dependant plan for an activity, a project or an event. However, Smaakstad Leeuwarden has projects that are repeatedly held and Smaakstad Leeuwarden is an event that is organised almost every year. This is why this paragraph doesn't include the steps for a 1-year plan or a 3 months plan developed for Smaakstad Leeuwarden and Ljouwert Culinair. It describes the overall plans and organisation of those two best practices.

### 2.7.1 Smaakstad Leeuwarden

The development of Smaakstad Leeuwarden began by the end of 2013 and was focused on 2015. Leeuwarden was nominated as Capital of Taste for 2015, but when the establishment of Smaakstad Leeuwarden began it was not clear if the Friesian city would be selected as the Capital of Taste. Luckily, Leeuwarden was eventually chosen to be the Capital of Taste, so in 2015 there were 30 projects organised in order to live up to the new title of Leeuwarden. The title was only for a year, but it didn't mean that the culinary projects developed for that year would disappear. Eventually Leeuwarden as Capital of Taste became Smaakstad Leeuwarden with mainly the same projects.

## Models of community building



There was a legacy developed for the projects to be held also after 2015 and each project is since then a part of Smaakstad Leeuwarden. Thus, there were no actual 1 year and 3 months plan. Smaakstad Leeuwarden was initially designed as a foundation with culinary projects to be organised continuously. Since Leeuwarden is not a Capital of Taste since 2015, there were fewer grants provided by the government for Smaakstad Leeuwarden. It is of importance to maintain the legacy and to keep Smaakstad Leeuwarden sustainable with fewer grants.

### 2.7.2 Ljouwert Culinaire

There also was not a particular 1 year or 3 months plan designed for Ljouwert Culinaire. This event was developed to be repeated each year in September. Therefore, there was a Plan of Action created in order to organise the event each year. The Plan of Action includes for instance which licences need to be requested, how the music should be organised and the planning for each year. The organising Ljouwert Culinaire always begins with evaluation of the event in the previous year. To make sure Ljouwert Culinaire is successful each year it is organised, the Lionsclub Ljouwert '80 had a board and certain subcommittees that were responsible for the progress of charities for instance.

## 2.8 Procedure for monitoring and evaluation

Monitoring and evaluation of the community development helps to analyse if the community was set up the right way and fulfilled all the goals that were aimed. This results in the ability to decide what is already going well in the process and what can be enhanced. The monitoring and evaluation of the best two practices presented in this report, follows in this paragraph.

### 2.8.1 Smaakstad Leeuwarden

The monitoring of Smaakstad Leeuwarden is the task of the board. The Project Managers control everything that is necessary for the projects of Smaakstad Leeuwarden and for that receive a budget from the board. The board has the budget in their possession, with which the government provided them. There was a certain responsibility for the Project Managers to develop and organise good local food projects and for the board to regulate the budget in a way that there will be enough valuable projects that will fit in the budget. Therefore, there were several evaluations made, which began with evaluating Leeuwarden Capital of Taste 2015. This evaluation described how Leeuwarden succeeded as the Capital of Taste on different levels, such as education and the use of social media by the (potential) visitors. After that evaluation there were a couple more for Smaakstad Leeuwarden that involved a big part of the projects developed for Capital of Taste 2015.

## Models of community building



### 2.8.2 Ljouwert Culinair

The evaluation of the Ljouwert Culinair event that took place in the previous year is always in December, 9 months before the next Ljouwert Culinair event takes place in September. The evaluation is also repeatedly a starting point when Ljouwert Culinair is being organised. There are also other evaluating moments in October, when the evaluation involved the restaurants and a sponsor. Previously Lionsclub Ljouwert '80 always made sure the event was evaluated. Since 2018 this club does not organise Ljouwert Culinair anymore, thus the event will not be evaluated by Lionsclub Ljouwert '80 anymore.

## 3. Conclusion

By emphasising the two best practices that highlight the development of local cultural communities, it is now feasible to determine the key ingredients for setting up of such communities. Those key ingredients will be of a help to IO4 through serving as a basis for the manual that will be developed in order to achieve that Intellectual Output. The key ingredients determined based on the two best practices described in this report will be outlined in this chapter. Also, there will be a checklist for community setting up and development that will be a helpful tool to incorporate in the manual that will be the product of IO4.

### 3.1 Key ingredients community development

The description of two best practices (Smaakstad Leeuwarden and Ljouwert Culinair) led to recognition of the key ingredients to set up and develop a local cultural community. The key ingredients obtained from the two best practices are:

#### 3.1.1 Smaakstad Leeuwarden

1. Divide the responsibilities of the board and those of the Project Managers or other persons that are responsible for the process and development of events and projects.
2. The ones responsible for the project or event development and process have to bear in mind that the projects and events have to be in line with the market.

#### 3.1.2 Ljouwert Culinair

1. Start with the organisation and the recruitment of sponsors and restaurants especially, on a very early stage.
2. Motivate the restaurants and other stakeholders (specifically sponsors) as much as possible and also on a very early stage.
3. Make sure you have concrete confirmations of the stakeholders to be a part in the event/project on paper.





### 3.2 Checklist community development

The checklist is a helpful tool to develop a community. It gives a short, to the point description of ingredients for the development of the community. Thus, the checklist is presented in this paragraph:

#### 3.2.1 Smaakstad Leeuwarden

- Enthusiastic executors (Project Managers for instance)
- Sell the event/project in a distinguished way
- Use a lot of channels to promote and communicate about the event/project with the stakeholders and other members

#### 3.2.2 Ljouwert Culinair

- Start the organisation and planning very early. Request the licences a year before the actual event, recruit the restaurants and other stakeholders by motivating also on an early stage and make sure everyone you need to participate, confirms it on paper.
- Make sure there is a backup plan (event management).
- Think about possible scenarios of what could go differently during a project/event.

## 4. References

- Friesland Style. (n.d.). Dokkum. Retrieved 7 March, 2018, from <https://www.friesland.nl/nl/ontdek/de-elf-steden/dokkum>
- Friesland Style. (n.d.). De Wadden. Retrieved 7 March, 2018, from <https://www.friesland.nl/nl/ontdek/de-wadden>
- Hoofdstad van de Smaak 2015. (n.d.). Evaluatie Hoofdstad van de Smaak 2015. Spijkers, I. & Pieper, C. Kommerie, J. (2017). Friese recreatie en toerisme in de lift. Retrieved 7 March, 2018, from <http://www.lc.nl/friesland/Veel-meer-Nederlandse-toeristen-naar-Friesland-infographic-22686744.html>
- Ljouwert Culinair. (n.d.). Deelnemerspagina. Retrieved 8 March, 2018, from <https://ljouwertculinair.nl/deelnemerspagina-3/>
- Lionsclub Ljouwert '80. (2013). Draaiboek Ljouwert Culinair.
- Ljouwert Culinair. (n.d.). Een echte Leeuwarder traditie!. Retrieved 8 March, 2018, from <https://ljouwertculinair.nl/een-echte-leeuwarder-traditie/>
- Ljouwert Culinair. (n.d.). Hospice Leeuwarden. Retrieved 8 March, 2018, from <https://ljouwertculinair.nl/hospice-leeuwarden/>
- Ljouwert Culinair. (n.d.). Ljouwert Culinair. Retrieved 8 March, 2018, from <https://ljouwertculinair.nl/>
- Smaakstad Leeuwarden. (n.d.). Groot Liwwadder Diner 2016 – bestel tickets. Retrieved 8 March, 2018, from <http://www.lwdsmaakstad.nl/nieuwse/gld2016/>
- Smaakstad Leeuwarden. (n.d.). Over Smaakstad Leeuwarden. Retrieved 8 March, 2018, from <http://www.lwdsmaakstad.nl/>
- Smaakstad Leeuwarden. (n.d.). Programma JazzNtaste. Retrieved 8 March, 2018, from <http://www.lwdsmaakstad.nl/nieuwse/programma-jazzntaste/>
- Speerstra, R. J. (2017). Veel meer Nederlandse toeristen naar Friesland (+infographic). Retrieved 7 March, 2018, from <http://www.lc.nl/friesland/Veel-meer-Nederlandse-toeristen-naar-Friesland-infographic-22686744.html>
- Vroom's Communicatie & Buro Amaro. (n.d.). Bidbook Leeuwarden Hoofdstad van de Smaak! 2015. Vroom, M. & Visser, T.

## Models of community building



### 1. INTRODUCTION

The region of Extremadura is an autonomous community located at the South-West of the Iberia Peninsula; it is an interior region and approx. 41,635 km<sup>2</sup> wide.

Extremadura has three sites which have the UNESCO World Heritage designation. In Mérida, its capital, visitors should not miss exploring its archaeological site, which every summer is used as the venue for a major theatre festival. The historic quarter of the city of Cáceres is also well worth a visit, as is the Royal Monastery of Santa María de Guadalupe in the surrounding area. Another of Extremadura's attractions is its spectacular scenery, always a particular favourite with birdwatchers. Highlights include the Monfragüe National Park, the Jerte valley and the region's characteristic wooded pastures. A visit to the Jerte valley is highly recommended in spring, when the cherry trees are in blossom and the valleys are clothed in a blanket of white. And the pastures are used for grazing the pigs, which then go on to make the world-renowned cured ham from the Dehesa de Extremadura.

It is the Spanish region with more kilometres of inland coastline: more than 1,500km, distributed in rivers and numerous effluents, natural and artificial lakes, natural pools and reservoirs; it even counts on the first fluvial beach with blue flag in Spain.

With a population of 1.092.997 (2015) its one of the areas with the lowest population density in Spain. The language is Spanish and the main religion is catholic. Life expectancy for women is 85,7 years and for men 79,17 years, resulting in an average expectancy of 82,07 (2015).

The currency is EURO and the GDP per capita is 16.166 € (2015). Inflation, consumer prices (annual %) was at -0,9% in May 2016.

A total of 1.634.105 visitors were accounted for in 2015 of which 5,3% were international visitors (249.887), a number which increased above the national average (13,17%). The statistical data available do not provide a differentiation for national and international visitors in relation to the purpose of their visit. For both groups the main purpose of visit was holiday/rest/weekend (58,3%) and get to know the historical/artistic patrimony (41,2%), other relevant motives are the explore the natural spaces (27,9%) and enjoy the gastronomy /21.5%).

The main countries are France (15,1%), UK (12,5%), Germany (11,4%) and Portugal (10,9%). Italy only accounts for 4,2%.

The data concerning the length of stay in Extremadura do not make a distinction between national and international visitors, only overall numbers are measured.

## Models of community building



For this reason here the data presented cover both types of visitors. However, there are data concerning the number of stays of international visitors, which accounted for 13,03% in 2015 (an increase of 10.9% with regards to 2014). In 2015 the average stay of visitors was 1.77 days, a number which is in essence the same as the year before. The province of Cáceres has an average stay of 1.88 days per visitor, while Badajoz has 1.61 days.

Among all the beautiful places and the artistic richness in Extremadura, the so called “World Heritage Triangle” made of Cáceres, Guadalupe and Mérida stands out. These three cities have been recognized by the UNESCO with such distinction.

Mérida was a Roman Colony founded as Emerita Augusta by Roman Emperor Augustus in the year 25 B.C. Its most important buildings and private houses have been restored and recovered to preserve the Archeological Ensemble of Mérida. Among the best well-kept buildings we may find the Theatre, Amphitheatre or the Circus. As well as the Miracles Aqueduct, Roman bridge over the Guadiana River, Diana's Temple, Mitreo's House or the Arab Fortress are examples of the large amount of monuments that stand out in Mérida.

The old Town of Cáceres is one the Medieval Ensembles best well-kept in the Iberian Peninsula and Europe. Walls, palaces, churches, squares, streets, alleys,... All these elements recall Cáceres' Golden Age. America's Conquest's Legacy is in the details, in the facades of the Palaces, in the legends about the inhabitants of Cáceres of the age.

The Royal Monastery of Santa María de Guadalupe, it is know after “The Museum of the museums” due to the historic artistic heritage inside its walls, for this reason the Monastery is famous in Spain and the rest of the World. Zurbaran's works of art or the books are housed in a Gothic Mudejar Renaissance style Monastery make the stay unforgettable.

## 2. EXAMPLES OF BEST PRACTICES OF RURAL TOURISM SMES COMMUNITIES

that use the opportunity of cultural patrimony in promotion and development of their members (two best practices).



## Models of community building



### 2.1 General presentation

**Best Practice 1:** The Mozarab Way Cooperation Project has as its main objective the generation of an innovative model of planning and management of the Mozarab Way of Santiago as European Cultural Itinerary, according to the needs and motivations of the 21st century pilgrim. The project has been financed by the Ministry of Agriculture, Food and Environment, within the framework of the National Rural Network, and coordinated by the Local Action Group "Ceder La Serena". The project partners have been 14 Local Action Groups of Andalusia and Extremadura and it was counted as Collaborating Entities with 4 Associations of Friends of the Way of Saint James.

**Best Practice 2:** The Ceres Ecotur project is an initiative of Ecoagroturismo Foundation, the representative of International ECEAT (European Centre for Ecological and Agricultural Tourism) in Spain, and aims to unify an ecological tourism network in Spain. The project was born as an initiative aimed at the preservation, conservation and dissemination of rural and ethnographic heritage, and the surrounded environment. Activities are integrated in agro-livestock farms whose managers offer leisure activities related to the agriculture and livestock traditional world, reinforcing their relationship with tourism. Ceres Ecotur is a certification applied in Spain, which takes as reference the European organic quality system ECEAT, under a sustainability criterion that measures the level of commitment to the environment, socio-cultural and economic with the destination.

### 2.2 How they were set up

The networks came out of 2 different types of initiatives. Best Practice 1 came to light through an open call for projects funded by the Ministry of Agriculture, Food and Environment. Based upon the call and the priorities, a group of Local Action Groups took action jointly and created the project idea and invited other relevant stakeholders. Best Practice 2 This project arises from the commitment made between the Ecoagrotourism Foundation and ECEAT-International in 2003, according to the conclusions of the International Year of Ecotourism in 2002. To reach the Ecolabel, the initiatives of eco-tourism have to be committed to some basic and mandatory engagements in Sustainable agriculture, Cultural Heritage, Natural environment and Renewable energies. The Ecolabel initiative is carried out in cooperation with the European Centre for Ecological and Agricultural Tourism ECEAT created in The Netherlands in 1993.

### 2.3 How they identified the stakeholders

The participating stakeholders were already collaborating on other topics and in regular working groups, either all together or in bilateral or smaller group settings. They were thus already aware of the needs and the interests of each in supporting the initiative for the network.



## Models of community building



Best Practice 1: The Associations of Friends of the Way in Andalusia had been working since the early 1990s in the recovery, signaling and promotion of the Way.

Best practice 2: The ECOAGROTURISMO FOUNDATION was born in 2005 as a result of long years of collaboration between associations and individual initiatives related to rural tourism, ethnography and the environment. It was this foundation that joined forces with ECEAT-International to set up the network.

### 2.4 Which are the benefits of these communities for their members

Best practice 1:

The overall objective of the project is the consolidation of the cooperation network between (Andalucía, Extremadura, Castilla y León, Galicia), rural territories that have generated an innovative model of planning and management St. James Way as European Cultural Itinerary, in line with the needs and motivations of the 21st century pilgrim. Being it a cultural itinerary with a lineal route, it is key to share the same action methodology and joint planning of the actions to be developed in each territory, therefore the need for interterritorial cooperation.

Best Practice 2: The benefits are mainly related to the obtainment of an eco-label, which is important for positioning and marketing. Also a joint website highlights all those that are part of the network and have the label. ECOTUR proposals include high quality ecotourism initiatives engaged with local cultures.

They consist in innovative accommodations such as hostels and rural houses, pedagogical farms projects, didactic activities and a great variety of Natural Tourism proposals. They support agriculture and animal husbandry of the communities by promoting their typical and ecological home made products.

Ceres Ecotur Project has a network of eco-agro-tourism and rural tourism establishments along with companies of outdoor activities that have passed a certification process in order to obtain the ECEAT Ecolabel, meeting the required parameters in each of the groups of variables.

### 2.5 Community Development Methods

Best Practice 1: The effort of the co-reparation: Uniting to achieve a common goal is complex, involves individual effort and continuous negotiation. ("You have to join, not to be together, but to do something together.").



## Models of community building



Project management: We did not start from km 0. We started from the work of the Friends of the Way Associations. The Local Actions Groups added their experience in public funds management, and their methodologies for encouraging local population to be involved in projects.

Best practice 2: Rural tourism accommodations, actors and companies apply to join the network, there is joint web page with information on the network and the members. A search option for accommodation is also available. The network is a on-line community with a website. They all have passed a certification process in order to obtain the ECEAT Ecolabel, meeting the required parameters in each of the groups of variables.

### 2.6 The steps to mobilize the community

Best practice 1: The CEDER "La Serena" convened a meeting in Córdoba in 2008 with all the partners, laying the foundations for cooperation. The definition of the project was raised from the beginning through the following plan:

- There was a plan defined and agreed by all the participants.
- The Project was approved in all the territories.
- Common actions and individual actions were defined.
- A Cooperation Protocol was signed.

Best practice 2: The website is the main tool to reach new/potential members for the network. The Ecoagroturismo Foundation, the representative of International ECEAT (European Centre for Ecological and Agricultural Tourism) in Spain, set up the network and is the organisation behind the community. This project arises from the commitment made between the Ecoagrotourism Foundation and ECEAT-International in 2003, according to the conclusions of the International Year of Ecotourism in 2002.

### 2.7 The steps to make a 1 year and 3 months plan

Best practice: The plan was realised when preparing the proposal to be submitted for funding. With regards to future plans, the network has started to work in a new phase of cooperation that includes the Ways of Saint James from the regions of Andalucía, Extremadura and Castilla León.

The steps are:

- Design of common strategies that allow the network to function adequately and to implement the actions with a major efficiency.
- Exchange of experience between Local Action Groups, Associations related to Jacobea, and the rest of the implicated agents with the aim of transferring results.

Local engagement actions in each of the participating territories

## Models of community building



### 2.8 The procedures for monitoring & evaluation

#### Best practice 1:

A set of performance indicators are identified to measure and monitor progress and results:

- Number of Km signposted
- Accommodations included in the Reception Network
- Restaurants involved
- Pilgrim Information Points.

The indicators are monitored by the governing structure, which revises the progress and the commitment of the participants in the project. The project coordinator is in charge of the correct application and implementation of the actions and the monitoring of the cooperation. The Assembly of Cooperators is composed by 1 representative of each of the organisation which are a member, it is in charge of strategical decision making. A technical committee is in charge of the day-to-day running and activities. Advisory committees are used to provide additional insights. Regular meetings of the groups are realised as part of the committee.

Best practice 2: The procedures for obtaining the eco-label are based upon a set of values for the accommodation and outdoor activities.

For accommodation:

- Sustainable agriculture: Promote organic farming and agricultural biodiversity with native products. Active contribution to the sustainable agriculture matter. To offer a quality cuisine based on proximity, seasonality and natural food.
- Cultural heritage: Sensitivity and respectful appreciation to local traditions and cultures, and its conservation. Active contribution to the sustainable development of the local economy.
- Nature Conservation: Respect to the surrounding environment and promotion of awareness-raising and / or environmental education activities
- Natural resources: Management of natural resources, waste treatment, and energy saving.

For outdoor activities

- Demonstrated experience, knowledge and commitment to the destinations.
- Support to the local economy.
- Environmental sustainability of their activities.
- Active contribution to environmental, social, cultural and ethnographic conservation.
- Total commitment to quality and safety throughout their offer.



## Models of community building



2.9 Final conclusion on which you believe there are the key ingredients & checklist for community setting up and development.

When looking at the best practices and other relevant networks, why they were created and what went well and what not, some interesting lessons can be learned for creating a network/community:

### Setting up the network

- Bottom-up: networks are usually created by those already active in the tourism sector.
- Networks are usually created by persons or organisations that feel that their needs for support are not covered by other public or private entities, or by companies that see in the joint positioning, marketing and selling of products a business opportunity.
- The founders of a network normally have already some previous experience in cooperating with each other although on a more ad-hoc basis.
- Members join the networks for the opportunities of knowledge/information exchange, mutual support and generating new business opportunities, but also for the specific activities it provides such as e.g. training courses.
- Remain faithful to the values of the network.
- The strength of many: networks are set up (and members join) because they feel that together they can make a change, influence policy or simply better position and sell their services or goods.

### What to do

- Allow for enough time and space for exchanging knowledge, the networking opportunities tend to be reasons for which members join, and the main reason for staying a member.
- Promote and highlight your added value and the benefits of being a member, not only to your potential members but also to the existing ones ("client fidelity).
- Listen to your members, continuously analyse their needs and draw upon their collective knowledge for new ideas and innovations.

### What not to do

- Lose sight of your principles and values, if the network is set up to promote responsible tourism, all the activities and services need to align with this principle.
- Put your interests as individual or organisation before the interests and goals of the network, shy away from relying too heavily on the visibility of the network on one single person or organisation, as the outside world might perceive it to be a "one person show". (which generates a risk if this person or organisation leaves the network).
- Think that governance structures will work out by themselves, if not done from the start it might generate conflicts which smother the network before it even starts.



### 3. REFERENCES

- Anuario 2015, Observatorio Turístico de Extremadura.
- DECRETO 65/2015, de 14 de abril, ordenación y sistema de clasificación de los alojamientos de turismo rural de la Comunidad Autónoma de Extremadura.
- Turismo MICE en Extremadura, Observatorio Turístico de Extremadura.
- Proceedings, IV JORNADAS DE INVESTIGACIÓN EN TURISMO
- Valoración Turística Enero 2016 Valoración Turística Empresarial de 2015: Perspectivas Para Y Perspectivas Para Perspectivas Para 2016
- <http://ceres-ecotur.com/en/ecotourism-agrotourism-in-spain-project/>
- <http://www.caminomozarabedesantiago.es/>

## Models of community building



### Description – Three Sisters 2020

Three Sisters is the combined region of the counties of Waterford, Wexford and Kilkenny. An extraordinary region that is culturally and artistically rich, ingrained in the culture is the arrival of the Vikings and Normans, centuries of agriculture, brewing, fishing, writing, music, language, craft and connecting with communities of South East Ireland to Europe and beyond with a shared history and future. A unique partnership was forged between these three counties in 2015 & 2016 to enter a bid to win the title of European Capital of Culture 2020. These cities collaborated to innovate, share resources, capital, hopes and dreams and position culture as the key resource for a productive, inclusive and sustainable future. One of the measurements of success was the willingness and enthusiasm of the people of the region to come together to create a bright and positive future for a culturally rich region. The Three Sisters European Capital of Culture 2020 Bid was to enable the region to focus collective ambition towards the development of an informed and sustainable regional identity. By harnessing the creative and collaborative potential of their rural and urban areas, the bid was to foster new ways of working that connect, support and transform the lives of those living, working and creating in our region, against the backdrop of our shared European heritage.

Partners Waterford City & County Council, Kilkenny County Council, Wexford County Council

### How was Three Sisters set up

Waterford for the Three Sisters was a new model for culture-led change in a relatively rural region which is geographically to the edge of Europe. It was based on a unique partnership between three historically competing counties (Waterford, Wexford and Kilkenny) in the South East of Ireland. Like many other regions across Europe without a dominant urban centre the Three Sisters was struggling to find a voice and to establish a sustainable approach to economic, social and cultural development. The bid offered strategic opportunity to share capacity and resources to build a sustainable European region and enable the smaller cities and villages to forge a new productive culture-led role. Bringing the three local authorities together to explore, and plan for and invest in culture-led solutions to place, community, social and economic development, together they re-imagine the European region.

Their ambition to be an example to Europe and to inspire other small regions to work together through Culture to transform their future. The Three Sisters 2020 presented the opportunity to develop greater access for local communities to cross county boundaries to experience the range and dept of an improved cultural offer. It also sets up a programme of the scale, quality and diversity to attract greater numbers of national and international audiences to the region and to drive new collaborative approaches to production and programming across the cultural ecology.

## Models of community building

momentum  
support knowledge action

Three Sisters Culture Company focus on five key functions:

1. Strategic direction and leadership
2. Creative/artistic direction, content and standards
3. Development – deliver step changes and legacy in participation, tourism and the cultural and creative economy
4. Marketing, communications and sponsorship
5. Evaluation – working closely with WIT to provide open access to the evaluation team

The Three Sisters, European Capital Culture 2020 would enable the counties to:

- Pioneer a new model of culture-led regional partnership and investment that connects urban and rural areas, establish shared approaches to development
- Develop a sustainable cultural economy built on collaboration and co-creation
- Shape new ways of working which enable culture led solutions to health and wellbeing issues
- Strengthen the collective sense of place, reanimate citizen engagement and enable new types of cultural activity
- Facilitate a Europe-wide participative agenda which, through culture, critically re-imagines what we mean by 'growth', 'competitiveness' and 'productivity' in regions outside the metropolitan core
- Explore how non-metropolitan regions across Europe can provide sanctuary, opportunity and community for those who have been marginalized threatened and displaced from their homelands

How they identified the stakeholders

- Regional Councils partnered to include; 89 elected members of the three councils Waterford City & County Council, Kilkenny County and Wexford County Council
- National bodies; Arts Council of Ireland, Design & Crafts Council of Ireland, Failte Ireland, Enterprise Ireland.
- Community Engagement Organisations & Groups, retailers and business networks
- Local authority arts, language officers, culture, heritage, creative industries across the regions.
- Local Chamber of Commerce, Waterford/Carlow Institute of Technology, other businesses non-tourism in the region, airport, Athletic Association, Partnership Organisations
- Regional-hosts, activists, enablers, volunteers, cultural pioneers (in libraries, cultural hubs and health and education settings) across the three regions.
- Identified stakeholders by offering such as key festivals (Kilkenny Arts Festival, Spraoi Festival and Wexford Festival Opera) presenting cultural highlights, drive collaboration connecting programming across the year in conjunction with artists and cultural programmers from across Europe to actively participate in commissions.
- Blueways & Greenways, cycleways, walkways, rural economies, activity based tourism,



## Models of community building



Which are the benefits of these communities for their members

Three Sisters Culture Company a not for profit company Ltd to deliver:

- A world class cultural program for the región and for Europe
- A step change in cultural capacity and participation
- Significant upturn in the regional tourism and visitor economy
- Growth and innovation across the regional cultural and creative economy
- Lasting economic, social and cultural legacy for the región
- An active and effective leadership role for cultural development across Ireland and Europe

**Economic outputs;** job creation, investment attracted, funding raised (public & private) numbers of visitors and spend increase, hotel beds occupied.

**Economic outcomes;** spill over effects, competitiveness of the region, confidence and collaboration, innovation capacity, productivity and export readiness

**Social outputs;** improved health/wellbeing, attainment levels, investment in culture- led solutions and social agendas

**Social outcomes;** improved cohesion, confidence and wellbeing intercultural literacy and engagement and improved facilities, capacity and expertise for culture led social change.

**Cultural outputs;** jobs created and safeguarded in cultural sector, investment in cultural infrastructure/ capacity size and diversity of audiences, turnover of cultural organisations

**Cultural outcomes;** improved confidence in capacity across cultural sector, increased collaboration, improved innovation, excellence, reach and sustainability, transformed engagement levels in priority communities and intercultural communities

**Transversal outputs;** numbers of new commissions, projects and collaborations, local/national and European in dimension, numbers of accredited qualifications gained lined to ECoC, scale and reach of press and social media coverage

**Transferal outcomes;** quality of partnership – local/national and European, improved awareness of and commitment to culture as a force for positive change and river of development; evidence of improved strategic commitment and partnership.

### Community and Program Development Methods

The program is fundamentally community led and small projects building on existing and creating the new program of events. Promotion and support was gained for cultural and heritage tourism at local level.

To host a series of events which local communities could share their ideas and issues to be identified and resolved throughout the Three Sisters Development. Three Sisters built on the existing work undertaken within the three counties particularly those led by Local Authorities.



## Models of community building

**momentum**  
support knowledge action

To further support community-based initiatives which seek to enhance and deliver new and existing visitor experiences aligned to the program to include a range of activities including guiding, storytelling, imagery, traditional culture, activities, arts etc.

The program was to provide the platform to share and showcase existing and new best practice cultural and heritage experiences. The program covered 7 streams;

**Ambition;** activities and events showcasing the ambition of the region. Signalling collaborative practice and citizen engagement. To amaze, delight and provoke and demonstrate capacity to deliver cultural excellence to connect with a wider creative Europe e.g. Sisters X Three Sisters: Musical collaboration.

Three Sisters 2020 enables the generation of new regionally balanced across the calendar year festivals to help build new audiences of locals and visitors to open the region as a destination a place of arrivals and cumar.

**Kinship:** site specific and site responsive programming across the region – where people live, and work and kinship evolves. The core idea to use built and natural environments and transform their use for social and cultural purpose – thus re-imagining the region in terms of notions of land use, ownership and even beauty. This is both urban and rural regeneration in practice, to also serve to jolt and inspire communities to ask how to use public and private spaces both in/outdoor. To include participation at all levels with sustainable development and long-term regeneration of empty and under used spaces in villages and towns. e.g. Station to Station; there are 18 abandoned/derelict railway stations across the three regions.

The program is to repurpose the stations as artworks, making them points of arrival. With some temporary installations from 18 appointed artists to realise the project with the local communities at each of the sites, exploring the history of the railway.

**Flourishing:** events and activities that celebrate and stimulate the rich intellectual culture of the Three Sisters. With debates, lectures, masterclasses and residencies programmed across the region.

To provide access to high quality life long learning to the citizens of Three Sisters to break down barriers to knowledge creation in community hubs and mobilise critical debate across the regions. e.g. Metaphysics: A Festival of Arts & Science – how we relate to the world around us, a philosophical exercise with questions that go to the heart of how we create and experience culture and how that interacts with the science of that natural order.

**Openness;** how the program is planned to how stories are told, how to co-create, share and engage and mobilise activate active participation. Developed set of projects where openness is celebrated. Can we be too open? e.g. The Mechanisms of Openness – to facilitate openness as a core discipline so citizens can actively participate in culture and for the cultural sector and those who support it to open their approach to planning, programming and commissioning. Develop an Open Source Event Making Toolkit – accessible to all people in the region on how to make events efficiently, safely and inventively. Working with even professionals, socially engaged artists, local authority events and community departments to develop the toolkit.

## Models of community building



**Adventure;** a region of social, cultural and aesthetic diversity from gritty urban landscape of industrial runs to the liling pastures of dairy farms. Focuses on intercultural exchange and mobility – for artists, audiences, ideas and approaches. **Between Bridges** – explores the realities faced by refugees and immigrants coming to Europe from war torn countries. To evolve over a two-year period working with refugees who cross the counties bridge. To symbolise how these ancient points of crossings are today's points of intercultural exchange

**Arts, Health & Wellbeing;** setting about to have the most integrated, gender balanced, innovative offer for a rural region. **Cultural Prescription for the Three Sisters;** to bring artists form across Europe to co-deliver a large scale cultural prescribing project. To support the development of arts and health projects through information, resources, training and advice and aim to enrich the lives of those receiving and providing healthcare through the arts.

**Creative Region/Development;** involves a series of shared development activities to support the growth and sustainability of the regional creative economy and to build opportunities for creative careers to prosper in the region. e.g. hub program for micro businesses; each city to open a 'meanwhile space' as a dedicated creative workspace. To be piloted in farms, stately homes and other unexpected locations and hubs.

### The steps to mobilize the community

Three Sisters was named by the people of the region in public discussions from the start and the level of engagement increased throughout the process. As Three Sisters brings together three cities and counties they needed to work harder and more imaginatively than tightly drawn cities. The Outreach and Engagement Program was led by the team working close with partnership with Executive Board, Cultural Steering Group, Local Authority Support Group, business organisations, Gaeltacht Organisations, refugee organisations, community partnerships, health providers, specific sector interests – tourism, education, sport and planning. It took the largest ever consultation with the public and with the cultural sector using traditional and new digital platforms. The program was supplemented by dedicated media activity, raising the profile of Three Sisters and mobilising participation. The demonstration projects added energy and purpose to the process making it real, tangible and participatory

The vision is to Re-imagine the region through a focus on culture, community and sustainability beyond the urban. The program was developed through more than a year of engagement with local enterprise, locals and partners. A year of collaboration, understanding, dreaming and of detailed planning to harness the creative forces already at work in the region. The program was shaped to be locally owned yet European in scope; and seek to inspire, to challenge and mobiles participation. This was a gradual process and will continue to evolve and redefine and influence approach. The program is organic in nature and feel, with some program areas more concrete and others relatively open, all to help to re-imagine the region. The ambition to deliver server years of cross-boundary, inter-city, urban-rural and international collaborative practice.

## Models of community building

**momentum**  
support knowledge action

Three Sisters encompassed engagement and active participation in culture and the wider community activities, centred on the spirit to share vision, purpose and workload. The voluntary program is a regional taskforce of hosts, activists and enablers across the three counties, working to engage their communities and connect them to the program of new commissions, rural and urban touring work, and cultural pioneers (in libraries, cultural hubs and health and educational settings). This is also where Three Sisters champion both local and incoming creators and makers – providing bespoke support and guidance, commissioning across boundaries to bring different types of creative practices together, and reimagining a region of small independent creative producers and SMEs who offer a different kind of growth; born of provenance influenced by rich traditions of cultural practice, driven by excellence and innovation, deeply embedded in the local spirit and connection.

How communicated with the local population:

- Worked across all sectors of the community from the largest grass roots organisations in the region to business networks, retailers, community groups, local authorities and many more to co-create and then spread the Three Sisters message. Leveraged their communication platforms such as newsletters, e-zines, social media and online platforms to inform the general public about how they can become involved in the application reaching over 150,000 people through 6,183 distinct group businesses and networks.
- The Ambassadors and Champions assisted in capturing the hearts and minds of the people in the region and to drive the message
- The Three Sisters Culture Cabin – mobile information centre and engagement platform – visited over 30 large, medium and small scale festivals in the shortlisted phase.
- Social Media audience greatly increased since October 2015, energised through an integrated approach where the whole team and cultural and strategic partners shared responsibility to generate energy
- The local community was involved in the application from Three Sisters Volunteer Program
- Built an online community using social media, e-zines.
- The Culture Bank was set up as a repository of ideas which is a resource and a snapshot in time of local people aspirations for their region. To become the Citizens Programming Platform – a digital ideas bank for programming ideas and a mechanism for sourcing partners, artists, volunteers and sponsors.
- Four Local Activation Officers were appointed to manage the Outreach and Engagement Program. Within the program 10 core priority groups were given one-to-one group presentations and workshops with the focus on developing Cultural Programme events ideas, included; young people, arts groups. Polish communities, groups working with socially disadvantaged, educational, sports clubs, front line service providers etc.





## Models of community building



### The steps to make a 1 year and a 3 months plan

ECOC does not require a three-month plan as it is a multi-year plan of developmental activities.

The five areas to influence the approach and focus of the projects and events to make up the program against the backdrop of connecting people, practice, place and potential.

2015: Launch, inspire, engage, define principles, themes and strategic priorities

2016: Reform and demonstrate; set up Three Sisters company. Recruit Full time development team and bid director and artistic programmer. Cement core structural opportunities e.g. infrastructure, regional partnerships, large-scale cultural programme elements, national and international collaboration.

Launch new regional cultural strategy. Start evaluation process. Launch demonstrator projects – to explore, test and communicate opportunities.

2017 – 2018: Test and grow; commissioned pieces to amplify and disrupt the cultural offer, commence European network projects and programming in other ECoC's. Commission regional creative Industries Strategy Develop new demonstrator projects. Commence Evaluation.

2019: Scale up deliver; a set of differently scaled interventions which bridge to 2020; intensive development and rehearsal programmes; all international collaborations underway. Demonstrator projects become full-scale and Europe-wide programmes.

2020: Three Sisters European Capital of Culture Program.

2021 – 2022: Transformation, consolidation and legacy growth – a restructured regional cultural program based on co-investment, a holistic approach to cultural planning and a revitalised economy of creating and making. Informed by the results of the evaluation.

### The procedures for monitoring & evaluation

Waterford institute of technology and WIT campus company, RIKON, were tasked with devising a framework mechanism to deliver on monitoring and evaluation of the ECOC. Key values of the Three Sisters evaluation model:

- Long Term vision
- Independence
- Clear Framework from the outset
- Interdisciplinary
- Collaborative
- Demonstrative

Procedures included Baseline studies and ongoing surveys to measure audience engagement, economic outcomes, social and cultural outcomes, volunteer engagement, focus groups, workshops, interviews and data management methodologies.



## Models of community building

momentum

support knowledge action

Final conclusion on which you believe there are the key ingredients & checklist for community setting up and development.

- Work in partnership with Local Authorities to enhance the Three Sisters cultural, heritage, festivals and events program.
- Resources were prioritised which would best assist the program to increase the share of local, national and international visitors.
- Efforts were concentrated in developing the themes, events, festivals, activations to stimulate and energise the program encompassing the region particularly those disadvantaged areas, venues and places.
- Collaborating closely with all potential stakeholders and partners including public sector, enterprise networks the and the general public to ensure a joined up approach to the development.
- Partnering with national tourism, cultural and heritage bodies such as Heritage Council, Arts Council, Tourism Ireland and Failte Ireland and other marketing groups to ensure the visitor experiences were widely available to channel potential visitors.
- Concentration on enterprise and local resources support programs to ensure they were informed, supported and geared to deliver the experiences.
- All activities to be inherently sustainable and protect our unique culture and heritage through community hosting and collectively manage the environments where the program was delivered. These principles to lie at the heart of the program in terms of visitor management, resource protection and community involvement. To maintain and protect the high quality natural and cultural assets available upon which the program could present world class experiences.
- Making sure visitors could engage with the regions natural and built heritage, unique culture and history
- A tailored program to providing strong motivational reasons to visit the destination as a whole and adapt to all motivations and tastes at a cultural level to core target market segments.
- Build on a healthy involvement by tourism businesses and communities at local level to deliver the overall experience.

## Models of community building



### 1. Introduction

The ROOTS project has a focus on rural areas, where the levels of understanding and expertise within tourism SMEs and micro-enterprises will be lower than that found in urban centres and established tourism regions. The University of Greenwich's main campus sits within a World Heritage Site in London, in one of the UK's most important tourism destinations, including world-leading tourist attractions. Because of this, this report instead focuses on the county of Kent, where the University also has a campus. Kent is the largest county of the UK and is predominantly rural in character. Kent has areas of affluence alongside areas of significant deprivation and a coastline that features a number of faded seaside tourism destinations. In our view, examining the context of Kent for the development of cultural heritage tourism communities will be more useful for the project as a whole.

#### 2.1 Tourism in Kent

Kent receives more than 60,000,000 visits a year, with the vast majority of these being day visits (c.55m) and around 5m being visits that involve an overnight stay. The total number of nights spent by visitors to Kent is nearly 17.5m, which contributes a staying visitor spend of in excess of 900,000,000 per year. Taken together with day visits to the county, the visitor economy has been estimated to be worth £3.6bn to the economy of Kent, supporting 51,925 full-time-equivalent jobs, which is 10% of all jobs in the county. This is in line with the national picture for the UK, where tourism is responsible for around 11% of employment. Tourism is spread evenly throughout the county, however, with the City of Canterbury experiencing a disproportionate volume of both day and staying visitors, as well as the highest visitor spend. The second most popular area of Kent, Thanet, is home to an important seaside town, Margate, which has recently benefited from a decade of public-sector investment to support its visitor economy, including the construction of an international contemporary art gallery. These two destinations are responsible for more than 25% of all international visitors to Kent, with the remaining visitors spread across a further 11 districts.

#### 2.2 Cultural Tourism in Kent

Recent research by the Destination Management Organisation for Kent and a local University, has found that cultural tourism plays a significant role in the visitor offer of Kent. Because of the high profile investment in culture that has taken place in the county's seaside towns, the country has been able to position itself as a cultural tourism destination.

The profiling of tourists that took place as part of this research discovered that:

- Cultural tourists were more likely to take short breaks (51%) and mid-length holidays (21%) than 'standard' leisure tourists (43% and 14% respectively). This supports previous academic research which has suggested that cultural tourists stay longer in a destination.

## Models of community building



- 54% of tourists regarded Kent as a cultural destination, which is the higher than the general UK figure of 35%
- Cultural tourists are also interested in the natural settings of a cultural destination.
- The activities that cultural tourists take part in in Kent are very diverse, but can be characterised by the search for 'authentic experiences' alongside the consumption of the traditional cultural heritage tourism products of the arts, heritage and museums.

However, the distribution of cultural tourism in the county is not even, with rural areas and the secondary towns of the county not experiencing the benefits of cultural tourism due to their lack of recognised cultural heritage tourism products and their lack of integration into wider cultural tourism supply chains or visitor flows. Because of this, there has been a significant effort made by public sector agencies and their partners to spread the benefits of cultural tourism to these districts and two of those efforts are reviewed as best practice for this report.

### 2. Best practices setting up local cultural communities

This section of the report identifies the key features of two attempts to develop cultural heritage tourism communities in Kent. Because the county is large, with a population of around 2m people and containing 13 local authorities, joint-working and co-operation has been historically problematic in the cultural and tourism sectors. The two efforts outlined below offer very different approaches to overcoming these problems, but the features of each attempt show elements of good practice that may be of benefit to the ROOTS project.

#### 2.1 General presentation

The two projects that have attempted to support the development of communities in cultural heritage tourism in Kent are the East Kent City of Culture project and Kent Creative. Neither of these explicitly had tourism as their focus, although both aimed to united diverse groups of businesses and individuals across a wide geographical area in a mostly rural and coastal region, on the themes of culture and creativity.

##### 2.1.1 East Kent City of Culture

The East Kent City of Culture project was a bid to bring together diverse cultural and tourism stakeholders in the eastern part of the county of Kent, in order to bid for the accolade of 'City of Culture', a UK-only version of the more well-known European Capital of Culture programme. 11 areas of the UK bid for this title, seeing it as a catalysts for tourism-led cultural development and economic growth. East Kent's bid was innovative as it was the only bid that was not based on an actual city, instead using the bid to bring together previously loosely connected towns and rural areas as part of a 'city imagined'.



## Models of community building



Ultimately, the bid was unsuccessful, but the process of bidding helped to build new communities of practice connected to culture and tourism in the county and left a legacy of joint-planning and increased capacity for major cultural tourism projects.

### 2.1.2 Kent Creative

Kent Creative is a community-interest-company (CIC), a form of social enterprise. It views itself as a cultural organisation and has the aim of nurturing and promoting the cultural and creative industries in Kent, as well as developing links and networks with the wider business community. The way that Kent Creative puts this in to practice is through five different projects. Project 365 is a community photography project that aims to curate resident-taken photography of a town throughout a whole calendar year, to encourage local people to engage with their communities in a more broad way than normal. Kent Creative Finder is an online directory of cultural and creative organisations in the region. The Kent Creative Show is a podcast that features a different business and / or location in the country each week, with an online archive of shows. Kent Creative Connect is a monthly networking event and the annual Kent Creative Awards are awards given in a high-profile event each year.

This project has been funded with support from the European Commission. The author is solely responsible for this publication (communication) and the Commission accepts no responsibility for any use may be made of the information contained therein.

## 2.2 Development of the communities

The ROOTS project aims to provide guidance and online support materials to guide the creation of new communities for cultural heritage tourism. This section of the report identifies the main activities that were undertaken in each of the case study projects to help to form their communities.

### 2.2.1. East Kent City of Culture

Because this project had the aim of developing a shared sense of community in an area where this shared approach had been problematic, the project took a top-down approach in terms of developing the branding and identity of the project. Once the key features were in place, along with the aspirations for the bid, endorsements were sought for the bid from local celebrities, politicians and high-profile organisations. This helped to create a sense of momentum behind the project and fed into a more grassroots campaign of asking local creatives, business people, and individuals to 'sign-up' on a closed petition that attracted in excess of 2,000 additional signatures. The campaign provided 'badges' for the websites of supporters, as well as printable posters to be displayed in businesses, and access to social media groups, for everyone who signed up.



## Models of community building



### 2.2.2 Kent Creative

For four years, Kent Creative have run monthly networking events using their own premises, but also moving around the county, to bring cultural sector, creative industries and other business people together to meet face-to-face. These networking events have been very well structured, with opportunities for presentations, idea-generation, group-discussions, mentoring and other activities. These events are all free, and happen around a calendar of four day-long workshops, which all have specific themes. This face-to-face networking has been a key aspect of building the community.

### 2.3 Identifying the stakeholders

In order for the communities developed using ROOTS project materials to be a success, appropriate stakeholders must be identified and engaged. This section explores the approaches taken to do this by the case study projects.

#### 2.3.1 East Kent City of Culture

The nature of this project meant that it was important to engage high-profile individuals and significant institutional stakeholders. This was done by establishing a project board with membership at the correct level to approach these potential stakeholders directly. Where a cultural heritage tourism project plans to generate significant levels of tourism, leveraging the participation of important and / or well-known stakeholders into the marketing of the project is an important aspect of developing a community.

#### 2.3.2. Kent Creative

Kent Creative has taken a completely different approach to building a grassroots community. The operation of regular small networking events, and a strong face-to-face component to their work has helped to build strong inter-personal relationships within the cultural sector and between the cultural sector and other business partners. In this way, stakeholders have been brought in more slowly, but also more organically, using pre-existing relationships of trust and mutual benefit.

### 2.4 Benefits of communities for own members

In order to establish a community, it is necessary to articulate the benefits of joining the community to prospective members; appealing to ideas of the 'common good' is unlikely to work when convincing businesses to give up their time and other resources to support a new project. This section of the report looks at these benefits for each of the case study projects.



## Models of community building



### 2.4.1 East Kent City of Culture

Being part of the East Kent City of Culture bid was an opportunity for community members to associate themselves during the 12 month budding period, with a high-profile project involving celebrity and other endorsements and to benefit from the additional market exposure that this would bring. In addition, for those individuals and organisations who became more involved in the bidding process, it was an opportunity to develop new networks and partnerships, many of which have outlived the failed bid itself.

### 2.4.2 Kent Creative

The benefits of Kent Creative for its community members are primarily expressed in terms of new business opportunities. Some of these opportunities involve the opportunity to access specialist support and mentoring, through events, for example, whilst other more straightforward business opportunities arrive through networking and promotional opportunities offered by the organisation. The annual awards for creative and cultural businesses, for instance, offer prestigious judging roles to established business people, as well as recognition and promotion for up and coming organisations and individuals.

## 2.5 Community Development Methods

It is important that the communities encouraged by the IO4 ROOTS manual are informed of the community development methods that are available to them. This section of the report classifies the methods that were used by the two case study projects.

### 2.5.1 East Kent City of Culture

This was a very top-down project where a high-level board was formed to direct the programme. Selecting well-connected and motivate board members was essential for this, as they were then tasked with generating 'buy-in' from stakeholders at lower levels in organisations. Having involvement of significant individuals in the project helped to generate excitement around the project and to gain the support of key local and regional institutions.

### 2.5.2 Kent Creative

Kent Creative has a very people-focused approach to what it does and has grown very organically. Everything that it does places its members and networks centre-stage, as exemplified by its recent podcasts and its annual awards events. This has helped to ensure that the community is sustainable and not reliant on a headline project or the commitment of small-number of individuals.

## 3. Conclusion

The two examples used for this report offer two opposite ways of building communities in cultural heritage tourism, depending on the focus of the community and / or project itself.

## Models of community building



### Some cultural heritage tourism

projects will have the aim of attracting high volumes of tourists, or international tourists and will benefit from the approach taken in the Easy Kent City of Culture bid, which built a community in order to leverage its marketing benefits. However, many smaller-scale projects, or those with a more long-term growth potential, would benefit from the more organic techniques used by Kent Creative.

### 3.1 Key ingredients of community development

The two projects reviewed above had very distinct features, but both have involved creating a community in order to realise the benefits of culture for tourism and the economy more widely. The key learning from each project is identified below.

#### 3.1.1 East Kent City of Culture

1. For a project with ambitious aims, engaging high-profile individuals early can be a useful way of establishing a community that other people 'want' to join, and for providing marketing benefits from the membership of the community itself.
2. Identifying the right people to join the project from significant institutions like major galleries and local authorities can help to get 'buy-in' from those organisations throughout the life of the project.
3. It is possible to create a community around something that doesn't 'yet' exist: a city, a culture, an idea – if enough people join the community then it will build a momentum of its own.

#### 3.1.2 Kent Creative

1. Sustainable, long-term, community development is well-supported by high levels of face-to-face contact, but this can take a long time to build up towards a critical mass.
2. A useful community has a diverse set of activities associated with it, running at different points of the year, so that there is always something for members to engage with, and for different members to be interested in.
3. Community membership should have obvious benefits to its members and these should be mutually beneficial for all members.

### 3.2 Checklist for community development

It can be useful to have a brief checklist of key points for developing a community. The projects that have been reviewed in this report have led to the following checklists:

## Models of community building



### 3.2.1 East Kent City of Culture

- High-level support
- Create a buzz around an idea
- Make joining the community a marketing benefit in itself

### 3.2.2 Kent Creative

- Create lot of opportunities for face-to-face contact between members

This project has been funded with support from the European Commission. The author is solely responsible for this publication (communication) and the Commission accepts no responsibility for any use may be made of the information contained therein.

- Plan a diverse set of community activities
- Have clear benefits for members

## 4. References

Culture Kent Research Programme (2017) Summary of Findings Report, Maidstone: Visit Kent

East Kent 2017 (2018) East Kent: A City Imagined [online]

Available from: <http://www.eastkent2017.co.uk/>

Accessed 12th March 2018

Kent Creative (2018) Kent Creative [online]

Available from: <http://kentcreativearts.co.uk>

Accessed 12th March 2018

Visit Kent (2016) Economic Impact of Tourism in Kent, Maidstone: Visit Kent



## Models of community building



## Models of community building



### Introduction

The region covers the northeastern part of the country and, according to tradition, is part of the old historical region of Moldova. With a total area of 36,850 sq km and a resident population of 3,256,282 inhabitants (January 1, 2016), the North East Region is the largest of the eight development regions of Romania. Geographically, the region bordering the North with Ukraine, with the counties of Galati and Vrancea (South-East region), the East with the Republic of Moldova, and in the West with the counties of Maramures and Bistrita-Nasaud (North-West Region) and Mures, Harghita and Covasna (Central Region). Benefiting from a rich historical, cultural and spiritual tradition, the region harmoniously combines tradition with modern and past with the present, and its potential can be used to develop infrastructure, rural areas, tourism and human resources.

With great interest in practicing tourism in the North East Region are the cultural edifices, so that the Moldavian itineraries are not only attractive but also profoundly educational. It's the area where they were born Mihai Eminescu, George Enescu, Nicolae Iorga, Mihail Sadoveanu, Mihail Kogalniceanu, Ion Creanga, Ciprian Porumbescu, Stefan Luchian, George Bacovia, George Apostu, Tristan Tzara, Octav Onicescu, Costache Negri, Calistrat Hogas, Nicolae Labis, Emil Racovita and Vasile Parvan. Their remembrance is preserved in museums, memorial houses and commemorated by monuments and statues.

Their remembrance is preserved in museums, memorial houses and commemorated by monuments and statues, in centers with long tradition or ancient customs still preserved, or in large cities, where large concentration of population causes the creation of various artistic movements. (see Cultural events dedicated to the outstanding personalities of the Romanian culture). Museums and memorial houses Institutions and cultural and artistic events in Vaslui County The Mavrocordat Palace is the most famous Vaslui's historical monuments. It was erected at the end of the nineteenth century (1892) by Gheorghe Mavrocordat and is one of the most beautiful buildings in the city, impressive by ornamentation, size and style, resisting over the years, being very close to the original form. Currently, it hosts the ChildrensPalace. Museums are a significant component of the attractions visited by visitors. The North-East Region ranks second, according to the Center Region, as a number of museums and public collections, with 127 such cultural units registered in 2015 (increasing compared to 2008 and 2014 with a unit).

Among the main attractions of Moldova are the rural households, where traditional materials are used (wood, stone) and popular ornamental techniques. In museums and in certain areas, even in daily life, we meet the popular costume, fabrics, folk stitches, knitwear, embroidered ornaments (Neamt, Suceava), objects necessary for life, made in the village industries. The wealth of the Moldovan soul is shown, also in the traditional values of the song and the popular game, in the popular customs related to the events of religious life or connected with the events of everyday life, ennobled by the rituals of the area.

The North-East Region benefits from a valuable cultural heritage, represented by numerous historical monuments, religious buildings, museums and memorial houses, traditional folk manifestations, ethnography, important cultural and science institutions, local personalities

## Models of community building



Among the advantages of cultural tourism development is the independence of a certain season and the quality of the infrastructure (it is more interested in the cultural importance of the objective). Disadvantages are related to the fact that it targets a well-educated, highly educated and cultured audience and is more expensive than recreational tourism. Cultural tourism is a modern form of vacation, a booming form. Such vacancies, known as generics of "circuits, cities and culture", have important weight in the structure of holiday destinations in Western countries. By its nature, cultural tourism interferes with other forms of tourism, intersects with leisure and business. Cultural events represent a modern form of tourism, materializing in festivals, stadia, tournaments, vernissages, insufficiently capitalized but with a great potential for development. In order to promote it, it is necessary to create a database of information about all events and the period of development. Major cultural events take place in the localities of the great composers, writers, or artistic associations. In this context, Tescani, Bacau County can be mentioned, given that Oedipus was composed at the Maruca Cantacuzino Rosetti mansion in Tescani. The Tescani mansion was donated by Enescu to the Romanian state provided that it builds here a cultural center for artists.

The "Rosetti Tescanu - George Enescu" Cultural Center in Tescani organizes annually several cultural events: the International Music Festival in the Outdoors "Enescu - Moldav Orfeul", "George Enescu" International Festival and Symposium, the international painting camp set up 30 years ago. Rosetti Cultural Center Tescanu "George Enescu" is part of the European Association "Les Rencontres", based in Paris, from the Association RES ARTIS based in Amsterdam, of the European Network of Residence for writers and translators based in Montpellier under the aegis of the French Academy. The cultural and artistic manifestations dedicated to the great poet Mihai Eminescu. "Stefan Luchian" plastic creation camp of amateur artists from Romania and abroad is organized annually in August-September. Other festivals with tradition in the North-East Region are the Piatra-Neamt Theater Festival, the Piatra-Neamt Musical Vacations, the Vaslui Humor Festival. Cultural Tourism 43 In the North-East Region, ethnographic and folklore festivals are very diverse: music festivals, dance, folk art fairs, specialized fairs of potters, woodcutters. The artistic manifestations and traditional folk celebrations throughout the year bring to the attention of the general public the living, authentic spirit of the Moldavian lands, through the popular harbor, songs and dances, ancient customs - festivals of fine arts, folklore, customs and customs (for example, the National Festival "Rose of Moldova" from Strunga, Iasi, "Dates and customs of winter" festival in Iasi, fairs of popular craftsmen ("Cucuteni 5000" - Iasi); International Folklore Festival "Ceahlau" (Neamt); "Ceahlau Mountain Festival", Durau resort, "Star to Rise" Festival, Piatra Neamt, "Christmas Fair in Neamt", International Folklore Festival "Arcanul" (Suceava); International Festival "Hora din Batrani" (Vaslui). In the tourist area of Moldova is a real "salvo" of monasteries and churches, which must always stay in the attention of tourist circuits. The tourist potential for practicing religious tourism in the North-East Region is represented by: the monuments of worship that shelter the remains of some saints (Saint Parascheva in Iasi); religious and cultural buildings, such as the monasteries of Northern Moldova and Bucovina; religious destinations where religious events take place, such as Christmas holidays, Easter in Northern Moldova and Bucovina, monasteries and churches etc.



## Models of community building



Rural tourism has gained a great deal in recent years in our country. The Northeast Region has special conditions for the development of this form of tourism:

valuable cultural and historical heritage - museums, memorial houses, churches, monasteries, mansions, inns and courtyards. Many of these cult places are unique in the world through their beauty; rural areas are keepers of customs, traditions, crafts and ancient customs, where talent and attraction to beautiful materialize into real works of art - ceramics, hand woven carpets, furriers, weaving, folk instruments, masks; the beauty of the hilly and mountainous areas, the very clean air quality, the existence of a rich fauna and flora, many endangered species, natural parks and protected areas; eating fresh food (including fruit and vegetable cure), tasting wines, of some peanut cuisine are serious arguments for practicing rum tourism. It is thus remarkable the quality of the ecological products obtained in these areas. Through its cultural, historical, ethnographic, natural and socio-economic values, the Moldovan village can become a tourist product of great originality and brand for tourism in the North-East Region.

The North-East region has great potential as a European tourism center. Separated from the Western Europe through the impressive Carpathian chain, much of the region is still unexplored and unknown to foreign tourists.

The Suceava, Neamt and Bacau counties are recognized for the majesty of the mountainous mountains and the charm of the famous monasteries.

The Eastern Zone - Botosani, Iasi and Vaslui counties impress visitors with various tourist attractions, including the traditional, untouched rural localities with ancient churches and many other interesting places, filled with culture and history, worthwhile visited.

Through simple living, close to the nature and preservation of the ancient traditions, through their hospitality, the inhabitants of this area complete the picturesque painting offered to the tourists eager for the novelty. In the fifteenth and sixteenth centuries, a series of unique monasteries were built, which are today the UNESCO's international heritage.

Their specific element is the exterior frescoes painted in Byzantine style.

Many of these monasteries are located in the historic land of Bucovina (Suceava County)

Saline from Targu Ocna (Bacau) and Cacica (Suceava) are true underground museums and treatment resorts.

Visitors who walk through the tunnels and chapels in the depths are excited about what they see.

They can practice here a range of sports or can recreate in clinics specially arranged in mines and especially recommended for the treatment of respiratory diseases.

In the Carpathian chain there are numerous spa resorts, famous for the springs with thermal and mineral water.

They are the most important source of mineral water in Southeast Europe. Patients from all over Europe come here to treat various illnesses.



## Models of community building



The most popular resorts are Slanic Moldova (Bacau), Vatra Dornei (Suceava) and Baltatesti (Neamt). Bacau County has natural forest reserves at Runc-Racova and White Paraul. In Botosani there is a natural forest reserve: Tudora and a geological one: the Costesti Rock. In Neamt County there is a National Park: Bicz / Ceahlau and a Reserve of Bison: Vanatori. The geological reserve at Dealul Repedea and the Botanical Botanical of Lunga Valley are located in Iasi County.

Suceava County is the richest in the reserves, including: Rarau-Giumalau, Zamostea Lunca, Slatioara, Pojorata and Zugreni.

In Vaslui County there are forest reserves at Balteni, Badeana, Seaca Movileni and Harboanca-Brahasoiaia, the Paleontological Reserves at Manzati and geological Nutasca-Ruseni.

One of the least known features of this region is the large number of lakes and ponds

Many of these are located in the counties of the eastern region - Botosani, Iasi, Vaslui and are often surrounded by forests.

Pisciculture abundance makes fishing the main attraction, but this activity can only be carried out on its own and there are not yet special offers for trips organized for fishing.

Regiunea Nord-Est detine 4.003 monumente de interes international, national si local, conform listei Monumentelor Istorice a Ministerului Culturii si Cultelor, valabila pentru anul 2015, care enumera situri arheologice, cladiri de interes istoric si arheologic, case memoriale, etc.

Examples of best practices of rural tourism SMES communities that use the opportunity of cultural patrimony in promotion and development of their members (two best practices):

### A .Bucovina Tourism Association

#### 2.1 General presentation

Bucovina Tourism Association is an NGO whose main objective is to promote the region's global tourist offer and to promote its members: hotels, boarding houses, agritourism, restaurants, travel agencies, etc. The association has more than 35 members.

The objective of the Bucovina Tourism Association is to promote and develop tourism in Bucovina.

The main activities are: development of tourism promotion and development policies in Bucovina, creation of a database of all tourism sites in Bucovina, attraction of financing programs to increase the quality of tourism in the area, organization of round tables, seminars, conferences , etc .; developing studies and analyzes in tourism, publishing promotional materials, engaging in activities to meet the needs of tourists.

The members of the Bucovina Tourism Association are: managers and staff from hotels, hostels, restaurants, travel agencies, manufacturers and suppliers of the hospitality industry.

## Models of community building



### 2.2 How they were set up

The Association was founded at the initiative of the private sector of tourism in Bucovina and the institutions working in this field. Birth came as a response to a necessity and potential to be exploited

### 2.3 How they identified the stakeholders

The members of the Bucovina Tourism Association may be natural or legal persons who know its status, agree with its provisions and understand that through its own activity it contributes and supports the achievement of the goal. Any person, irrespective of nationality, nationality, sex, religion, political orientation, who fulfills the conditions set forth in the preceding paragraph, may become a member of the Association and shall, by written request.

Upon admission, a registration fee is charged, the amount of which is fixed by the general meeting. Requests for membership of an association shall be submitted to the governing board and shall be approved by a simple majority of votes. The General Assembly validates the applications for registration received and approved by the Board of Directors in the period between two general assemblies. The new members do not have the right to vote at the general meeting in which they are validated for any of the items on the agenda, their voting right will be exercised from the next general meeting.

### 2.4 Which are the benefits of these communities for their members

Advantages for members:

- receive free advice on their work, the positioning of the tourist product on the market and the production of promotional materials;
- participates in workshops and seminars organized by the association;
- benefit from European funded projects through the association;
- benefit from free participation in fairs and exhibitions given to the association;
- represented and promoted in a unitary manner at fairs and exhibitions under the brand "Bucovina";
- receive periodic information about national and international tourism fairs, tourism events, changes in legislation, etc.

### 2.5 Community Development Methods

The members of the Bucovina Tourism Association may be natural or legal persons who know its status, agree with its provisions and understand that through its own activity it contributes and supports the achievement of the goal. Any person, irrespective of nationality, nationality, sex, religion, political orientation, who fulfills the conditions set forth in the preceding paragraph, may become a member of the Association and shall, by written request.

Upon admission, a registration fee is charged, the amount of which is fixed by the general meeting.

Requests for membership of an association shall be submitted to the governing board and shall be approved by a simple majority of votes.

## Models of community building



The General Assembly validates the applications for registration received and approved by the Board of Directors in the period between two general assemblies. The new members do not have the right to vote at the general meeting in which they are validated for any of the items on the agenda, their voting right will be exercised from the next general meeting.

### B. AICR - Initiatives for a Responsible Community Association

#### 2.1 General presentation

The Initiative Association for a Responsible Community (AICR) aims to bring together those who share the same ideas about what a responsible community should mean and people who move things to make Moinesti a better city, a city to be proud of that we live.

In the vision of the association, a responsible community means a community in which members are mobilized to make beautiful things happen both in the cultural, educational, tourism, social, philanthropic-religious, as well as environmental and civic interests .

The purpose of the Initiative Association for a Responsible Community is to build a sustainable future for Moinesti and its surroundings by encouraging the joy of the act of volunteering, donating and participating.

#### 2.2 How they were set up

The Association was set up seven years ago to initiate more people in different fields of activity in Moinesti, being the first community initiative to pursue the interests of Moinesti

#### 2.3 How they identified the stakeholders

Stakeholders are either Moinesti individuals who volunteer to become involved in the association's activities either in the case of cultural tourism, heritage objectives, but also authorities, SMEs in the field of tourism.

#### 2.4 Which are the benefits of these communities for their members

- Social and civic involvement
- The feeling of belonging
- Solving the problems of your own community
- Socio-economic development of Moinesti
- Delivering volunteer activities

## Models of community building



### 2.5 Community Development Methods

- researching community needs before proposing different projects or events;
- organizing / facilitating public consultations;
- promoting successful stories;
- creating a space for debate and promoting issues relevant to the community;
- use of innovative methods of public participation and advocacy: Public Café, Urban Exploration, Participatory Monograph, Thematic Weeks, Workshop, Seminar, Conference, Brainstorming, Planning Cell, Public Debate, Focus Group, Live Library, Storytelling, Storycollecting, Flashmob, Yard Sale, Experience Exchange, Sitting, Caravan, Spring Cleaning, Autumn Cleaning, Bootcamp, Street Delivery, Treasure Hunt, Childhood Games, etc.;
- monitoring these projects;
- establishing clear indicators;
- making annual reports.

### 2.6 The steps to mobilize the community

The personal example of our volunteers, as well as the results that can be easily observed, have the role of mobilizing the entire Moinesti community to become actively involved in our activities

### 2.7 The steps to make a 1 year and 3 months plan

The personal example of our volunteers, as well as the results that can be easily observed, have the role of mobilizing the entire Moinesti community to become actively involved in our activities

### 2.7 The steps to make a 1 year and 3 months plan

Step 1: Presentation of the project of the entire group that makes up the association

Step 2: Overview of benefits

Step 3; identifying research points and development interests

Step 4: Identify the human, logistical, etc. needs needed for the project

Step 5: Identify activities

Step 6: Transpose activities into a timeline

### 2.8 The procedures for monitoring & evaluation

Monitoring focuses on the management and supervision of project activities, seeking to improve efficiency and overall effectiveness of project implementation. It is a continuous process to collect information on actual implementation of project activities compared to those scheduled in the annual work plans, including the delivery of quality outputs in a timely manner, to identify problems, to make clear recommendations for corrective actions, and identify lessons learned and best practices for scaling up, etc. Performance evaluation will assess the project's success in achieving its objectives.



## Models of community building



Final conclusion on which you believe there are the key ingredients & checklist for community setting up and development.

Tourism in the North-East region of Romania presents a great potential, but also needs development through inter-community and international projects, but also through massive investments and stimulation of local stakeholders.

At the same time, the variety of local cultural heritage makes this area a special destination.

Preserving and promoting cultural objectives is a process that has already begun but needs to continue.

### C . "The Association for Tourism and Tourism Development OZANA VALLEY "

#### 2.1 General presentation

The Association has the following objectives: to create a framework for reflection and expression for the structures involved in tourism, to develop proposals for tourism development policies in the Tîrgu Neamt area; to this end, the Association can collaborate with public and private bodies, including through partnerships with them; supporting public and private institutions in the field of tourism; the creation of branded tourist areas under the conditions of the relevant normative acts; organizing different forms of tourism (cultural, leisure, spa, business, agrotourism, etc.); increasing the quality of tourist services in the Tîrgu Neamt area through the continuous training of cadres and tourism agents, under the terms of the law; the development of a database allowing the observation of tourist activity in the Tîrgu Neamt area; encouraging quality, good practice and competence in the field by awarding quality labels; environmental protection and ecological reconstruction; involving young people in activities to promote tourism potential; promoting international exchanges of ideas, information and knowledge; developing ecological education programs; developing community development programs; initiating non-formal education programs; promoting the cultural potential of the region; other forms of education .

#### 2.2 How they were set up

The Association was founded especially for the purpose of organizing promotional festivals,

#### 2.3 How they identified the stakeholders

The local public administrations and the tourist reception facilities in the Tîrgu Neamt area (Tîrgu Neamt town and the neighboring communes) will constitute The Association for Tourism Promotion and Development Ozana Valley, an association that aims to promote and develop the tourism and heritage potential of the traditional, cultural, tourist attraction area

which exists in Tîrgu Neamt and in the area adjacent to the city, by increasing the tourist flow, creating and developing tourist facilities and ensuring a harmonious interaction between the tourism sector and the social and environmental factors.



## Models of community building



### 2.4 Which are the benefits of these communities for their members

- Representation in activities, fairs, conferences, etc., where the association is present as a guest or organizer.
- Promotion
- Projects funded by the EU

### 2.5 Community Development Methods

- Awareness activities
- Social Involvement
- Promotion

### 4. References

Regional Action Plan for Tourism (PRAT) North East 2017-2023

[http://www.adrnordest.ro/user/file/regional\\_prat/PRAT%20Nord-Est%202017%202023.pdf](http://www.adrnordest.ro/user/file/regional_prat/PRAT%20Nord-Est%202017%202023.pdf)

Bucovina Tourism Association

<https://www.bucovinaturism.ro/>

Initiatives for a Responsible Community Association

<https://initiativele-comunitatii-responsabile.ro/>

## Models of community building



## Models of community building



### 1. Introduction

The ROOTS project has a focus on rural areas, where the levels of understanding and expertise within tourism SMEs and micro-enterprises will be lower than that found in urban centres and established tourism regions. This report describes two case studies showing different approaches to the development of how communities and local stakeholders can work together for the great, common good.

The first showcases how public and private sector stakeholders consulted with engaged local enterprises in the development and implementation of a tourism growth plan resulting in a growing and thriving cultural and heritage-based tourism sector in Leicester and Leicestershire. The growth plan provided a macro analysis and strategy which has been taken forward at a local level by enterprises, voluntary and public agencies and is now benefitting local economies, local communities and local enterprises. Whilst being Leicester-centred, the benefits of the tourism growth strategy are being experienced throughout rural Leicestershire as well as the city. The second case study describes how a group of wine growers and producers have created a strong networking community to promote their wines, heritage and related products and services.

### 2. Tourism in the UK, Leicester and Leicestershire

Leicestershire is a landlocked county in the English Midlands. The county borders Nottinghamshire to the north, Lincolnshire to the north-east, Rutland to the east, Northamptonshire to the south-east, Warwickshire to the south-west, Staffordshire to the west, and Derbyshire to the north-west. The border with most of Warwickshire is Watling Street, known as the 'A5' which is an ancient Roman road running from the London north to Wroxeter in Shropshire. According to Visit Britain, overseas visitors spend around £20 billion pa in this country and contribute more than £6 billion per annum in revenue to the exchequer. When combined with domestic tourism the industry is worth around £127 billion per annum and employs three million people. On both measures this accounts for around 10% of the UK economy and Britain is currently ranked 8th in the world for visitor numbers and visitor spend. The tourism sector is Britain's fifth largest industry and is growing faster than most other economic sectors, anticipated at 3.5% per annum through to 2020. This growth is also aligned with productivity growth of 2% per annum.

#### 2.1 Tourism in Leicester and Leicestershire

The Leicester and Leicestershire Local Economic Partnership is committed to making Leicester and Leicestershire a primary visitor destination for leisure and business purposes. It is aiming to encourage visitors to stay longer, for the sector to have a stronger impact on the region's GVA and to ensure the current levels of growth is translated into long-term and sustainable employment opportunities within the sector. Currently, just over 25 million people visit Leicester and Leicestershire each year; contributing £1.48bn to the local economy and supporting nearly 2,000 businesses in the sector employing over 20,000 people. Leicester and Leicestershire are experiencing growth in the sector double that of the East Midland's average.



## Models of community building



### 2.2 Cultural Tourism in Leicester and Leicestershire

Visitor Assets Leicester and Leicestershire as a visitor destination has received a significant boost from the discovery, development of a visitor offer and subsequent re-interment of King Richard III. The discovery of King Richard III's body represented a significant opportunity for the city and county to build on the momentum the discovery generated helping to contribute to the area's growth in cultural and heritage-based tourism.

There is a range of nationally and regionally significant visitor attractions within the area. The following table describes some of the area's principle cultural and heritage tourism attractions.

Attraction	Description
Richard III	The Richard III story has gained an international profile for the City and County. It can be experienced through the tomb in Leicester Cathedral, the nearby Richard III Visitor Centre and at Bosworth Battlefield Heritage Centre where the Annual Renactment of Battle of Bosworth which is one of the largest in the world.
Twycross Zoo	One of the Top Ten Zoos in the UK and highlighting the only UK zoo and only one of four worldwide with all 4 types of great ape, which may be extinct in the wild within the next 10 years
National Space Centre	The National Space Centre in Leicester is the UK's largest visitor attraction dedicated to space and space exploration, since its opening in June 2001
National Forest	One of the most significant new natural destinations to emerge in the UK with considerable proportion within LLEP area
Conkers	A major Discovery Centre located at the heart of the National Forest with a range of indoor and outdoor facilities
Great Central Railway	The only heritage railway with access to Main Line running. The preserved railway is predominantly steam operated and has a double track section which allows passengers to experience trains passing at speed - in this respect it is unique in the preservation world.
Foxton Locks Grand Union Canal	A top 10 national destination for all Canal and River Trust facilities featuring two "staircases" each of five locks. Alongside the locks is the site of the Foxton Inclined Plane boat lift
Melton — Rural Capital of Food	Melton Pork Pies, Stilton Cheese and local beers contribute to a distinctive centre of food manufacturing. Melton Food Centre is a planned new facility to demonstrate the area's excellence in food and allow visitor interaction on a much greater scale
Twin Lakes	A regional scale all year-round family Theme Park, part of a company operating family attractions in three locations in England

Table 1: Examples of Principal Attractions in Leicester and Leicestershire



## Models of community building



Twycross Zoo is one of the UK's top ten zoos, supported by excellent transport links on the M42 and its significant primate population is of international significance. The zoo currently attracts over half a million visitors each year. Since opening in 2001 the National Space Centre has become one of the Midlands' premier visitor attractions, reaching nearly 300,000 visitors per annum. It is the UK's only space themed visitor attraction and hosts a range of spin-off businesses and associated activity including acting as the control centre for the Beagle 2 Mars mission. The area also hosts the National Forest, with the Conker's visitor attraction at the heart of a series of outdoor attractions and locations. Conker's currently attracts up to 232,000 visitors a year, located on a former Colliery site.

The Great Central Railway presently runs from Leicester (Birstall) to Loughborough and a project is underway to link Loughborough to Nottingham (Ruddington). It is the UK's only double track main line heritage railway and currently attracts 120,000 visitors per annum. There are also several attractions within Leicester and Leicestershire that currently generate limited revenue but have considerable scope due to their large visitor numbers including Foxton Locks and Bradgate Park. Leicester and Leicestershire have a growing cultural and sporting offer, with the Curve at the heart of Leicester's cultural quarter, alongside assets such as New Walk Museum and De Montfort Hall. The Golden Mile offers a unique multi-cultural experience in Leicester. Formula-E choosing Donington Park as their global headquarters is creating spin-off opportunities and Donington Park also hosts the Download music festival which attracts up to 100,000 visitors and is in the top 20 music festivals globally. Sporting events are important sources of increased visitor spend, particularly in Leicester. The City Mayor has established a Sports Advisory Group to work closely with operators of teams to ensure visitors' needs are met and they are able to add to the vitality of the city. Although not the focus for this specific sector plan, High Cross and Fosse Park attract hundreds of thousands of shopping visitors and these are also an important consideration in Market Towns. Leicester and Leicestershire is an excellent location for business tourism, (meetings, conferences and business related events) centrally located with good conference provision including the Leicester "Conference Hub" comprising Curve, Athena and City centre Hotels, although the lack of supporting hotel bed spaces limits the scale and number of Conferences that can be supported. 'Destination Donington' in North West Leicestershire offers 2,500 delegate spaces at Donington Park, linked to a range of hotels and exploiting the proximity of the airport.

The area's three Universities also provide a range of accommodation for business visitors. By way of example, imago at Loughborough has meeting facilities for up to 200 delegates with 225 modern bedrooms. During the Easter and Summer periods, Loughborough campus offers more than 180 state-of-the-art exhibition, meeting and conference facilities for up to 2,000 delegates across a 410-acre site. A strong feature is the growth of multi venue activity so that attractions appeal to a more diverse audience.

The strength of the area's tourism sector is based upon the collective tourism offer spanning business tourism, cultural and heritage tourism, hospitality and leisure tourism, and travel, recreation and entertainment tourism. That said, the multiplier impact experienced following the discovery of King Richard III's body and the success of Leicester City FC in the Premiership has contributed to the area's growth in tourism per se and cultural and heritage-based tourism specifically.

## Models of community building



### 2.3 Cultural and Heritage Tourism – Leicester City

Recognising the importance of tourism to the city's economy and the potential of cultural and heritage-based tourism, Leicester and Leicestershire Local Enterprise Partnership (LLEP) and the City Council worked closely with each other to develop a comprehensive strategy for the city of Leicester.

#### 2.3.1 Macro Planning and Analysis

The LLEP and Leicester City Council have a shared responsibility for supporting the development of Leicester and the area beyond not just tourism but other areas. These include health, skills and education and General economic development and the development of the city and the area as an attractive place to live and work.

The LLEP prepared the Leicester and Leicestershire Tourism and Hospitality Sector Growth Plan for the development of the tourism sector. It recognised that Gross Value Added (GVA) and employment growth in the tourism sector is driven by several key factors, some of which are dependent on local, national and global macro-economic conditions and determinants. It was recognised that the area's key infrastructure would be insufficient to sustain the level of growth that has been experienced in recent years. It therefore set as a priority for its sector growth plan the removal of long term growth barriers, rather than focusing on 'quick fixes'. It set out to ensure that Leicester and Leicestershire's visitor economy would be built on 'excellence' within local businesses, creating more and better-quality jobs with the 'spin-off' benefits being felt by more businesses across more sectors. The ambitious plan aimed to 'hook-up' policies and strategies including transportation, skills, investment in enterprises and strengthening the macro environment enabling tourism-based enterprises to thrive. The resultant Sector Plan exploited linkages between the area's Strategic Economic Plan and the EU Structural and Investment Funds Strategy, which are the two major determinants of economic development resource allocations within the area. The Sector Plan identified activities within these documents that could be leveraged to have a positive impact on the sector, highlighting gaps and potential projects and programmes. The Sector Plan also drew from the Mayor's Tourism Action Plan for Leicester, District based Tourism Strategies from across Leicestershire and the proposals for a LEADER programme across East Leicestershire and the North Warwickshire/Hinckley LEADER area. The result was a 'joined-up' plan with the potential to achieve an exponential impact.

#### 2.3.2 Stakeholder Engagement

The process started with the LLEP and its partners undertaking a broad consultation process with local businesses and stakeholders including:

- 85 tourism representatives at a consultation event held jointly with Leicestershire Promotions Ltd;
- 25 key stakeholders, including major visitor and cultural attractions, business membership bodies, hotels and accommodation providers, conference venues, heritage bodies and public bodies;
- 146 tourism businesses surveyed through the LLEP Business Survey;
- 76 tourism businesses completing an in-depth Sector Survey; and





## Models of community building



- 20 tourism businesses and organisations attending a sector plan prioritisation event.

The result of this consultation resulted in the development of a set of principles upon which the Growth Plan. The stakeholder consultation found:

- Most of the area's largest attractions were operating with capacity constraints for some or all elements of their 'offer' such as lack of adequate on-site parking which is holding them back from attracting additional in-bound visitors;
- The structure of the sector was relatively steady, with 66% of survey respondents operating for over 10 years and over three quarters for over 5 years;
- For most businesses, most of their income was derived from customers within the City and County, therefore an increase in external visitors was the key to driving future growth;
- 65% of businesses reported increased turnover over the previous 12 months, and 40% reported increased employment levels;
- 62% of businesses anticipated their turnover would increase over the next 12 months, with 40% anticipating increased employment levels;
- There was a major opportunity to invest in rural diversification;
- Some of the key issues affecting business growth were staff retention, access to finance, better broadband in rural areas and perceptions of the area as a place to visit;
- Most of the large visitor attractions had long term investment and improvement plans, but with some funding gaps;
- Whilst skills were currently not perceived as a major barrier to growth, there might be issues in the future as the labour market further tightens;
- For many businesses, staff retention however is an issue;
- There is a significant under-provision in coach parking facilities;
- Business tourism had unmet potential, but there needs to be better collaboration and a long-term enhancement in infrastructure;
- More marketing activity is needed.

The LLEP's Tourism Sector Growth Plan was developed around the following principles:

- Tourism is a sector that is already experiencing a long-term growth trajectory, the plan needs to concentrate on 'enabling' growth by removing long term barriers more than quick fixes;
- The plan needed to ensure that the areas major visitor assets achieve and maintain 'excellence' and that this will have benefits to a wider spread of businesses;
- The emphasis needed to be on developing and supporting existing businesses to grow rather than stimulating substantial numbers of new start-up businesses, although it would be important to be receptive to potential major inward investments and to look for diversification opportunities in rural areas;
- There was a structural issue with regards to accommodation and its proximity to the areas visitor offer that needs to be addressed over the long term;
- Skills gaps will be an increasing issue over time as employment grows in the wider economy staff retention will continue to be major issue which will be exacerbated by increased opportunities in other sectors that may offer better remuneration and less anti-social hours;
- The Growth Plan needed to ensure enough of the right consumers learned about and know about the area's tourism product(s).

Building on the LLEP plan and consultation process, the Leicester City plan set out a set of 22 Leicester-specific objectives based around product, place, positioning and people as shown in Figure 2.



Models of community building



Figure 2: Extract from Leicester Tourism Action Plan (2015-2020)



The objectives were further subdivided into a set of actions. Figure 3 shows the specific actions for objective 4: To enhance the role of Culture and Heritage Tourism. Collectively, the plans, objectives and actions have provided the area with a comprehensive strategy designed to build the area's capacity and capability to create a quality and sustainable cultural and heritage-based tourism experience.

Key action areas:	Timeline	
	2015/17	2018/20
A Champion culture and heritage by increasing awareness of the venues and experiences and promoting multi-experience packages with other partners	✓	✓
B Work with Curve, De Montfort Hall and Phoenix to strengthen their role in helping to grow tourism and overnight stays by packaging experiences with other businesses	✓	✓
C Develop new walking trails and self-guided walks to showcase the 2,000 year Story of Leicester and-link the heritage panels across the city	✓	
D Promote the extensive calendar of festivals and events to attract more visitors	✓	✓
E Install poster pillars in the city centre on a trial basis to measure the impact on increasing attendance at events and gigs in the evening	✓	
F Explore the opportunities presented by Faith Tourism as part of Leicester's cultural and festivals offer	✓	

Figure 2: Extract from Leicester Tourism Action Plan (2015-2020)

The LLEP's sector growth plan was designed to create an additional 10,000 jobs by 2020; an increase in visitor numbers to 35 million per annum by 2020 and an increase in the value of tourism from 1.5bn to 2.2bn by 2020. The plan and multi-level strategies and actions are currently on-track to deliver and exceed these aspirations.

## Models of community building



### 3. South East Viticulture Association (SEVA)

The UK is one of the smaller wine producers in the European Union (EU), but one of the largest wine importers in the world. In recent years, the UK has become not just a lover of wine, but also a producer. In 2016 the UK wine and spirits industry:

- Around 60 per cent of adults in the UK drink wine, representing 31 million people;
- Created £50 billion in economic activity
- Generated £21.3 billion in sales, £10.9 billion of which in sales of wine
- Employed 554,000 people across the supply chain

Hotter temperatures in Britain over the last two decades has led it to higher quality UK wines being produced, and they have won a number of awards at internationally renowned events in the last few years. The industry has seen an increase in the number of UK wine producers and an increase in wine production with 5.9m bottles produced in 2017.

Grape growing and winemaking in the UK has changed dramatically over the past decade; England and Wales now have over 2500 hectares under vine, with around 700 vineyards (not all commercial), and over 160 wineries producing world-class internationally award-winning sparkling, white, rosé and red wines. In the last 16 years English sparkling wines have won 15 International Trophies in global competitions. Wine is predominantly produced in the South of England. Wine manufacturing facilities are often located at or near vineyards to optimise transport costs and ensure the freshest grapes are crushed. While different grapes require different climatic and soil conditions, grape growing generally requires warm, dry weather and long summer seasons. For these reasons, southern regions are best suited to wine production, 39.2% of UK vineyards and wineries are in the South East of England.

#### 3.1 The Stakeholder Community

Unlike countries such as France, Spain, Italy and Portugal which have a tradition and history of wine growing and production, this is not the case in the UK. To help establish a presence and source of support, wine growers and producers formed local networks and communities and formed a trade association – the United Kingdom Vineyards Association (UKVA).

A trade association, also known as an industry trade group, business association, sector association or industry body, is an organization founded and funded by businesses that operate in a specific industry. An industry trade association participates in public relations activities such as advertising, education, lobbying and publicity. UKVA was formed in the 1990's and created a network of six regional associations:

The East Anglian Wine Growers Association	Wessex Vineyards Association
Mercian Vineyards Association	Thames and Chilterns Vineyards Association
South East Vineyards Association	South West Vineyards Association

## Models of community building



### 3.1.1 South East Vineyard Association (SEVA)

SEVA, like the other regional associations within UKVA, is a membership organisation set up to support wine producers in Kent, Surrey, Sussex and London South. The aims of the SEVA are:

- To provide members with an opportunity to develop and exchange their knowledge and experience of viticulture and the making and promotion of English Wine;
- To represent the members at national level within the United Kingdom Wine Producers (UKWP);
- To promote the commercial activity of the members;
- To encourage social interaction between members;
- To generate opportunities, facilitate, and provide funding for research, development and marketing initiatives.

SEVA, like most associations, is run by its members who are elected to undertake various roles and responsibilities to support the running of the association. Although, anyone with an interest in wine produced in the South East of England can join, the Association is specifically designed to meet the needs of both commercial producers of English Wine and amateur vine growers and winemakers in the region.

Some of the benefits of SEVA membership include:

- Attendance at social events including the harvest celebration, Annual General Meeting and Technical Conference and study tours.
- Membership of the SEVA email forum so you can communicate directly with the other members
- Membership of the UKWP and its related benefits (including invitations to meetings, copies of the Grape Press magazine and membership of its email forum)
- Copies of SEVA's member's newsletters
- The opportunity to attend specialist SEVA Forums for vineyard managers, winemakers and wine business
- The opportunity to enter wines into the UK Wine Awards, organised by UKWP
- Website member's login and access to online information
- Opportunities to meet other members, network, and share knowledge and information
- Representation at the UKWP national level through the Committee and its Chairman.
- The opportunity to enter the SEVA initiative Fund and to benefit from the projects undertaken by the winners
- The opportunity to attend our biennial study tours (e.g. Champagne region in France, Alsace in Germany and North East Italy).
- Up to date information about the latest training courses and educational opportunities available to those in the industry
- The opportunity to showcase your eligible wines at the prestigious annual English Wine Producers' trade and press tasting

### 3.1.1 Wine GB

As with all growing sectors, the needs of stakeholder, enterprises and in this case SEVA members change over time. Consequently, as the UK wine market has grown, UKVA has also evolved. In September 2017, UKVA and the English Wine Producers (EWP) voted to merge to form one single-industry representative body called Wine GB irrespective of their size in dealings with the government and other national and international organisations.

Wine GB's vision is:

"That our premium, unique and distinctive cool-climate wines have global recognition for their quality and sustainable production".





## Models of community building



Wine GB's mission is:

“To represent its members' views, provide advice, services and lobby on the members' behalf, to ensure fair legislation for the industry and its continued success”.

Wine GB is committed to ensuring a sustainable future for the UK wine production industry by:

- Promoting, representing and supporting the interests of all sizes of vineyards and wine producers in England and Wales
- Providing a wide range of services and benefits for its members
- Being a clear and powerful voice for the industry ensuring the needs of members are heard at the highest level.

### 4. Conclusion

The two case studies showcase two very different examples of how stakeholders and communities have come together to meet a common need and to support enterprises within cultural, heritage-based tourism.

#### 4.1 Key Ingredients Community Development

The case studies demonstrate the value and the power of stakeholders and enterprises working together to accomplish a common goal. The key ingredients obtained from the two best practices are:

##### 4.1.1 Cultural Tourism in Leicester and Leicestershire

The case study showed several key lessons and ingredients for success including:

- Recognising that cultural and heritage enterprises do not operate independently of the local, regional, national (even global) environment;
- Enterprises need to understand the inter connectedness of the market place and gain a BIG PICTURE PERSPECTIVE;
- Working in isolation will not accomplish as much as working in cooperation with a broad range of stakeholders – DIVERSITY IS KING;
- Ensuring there is a BIG PICTURE, MACRO PLAN as well as local, regional and enterprise level plans that are connected creates SYNERGIES;
- Taking time to invest in collaborative planning and obtaining expertise on how to SECURE AND LEVERAGE FUNDING RESOURCES.

##### 4.1.2 South East Vineyards Association (SEVA)

The case study showed several key lessons and ingredients for success including:

- Finding a problem or a COMMON NEED will help to unite and engage likeminded people and stakeholders;
- Starting small and then growing and evolving is the way forward - 'MIGHTY OAKS FROM LITTLE ACORNS' meaning that remarkable things can start off small and then grow and evolve over time;
- Building relationships with stakeholders focused on addressing common needs and problems helps to build COMMUNITIES AND NETWORKS;
- Formalising networks, processes and relationships once stakeholders can see the VALUE ADDED sustains the community;
- Embracing change as the needs of the community evolve helps to create SUSTAINABILITY;
- Enabling people to share and communicate in ways that are relevant to them which today increasingly means MULTI-CHANNEL COMMUNICATION combining face-to-face communications (e.g. meetings, events and talking to each other) with digital communications (e.g. social media, websites and blogging).



## Models of community building



### 4.1 Checklist Community Development

Developing effective networks and communities requires energy, resources, time and creating a shared sense of VALUE ADDED that could not be achieved by working alone. Here is a checklist of questions that can be used to help shape and develop cultural and heritage-based networks and communities:

1.	Who are the key <b>STAKEHOLDERS</b> ?
2.	How will stakeholders be <b>CONSULTED</b> and <b>ENGAGED</b> ?
3.	What is the <b>BIG PICTURE</b> and <b>CHALLENGES</b> impacting on the stakeholders?
4.	What is the <b>COMMON NEED</b> and <b>PROBLEM</b> that will be addressed?
5.	What is the community's <b>COMPELLING MISSION</b> ?
6.	What is the <b>ADDED VALUE</b> that stakeholders will derive from creating a <b>COMMUNITY</b> ?
7.	What is the community's <b>MACRO PLAN</b> ?
8.	What <b>SYNERGIES</b> can be leveraged by working with other communities?
9.	How will the community be <b>CREATED</b> ?
10.	How will it <b>secure</b> and <b>leverage</b> <b>FUNDING</b> and <b>RESOURCES</b> ?
11.	What 'formal' <b>MECHANISMS OR AGREEMENTS</b> need to be established?
12.	How will community members <b>INTERACT</b> and <b>COMMUNICATE</b> ?
13.	What <b>ROLES AND RESPONSIBILITIES</b> need to be defined and delegated to community members?
14.	How will the community measure its <b>EFFECTIVENESS</b> and <b>IMPACT</b> ?
15.	How will members <b>SUSTAIN</b> and <b>DEVELOP</b> the community to ensure it stays relevant?

## Models of community building



### 1. Introduction

The ROOTS project has a focus on rural areas, where the levels of understanding and expertise within tourism SMEs and micro-enterprises will be lower than that found in urban centres and established tourism regions. This report describes two case studies showing different approaches to the development of how communities and local stakeholders can work together for the great, common good.

The first showcases how public and private sector stakeholders consulted with engaged local enterprises in the development and implementation of a tourism growth plan resulting in a growing and thriving cultural and heritage-based tourism sector in Leicester and Leicestershire. The growth plan provided a macro analysis and strategy which has been taken forward at a local level by enterprises, voluntary and public agencies and is now benefitting local economies, local communities and local enterprises. Whilst being Leicester-centred, the benefits of the tourism growth strategy are being experienced throughout rural Leicestershire as well as the city. The second case study describes how a group of wine growers and producers have created a strong networking community to promote their wines, heritage and related products and services.

### 2. Denmark Tourism Profile

The tourism experience economy constitutes a growth industry for Denmark. Tourism in Denmark generates approx. DKK 82bn in revenue and 120,000 full-time-equivalent jobs annually.

The tourism experience economy has a cohesive effect on Danish society. Almost all jobs created as a result of tourism are in the service sector, and are distributed across all parts of the country. One of the characteristics of tourism-generated employment is that it also creates jobs for people with short-cycle education and for a great many non-ethnic Danes. As such, tourism is a broad-based driver for growth and welfare at every level of Danish society.

In relation to its neighbouring countries, Denmark has a relatively large tourism industry. However, growth in Danish tourism has stagnated in recent years. In the period 2007-2012, Denmark experienced a recession in international tourism, while Europe as a whole enjoyed growth. This means that Denmark has lost market share to competitors in Europe. However, this negative trend spans a dual reality. While Denmark has achieved growth in city and business tourism, it has suffered a significant decline in coastal and nature tourism. Tourism in Copenhagen, for example, achieved growth in 2008-2012 of approx. 35 per cent, while the average growth in tourism in comparable European cities was approx. 29 per cent.

If Denmark is to gain a larger share of the growth in city and business tourism and reverse the trend in coastal and nature tourism, there is a need to step up its tourism promotion efforts. The price of tourism services is a key competitive parameter globally, but since Denmark is neither willing nor able to compete on wages or conditions of employment with countries such as Bulgaria and Thailand, its competitiveness in the tourism industry must necessarily be based on other parameters such as positive experiences, superior quality and excellent service.

Denmark's strengths must be given greater visibility in order to unlock the potentials of international tourism where tourists from the new growth markets such as Russia and China are increasingly prominent.

On the one hand, the immediate potentials and strengths within city tourism and business tourism must be maximised; on the other hand, Denmark needs to address the positions of strength and intrinsic, product-related challenges prevailing within coastal tourism and in relation to its neighbouring markets, including, not least, the sizeable German market. One key challenge and focus area that cuts across city tourism, business tourism and coastal and nature

tourism is to raise the Danish level of service and the Danish service culture generally. The Danish Government's position is that efforts need to be made across a broad front in the Danish tourism industry to raise the level of service and standards of quality so that tourists feel they are receiving "value for money".

## Models of community building



The Growth Team for Tourism Experience Economy has recommended the creation of a strong organisation and concerted nationwide strategy. The tourism promotion efforts are to be organised so as to achieve greater effect from the investments made. The efforts are to be greater in scale, and the many ongoing initiatives are to be better coordinated. Central government allied with regional and local governments will facilitate enhanced organisation of Danish tourism promotion efforts. Given that tourism is an internationally competitive industry, the Government is aware of the need for efforts to boost the international competitiveness and framework conditions of tourism in Denmark. Under the Danish Government's reform programme, Plan for Growth DK, the corporate tax rate has been reduced to make it more attractive to invest and conduct business in Denmark. In addition, as of 1 January 2014, the VAT offset for business hotel stays in Denmark was increased from 50 to 75 per cent. This new VAT allowance rule will boost Danish tourism revenue by a total of DKK 220m per annum from 2014 onwards.

The Government has also extended Bolig Job Ordning, a tax-break scheme that incentivises home owners and tenants to purchase skilled labour and services, so that it now also applies to the owners of various forms of second homes (e.g. holiday homes, weekend cottages, homes exempt from the year-round residency requirement), and has extended the scheme period so that it applies to the 2013-2014 period inclusive.

The owners and tenants of second homes are now also eligible for the tax break on purchase of services (e.g. cleaning) and home improvements.

Another factor in the competitiveness of the Danish tourism industry is the ease and seamlessness of the procedure for tourist and business traveller visa applications. The Danish Government has decided to introduce a "Red Carpet" scheme, to eliminate red tape and facilitate visa applications for business travellers. In addition, an adjustment will be made to Danish travel agency and tourism schemes that will entail that travel agencies in countries such as China and Russia can gain accreditation regardless of whether they are associated with an accredited travel agent or accredited hotel chain/holiday home letting agency in Denmark. This means that a larger group of tourists will gain easier access to a visa for visiting Denmark.

The vision for the plan for growth is:

In the period up to 2020, the Danish tourism experience economy is to achieve growth rates of at least the same level as predicted for the other European countries. The plan for growth was drawn up on the basis of recommendations from the Government's Growth Team for Tourism Experience Economy, and with contributions from a wide circle of stakeholders representing the Danish tourism experience economy. The plan for growth is to pave the way for achieving the above-stated vision of growth and employment in the tourism industry.

1. Danish tourism must be quality tourism
2. City and business tourism must be stimulated in order to attract more tourists from countries such as China and Russia.
3. Coastal and nature tourism must be promoted and attract new tourists from Denmark's neighbouring countries.
4. Denmark's tourism promotion efforts must be better organised and coordinated under a concerted national strategy in order to achieve greater scale and stronger impact from financial investments.



## Models of community building



If the Danish tourism experience economy is to achieve growth rates to match those anticipated in the other European countries in the years up to 2020, according to VisitDenmark's forecasts, this will entail an increase of approx. DKK 4bn in tourism revenue in 2020 relative to 2012. To that end, over the coming years, the plan for growth will support the realisation of an increase in the employment rate within the Danish tourism experience economy of the order of several thousand new jobs.

### Focus areas and initiatives in the plan for growth.

#### Danish tourism must be quality tourism

1. A standard will be developed for Danish quality tourism
2. Partnering on operating and developing the digital tourism infrastructure
3. Development of a "Denmark Direct" online booking platform
4. Evaluation of opportunities for extending municipal hotspots to more municipalities
5. Education and expertise within the tourism industry to be boosted
6. Promote knowledge exchange between the tourism industry and higher education
7. Tourism industry to be implemented as a priority area in the national system for technology-based promotion of trade and industry and enterprise promotion
8. Attract more foreign tourism investment to Denmark

#### Growth in city and business tourism

9. Orientate the Danish cultural tourism product towards an international public
10. Step up efforts to attract more Chinese and Russian tourists
11. Promote international publicity for Denmark
12. International events to place Denmark on the world map
13. Develop Danish coastal tourism along the Jutland west coast and around the Baltic Sea
14. Danish countryside and natural features to be utilised more actively as a tourism product, including the new national parks
15. Development of world-class bicycle tourism
16. Increase tourist satisfaction with culinary offerings
17. Boost small scale tourism on islands and in rural districts
18. Boost the general digital infrastructure, including better broadband and mobile coverage in holiday-home zones
19. Simplification of rules

#### Better organisation of tourism promotion efforts

20. Creation of a national tourism forum
21. Boost innovation and development initiatives for Danish Coastal and Nature Tourism, Danish Business and Conferencing Tourism and Danish City Tourism.
22. A joint national tourism strategy
23. Better opportunities for long-term strategic marketing

#### Challenges facing Danish tourism and experience economy

Recent years have witnessed a boom in international tourism and experience economy. This is due partly to the growing middle class in the growth markets, e.g. China, Russia and Brazil, which can now increasingly afford to travel.

According to UNWTO, global tourism is growing significantly more than anticipated. From 2011 to 2012 there were 40 million more bednights worldwide, corresponding to growth of 4 per cent in global tourism.



## Models of community building



This was thus a world first, with more than 1 billion international bednights within international tourism. According to Statistics Denmark, in the same period, Denmark suffered a fall of 1.4 per cent in the number of international bednights in Denmark.

One reason for this fall in international bednights in Denmark stems from new travel patterns and new destinations which attract many tourists from Denmark's traditional neighbouring markets. Tourists do not turn up in Denmark 'out the blue', and increasing numbers have rejected Denmark as a travel destination. Compared with neighbouring European countries, Denmark is losing market share.

Another factor underlying the decline in international bednights is the trend in travel consumption whereby tourists are tending to travel more frequently but for a shorter period as compared with in the past. This trend is believed to be a contributory factor in the fall in the number of German bednights in recent years, for example.

A third factor behind the decline in Danish tourism is the relationship between price and quality in Denmark. Denmark is challenged by a relatively high wage and cost level as compared with neighbouring countries. This is reflected in the fact that Denmark is one of the most expensive countries in Europe for tourists to stay in.

Consequently, Denmark achieves a low ranking among other destinations when international tourists rate the quality of the Danish tourism product. VisitDenmark's tourist survey from 2011 and the Centre for Coastal Tourism survey from November 2013 indicate that international tourists name value-for-money as the main downside of Denmark. German tourists especially do not rate Danish quality as matching the price. Finally, there is the crucial challenge that Denmark in the global arena is a minor destination and that awareness of Denmark abroad remains limited.

The trend in Danish tourism is a dual reality. While city tourism achieved growth of 78 per cent from 1992 to 2012, coastal tourism was set back 27.5 per cent in the same period.

Source: Statistics Denmark

Note: The figures include both leisure and business bednights.

Defection from Denmark comes mainly from the traditional core target groups; primarily German and Swedish families, who previously holidayed on the Danish coasts.

Potentials for Danish tourism and experience economy

Given the buoyancy of international tourism and the general European boom, Danish tourism and experience economy have growth potential. Denmark needs to make the most of its strengths and comparative advantages in order to attract tourists and gain a share of international growth.

**Danish tourism must be quality tourism**

Denmark cannot and should not compete on price in the global competition for international tourists.

Danish tourism must be quality tourism. High levels of service and quality have the potential to revitalise and boost Danish tourism.

Danish tourism should be known for its world-class service and superior standards. This applies to personal attention and service to tourists, accommodation facilities, culinary experiences, tourist information, road signs, language barriers etc.

## Models of community building



### Growth in city and business tourism

City and business tourism, notably in Copenhagen, has achieved growth in recent years. Tourism in Copenhagen, for example, achieved growth in 2008-2012 of approx. 35 per cent, while the average growth in tourism in comparable European cities was approx. 29 per cent. This growth is to be sustained through development of Denmark's strengths, retention of existing tourists and attraction of high-consumption tourists. More tourists are to be attracted to city and business tourism from both our neighbouring markets and the new growth markets which appreciate Danish high-end products and Danish culture, architecture, design, gastronomy etc.

More than 80m Chinese holidayed abroad in 2012, and the prediction is that 25m Chinese will be taking their first holiday abroad every single year of the coming decade. In 2012, there were 114,103 Chinese bednights in Denmark, which is more than a doubling since 2009<sup>2</sup>. Similarly, a large number of Russians have started to travel abroad. From 2007 to 2012, the number of registered Russian bednights in Denmark increased by almost 90 per cent<sup>3</sup>.

If the growth in tourism from China and Russia increases by 12 per cent per annum, corresponding approximately to recent years' growth rates, by 2020 Denmark will have approx. 240,000 Chinese and 285,000 Russian bednights. As such, both China and Russia might potentially be among the 5-10 most important markets for Danish tourism and experience economy by 2020.

Add to this that Chinese and Russian tourists and business travellers account for high per diem travel consumption. As shown in Figure 4, the average Chinese and Russian tourist spends approx. DKK 1,800 and

### Developing coastal and nature tourism

Coastal and nature tourism accounts for the largest share of revenue and employment in Danish tourism today, primarily attracting tourists from neighbouring Germany, Sweden and Norway DKK 2,400, respectively, per day. Although the trend in coastal and nature tourism has been declining in recent years, it is still the main market for Danish tourism. Denmark's neighbouring markets exhibit high travel intensity and constant demand for high-quality travel and holiday products.

Reversing the trend within coastal and nature tourism will mean attracting tourists from neighbouring markets by targeting the Danish tourism product at new tourist segments and customer categories from mainly Germany, Sweden and Norway.

VisitDenmark's tourist survey from 2011 indicates the high potential that exists in the target group referred to as "the good life". This target group consists of young adults and adult couples without children who go on holiday to enjoy life, experience natural scenery, cultural amenities, cycle rides, gastronomy etc.

This target group mainly comes from Germany, Norway and Sweden, and secondarily from the Netherlands and the UK, and is characterised by its high-level consumption.

## Models of community building



### 3. Cultural Tourism Highlights

#### Copenhagen and Sealand

##### The capital

In 2004 Copenhagen Region had 136 hotels with a total of 4.9 million nights spent. There were 250 cruise liners calling at Copenhagen Port with more than 350,000 passengers.

Among the major Cultural tourist attractions are Tivoli Gardens, the Freetown Christiania and The Little Mermaid statue, all located in Copenhagen. A survey conducted by the newspaper Berlingske Tidende in July 2008 listed The Little Mermaid as the most popular tourist attraction in Copenhagen.

##### Southern Sealand, Lolland, Falster and Møn

In view of its proximity to Germany, one of the most popular areas of Denmark for visitors is the South of Sealand and the neighbouring islands. Møn, with its magnificent chalk cliffs, Liselund Park and its sandy beaches is one of the main destinations. Falster has a number of sandy beaches including those at Marielyst. The area also has several tourist attractions including Knuthenborg Safari Park and Middelaldercentret both on Lolland, BonBon-Land near Næstved and the GeoCenter at Møns Klint.

##### Bornholm

The island of Bornholm in the Baltic Sea to the south of Sweden offers tourists a variety of attractions including rocky seascapes, picturesque fishing villages and sandy beaches. Among the quaint towns worth visiting are Gudhjem, Sandvig, Svaneke and Rønne. The magnificent ruin of Europe's largest castle, Hammershus, is the island's most famous monument. There are ferry services to Bornholm from Køge near Copenhagen, from Ystad in the south of Sweden, from Rügen in the north east of Germany and from Kołobrzeg and winouj cie in the north west of Poland. There is also an airport at Rønne.

##### Jutland

##### Major cities

The cities of Aalborg, in the north, and Aarhus, in the east, attract a considerable number of visitors, whether for business or pleasure.

Aalborg's 14th century Budolfi Church, 17th century Aalborghus Castle and the Jomfru Ane Gade (a lively old street close to the city centre) are major attractions.

Aarhus is amongst the top 100 conference cities of the World and has seen a large expansion of the hotel business, throughout the last couple of decades. The city is home to several of Denmark's top tourist attractions, including the museum village of Den Gamle By (the Old Town), ARoS Art Museum, Moesgård Museum and Tivoli Friheden accounting for more than 1.4 million visitors annually. Other important tourist attractions are music festivals and shopping facilities. With one of the largest ports in Northern Europe, more than a dozen international cruise ships docks in Aarhus each year.

Among Jutland's regional attractions are Legoland close to Billund Airport, the easterly village of Ebeltøft with its cobbled streets and half-timbered houses, Skagen in the far north famous for its seascapes and artist community and the north-west beach resorts of Løkken and Lønstrup. Finally the island of Mors, famous for its natural beauty, attracts tourists to its Jesperhus Flower Park and to the cliff at Hanklit which overlooks the sea. Jelling, near Vejle in the south-eastern part of Jutland, is a World Heritage Site, famous for its two great tumulus mounds erected in the late 10th century and its runic stones erected by King Harold.

Near Esbjerg on the west coast stands Svend Wiig Hansen's enormous sculpture of four chalky white figures gazing out at the sea. Known as Mennesket ved havet or Men at the Sea and standing 79 m high, it can be seen for miles around.





## Models of community building



### Cuisine

The new Danish cuisine - part of the new Nordic cuisine movement - has gathered international attention in the new millennium as an inspiring, high quality gourmet cuisine with several acclaimed restaurants.

The most popular restaurants of this particular cuisine is primarily located in the Copenhagen area such as Noma, Geranium, Restaurant AOC, Den Røde Cottage and many others. Important provincial restaurants serving a new Danish cuisine, includes Ti Trin Ned in Fredericia and Ruths Gourmet in Skagen.

Apart from the new Danish cuisine, Denmark has an increasing number of high quality gourmet restaurants serving an international cuisine that has also attracted international attention.

Many restaurants in the Copenhagen area has been awarded Michelin stars and in 2015, restaurants in Aarhus was the first provincial spots to receive this highly acclaimed rating. Many other restaurants throughout the country figures in other important food guides, including the Nordic White Guide.

The usual fare of typical Danish food for the citizens, comprise a lunch of smørrebrød on thinly sliced rye bread. Traditionally, the meal begins with fish such as marinated herring, smoked mackerel or eel, shrimp, or breaded plaice filets with remoulade and moves on with meat such as slices of roast pork or beef, frikadeller (meat balls), hams and liver pâté. The sandwiches are occasionally richly garnished with onion rings, radish slices, cucumbers, tomato slices, parsley, remoulade or mayonnaise among others.

[10] The meal is often accompanied by beer, on occasion also shots of ice-cold snaps or akvavit.

In the evening, hot meals are usually served. Traditional dishes include battered and fried fish, roast pork with red cabbage, pot-roast chicken, or pork chops. Game is sometimes served in the autumn. Steaks are now becoming increasingly popular.

## 4. Cultural Tourism Network

### Roskilde Festival

The Roskilde Festival is a Danish music festival held annually south of Roskilde. It is one of the largest music festivals in Europe and the largest in Northern Europe. The Roskilde Festival was Denmark's first music-oriented festival created for hippies,[2] and today covers more of the mainstream youth from Scandinavia and the rest of Europe. The Roskilde Festival 2013 had more than 180 performing bands and was attended by some 130,000 festivalgoers, along with more than 21,000 volunteers, 5,000 media people and 3,000 artists – totalling almost 160,000 people who participated in the festival. Until the mid-1990s, the festival attracted mostly Scandinavians, but in recent years it has become more and more international (with an especially large influx of Germans, Australians and British

The Roskilde Festival Group consists of the Roskilde Festival Association, which organizes Roskilde Festival, the Roskilde Festival Foundation, which puts the group's competencies and knowledge into play the rest of the year, as well as Roskilde Kulturservice A / S, which provides staff for the Roskilde Festival group projects.

The Roskilde Festival Group is a non-profit company. Behind all that they do, their overall purpose is to support humanitarian, charitable, charitable and cultural work with a particular focus on children and young people. Since 1972, the Roskilde Festival Group has generated 321,639,643 million kroner for these purposes.

Roskilde Festival is about making a difference for the community - about creating positive change in the world. This ambition is the foundation of the way they work, the donations they provide and the activities they engage in. In that sense, they are not a 'just' a festival organizer, but rather a community actor whose core task is to arrange Roskilde festival.



## Models of community building



### History

The first Roskilde Festival was held on 28 and 29 August 1971, originally named the Sound Festival. It was inspired by festivals and youth gatherings like Newport, Isle of Wight and Woodstock. It was characterized mainly by poor management but also great enthusiasm. The festival's inaugural year saw roughly 20 bands ranging from folk, jazz, rock and pop genres all playing on a single stage, which lasted for two days with approximately some 10,000 visitors per day.

In 1978, festival organizers acquired the Canopy Scene, an orange musical stage previously used by The Rolling Stones on a European tour. Since its beginning, the Canopy Scene and its characteristic arches have become a well-known symbol and logo representing the festival.

In the 1990s, electronic music was introduced to the festival. In 1991, Club Roskilde was held, which was an electronic music dance club held in the evenings. In 1995, electronic music artists received their own stage. In the following years, even more room for electronic music was created by the establishment of the chill-out zone and the Roskilde Lounge. Since then, artists like Fatboy Slim, The Prodigy, Basement Jaxx and Chemical Brothers appeared on the main stage.

By the 1990s, the number of tickets offered for sale was restricted and later even reduced.

Due to steadily increasing popularity of the festival, the number of visitors had increased to up to 125,000. In addition, 90,000 tickets for about 25,000 volunteers, 5,000 media people and 3,000 artists were added. In order to preserve the quality of the festival, the festival organizers decided to limit the number of participants. The distance from the rearmost part of the camping area to the stages of the festival management seemed to have become unreasonable. The festival had become so popular that the festival management decided in 1994 to expand the festival area to the west. The festival site was now on divided by the railway line into two parts. In 1996 the festival had its own station, which should facilitate the arrival of visitors. In 1997, another tent called Roskilde Ballroom was built.

### How they were set up?

Roskilde Festival is the largest North European culture and music festival and has existed since 1971. They are a non-profit organisation consisting of about 50 full-time employees and thousands of volunteers. It was created in 1971 by two high school students, Mogens Sandfær and Jesper Switzer Møller, and promoter Carl Fischer. In 1972, the festival was taken over by the Roskilde Foundation, which has since run the festival as a non-profit organization for development and support of music, culture and humanism. In 2014, the Roskilde Foundation provided festival participants with the opportunity to nominate and vote upon which organizations should receive funds raised by the festival.

### How they identified the stakeholders?

The Roskilde Festival Group is a collective term for the Roskilde Festival Foundation and its subsidiary Roskilde Kulturservice A / S and the Roskilde Festival Association, which stands for the Roskilde Festival. The overall ambition of the Roskilde Festival Group is to develop open and engaging communities that move people through music, art, sustainability and active participation. All their activities have the same purpose: To support cultural and charitable purposes with a particular focus on children and young people. Volunteering developed from a number of projects, all of which were centered around children and adolescents. In 1972, the Roskilde Foundation gathered the fallen Sound Festival, which had gathered 10,000 people for concerts with Gasoline, Povl Dissing, Alrune Rod and Sebastian, but ended with deficits. A founding member of volunteers took on the challenge of continuing the festival and each year, enough money was needed to drive the next. The Roskilde Foundation's Articles of Association were later amended several times, so that you could support not only local initiatives but also national and eventually international charity projects.

## Models of community building



Which are the benefits of these communities for their members?

There are many benefits including:

Development of numerous local projects to support cultural and charitable projects with a particular focus on children and young people.

Development of numerous international projects to support cultural and charitable projects with a particular focus on children and young people.

Significant economic benefit for local hospitality and tourism businesses in the provision of services for people attending the festival

Which were the Community Development Methods?

One can say that the community development methods were quite simple, but very powerful – mobilise a lot of volunteers to earn money for charitable purposes specifically aimed at Children and Young People.

Which were the steps to mobilize the community?

The community was initially mobilized as outlined above – a very powerful but simple call to volunteer for a clearly worthy cause.

Which were the steps to make a 1 year and 3 months plan?

In the early days of Roskilde there were no 1 month or 3 month plans. Now the foundation is much more formalized with a five year strategic plan (internal) and produces many reports every year on the work of the foundation the previous year.

Key ingredients & checklist for community setting up and development:

- Have clear roles and responsibilities between Board and Executive Staff
- Early successes, particularly commercial successes are vital to achieve private sector (SME) buy in and commitment
- Focus initially on getting a good core working group together
- Other members will be attracted once they see success and a cohesive working group
- Recruit a Project "Champion" committed to making the project a success
- Nowadays a Social media strategy is vital



# C U L T U R A L tourism



Co-funded by the  
Erasmus+ Programme  
of the European Union



[www.roots.com](http://www.roots.com)



[roots@project.com](mailto:roots@project.com)



ROOTS-Project  
#erasmusplus



The author is solely responsible for this publication (communication) and the Commission accepts no responsibility for any use that may be made of the information contained there in.