

COMMON-GOOD PROJECT

IMPACT ASSESSMENT

Erasmus+ KA2 Project about the preservation and promotion of the local cultural heritage.

Casa d'Abóbora – Youth Association

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Co-funded by the
Erasmus+ Programme
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INTRODUCTION

The following document presents the impact assessments conducted by the project's partner associations, as well as the results obtained by each and the respective SWOT analysis. Firstly, the analysis of the coordinating association Casa d'Abóbora – Associação Juvenil is presented, followed by that of the association ID20 (Slovenia), and finally that of the association Super Tineri (ASYRIS) (Romania).

Four indicators were established for measurement: Promotion of local cultural heritage (I), Access to cultural heritage and traditional crafts (II), Visibility and Valorization of traditional crafts (III), and Dissemination and outreach (IV).

For the analyses, the "pre-then-post" methodology was employed, wherein a baseline was established using the characteristics gathered at the project's onset for comparison with those collected upon its conclusion.

Qualitative information analysis involved conducting questionnaires and semi-structured interviews with local cultural actors, whose responses were schematized in an analysis table, followed by a descriptive analysis in the present report.

Furthermore, the quantitative information presented emanates from three main sources: questionnaires administered to workshop participants, analysis of metrics provided by digital platforms (Facebook, Instagram, TikTok, and YouTube), and attendance lists for project activities.



IMPACT ASSESSMENT – CASA D'ABÓBORA

I. CULTURAL LOCAL ACTORS

1. QUALITATIVE IMPACT

1.1. Promotion of the local cultural heritage:

Regarding the visibility of their respective professions, the majority of cultural actors consider their profession to be known by the community. However, there are differing opinions regarding whether it is valued by the community or not, with 65% of the actors considering it to be valued and 45% believing it is not or could be more so. Finally, it is worth noting that almost all of the actors agree that their professions are not adequately valued economically.

1.2. Access to cultural heritage and traditional craft:

Regarding the accessibility of their work to the community, the majority of local actors consider it to be accessible, which contrasts with the views expressed by participants in the workshops conducted, where 73.2% believe that the local cultural heritage of Cinfães is not easily accessible to people.

On the other hand, regarding the intergenerational transmission of their trades, it is observed that those actors related to crafts professions consider that these are not passed down to the next generations, citing various factors (amount of work involved, low economic remuneration, technological advancements, among others). Meanwhile, actors related to gastronomic heritage indicate that the trade is indeed transmitted to future generations, which can be explained both by the cultural and social importance of food in Portuguese society, as well as the greater capacity to generate income from this activity.

1.3. Visibility and appreciation of local cultural heritage:

Regarding the promotion of crafts, there is a consensus among the local actors that they are not adequately promoted, and that the support from both public and private institutions in this regard is, at the very least, insufficient. Similarly, they indicate that they themselves are responsible for promoting their work. It is worth noting that several actors point out that there used to be greater support from the municipality, both in promotion and in direct support and financing for the work of artisans.

On the other hand, various measures emerge from the actors that could be undertaken by the relevant institutions to better support their work. Thus, for example, greater dissemination/promotion is suggested, the creation of a physical space where local handicraft products can be exhibited/sold, the organization of more events/fairs, and the provision of training courses in handicrafts.



1.4. Satisfaction of Expectations:

Regarding the expectations expressed by local cultural stakeholders, it is worth noting that all of them consider that the present project can help improve the visibility of their work, enhance its value within the community, make it more accessible to the community, and increase interest in having other individuals engage in these crafts. It is noteworthy that, as the questionnaire was administered personally to the stakeholders during the visits, these responses may be influenced by the presence of association professionals.

2. QUANTITATIVE IMPACT

Number of Visits Made	22
Amount of local cultural actors hired to do the workshops	10
Number of actors in the map	25

Table 1. Quantitative impact with Cultural Local Actors



II. WORKSHOPS PARTICIPANTS

1. QUALITATIVE IMPACT

1.1. Promotion of the local cultural heritage

Considera que o património cultural do concelho de Cinfães está devidamente promovido?
71 respostas

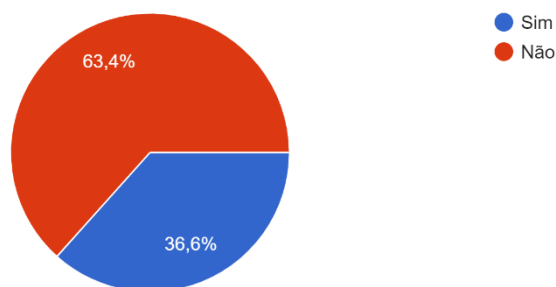


Figure 1. Participants perception about the promotion of the local cultural heritage.

Acredita que este projeto contribui para promover o património cultural do concelho de Cinfães?
71 respostas

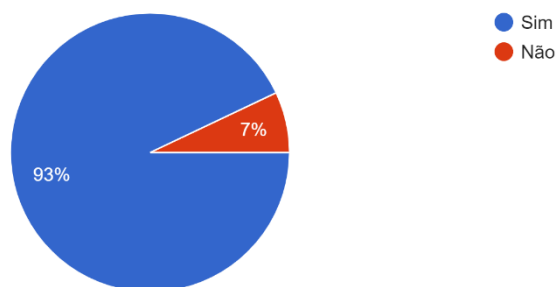


Figure 2. Participants perception about the impact of the project in the promotion of the local cultural heritage.



1.2. Access to cultural heritage and traditional craft

Considera que o património cultural do concelho de Cinfães é de fácil acesso para as pessoas?

71 respostas

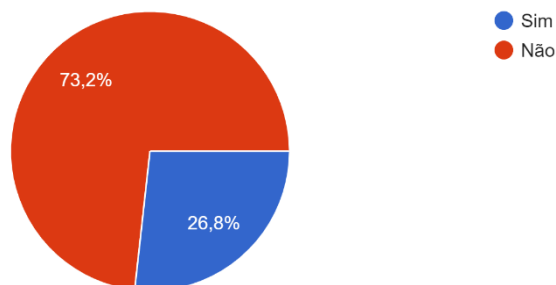


Figure 3. Participants perception about the accessibility of the local cultural heritage.

Acredita que este projeto facilita o acesso das pessoas ao património cultural do concelho de Cinfães?

71 respostas

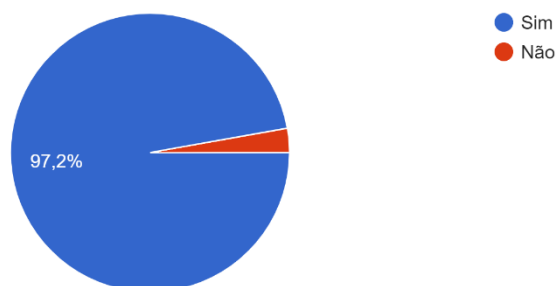


Figure 4. Participants perception about the impact of this project in the accessibility of the local cultural heritage.



1.3. Visibility and appreciation of local cultural heritage

Considera que o património cultural do concelho de Cinfães é apreciado ou valorizado como deveria?

71 respostas

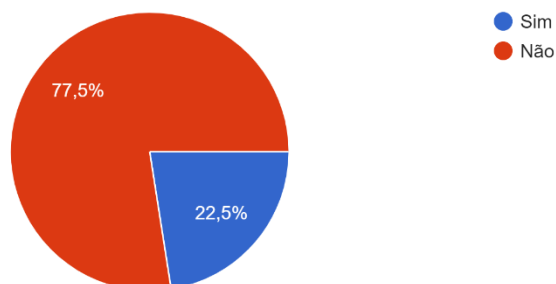


Figure 5. Participants perception about the appreciation of the local cultural heritage.

Acredita que este projeto contribui para que o património cultural do concelho de Cinfães seja mais apreciado ou valorizado?

71 respostas

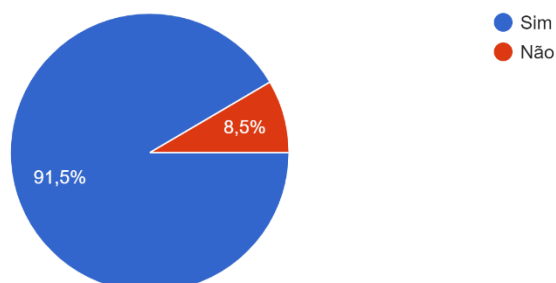


Figure 6. Participants perception about the impact of this project in the appreciation of the local cultural heritage.



1.4. Training

Acredita que o workshop atual lhe proporcionou ferramentas e/ou conhecimentos para começar a realizar esta atividade, caso queira?

60 respostas

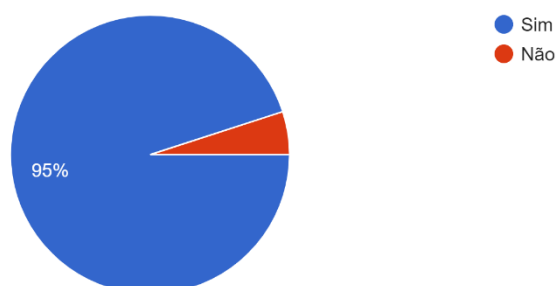


Figure 7. Participants perception about the utility of the knowledge and tools acquired in the workshops.

Numa escala de 1 a 5, como avaliaria a qualidade dos conhecimentos adquiridos neste workshop?

60 respostas

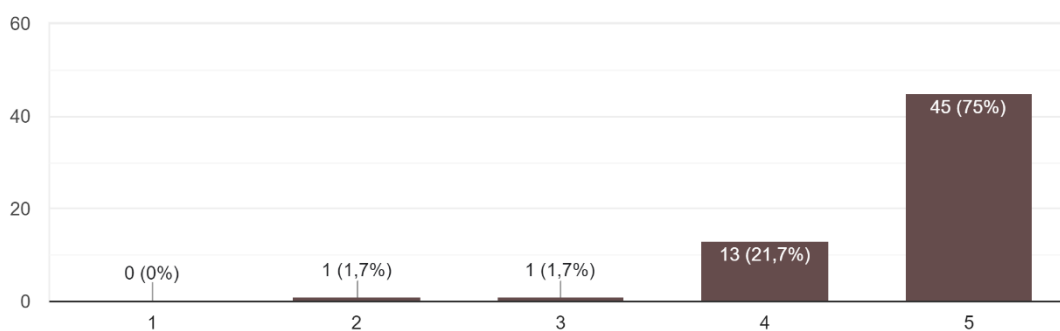
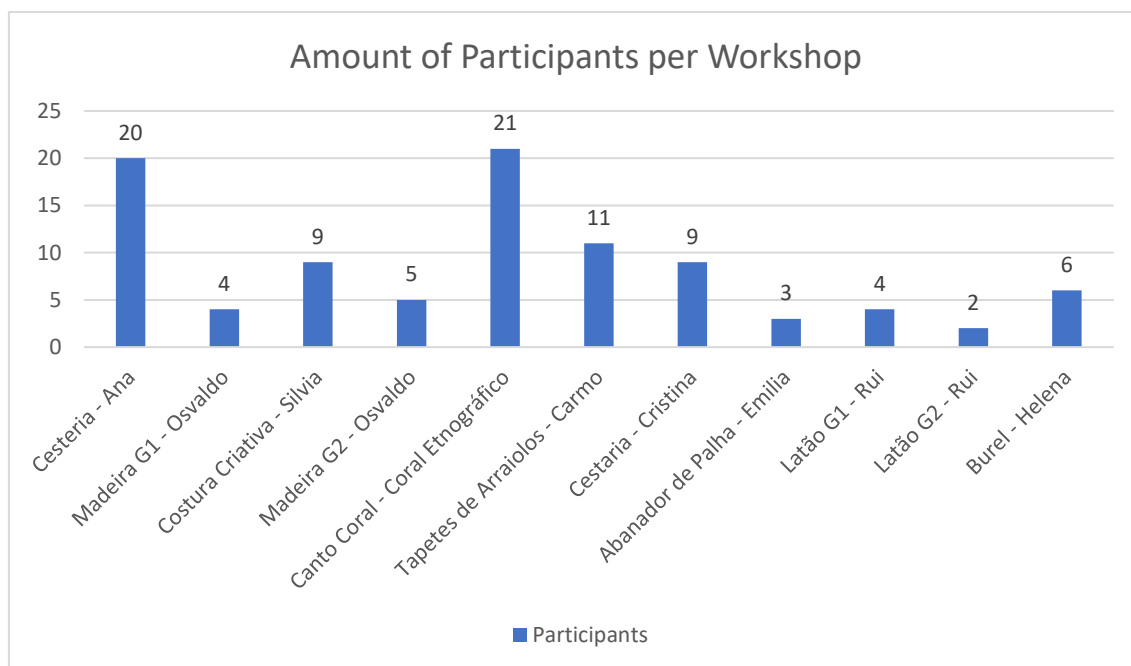


Figure 8. Participants perception about the quality of the knowledge acquired in the workshops.



2. QUANTITATIVE IMPACT

2.1. Amount of Participants



III. DISSEMINATION IMPACT

1. VIDEOS OF THE VISITS

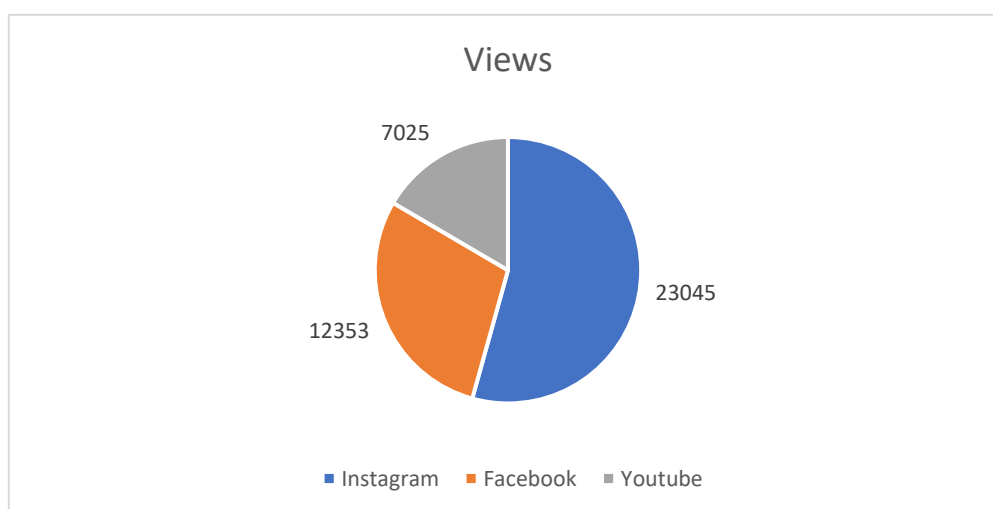


Figure 9. Total amount of views per social media.



TOTAL AMOUNT OF LIKES	XX		XX	
FOLLOWERS ON SOCIAL MEDIA	////////////////	START	END	%
	Facebook	1170	1337	14% ↑
	Instagram	784	2188	179% ↑

Table 2. Total amount of likes and followers in social media.

2. DEOR ACTIVITIES OR MEDIA

ACTIVITY	LINK	DATA	PARTICIPANTS APROX.
Workshops	https://www.cmjornal.pt/mais-cm/especiais/cm-44-anos/detalhe/gente-que-faz-mais-pelo-pais-da-aldeia-para-o-mundo	27/11/2023	
Workshops	https://averdade.com/cinfaes-cada-dabobora-promove-varias-atividades-durante-este-mes/	08/12/2023	
Workshops	https://radiomontemuro.pt/2023/10/19/cinfaes-casa-dabobora-vai-promover-oficinas-gratuitas-de-madeira-e-costura/	19/10/2023	
DEOR	https://averdade.com/cinfaes-casa-dabobora-apresenta-resultados-do-projeto-bem-comum-esta-quarta-feira/	27/02/2024	
DEOR Activity	https://www.instagram.com/s/aGlnaGxpZ2h0OjE3OTU2MTgxNDgwNTI5MDUx?story_media_id=3312761265295916615_44323033041&igsh=MTczaGMyanFIMHhqcA==	28/02/2024	30

Table 3. DEOR activities.



S

1. Good reception by cultural stakeholders
2. Support from local entities
3. Appreciation from participants in the workshops
4. Feeling of valorization of heritage/craft by cultural agents
5. Establishment of a network in the heritage area in the Cinfães region

W

1. Difficulty in attracting a larger number of people to the workshops.
2. Lack of visits to many cultural stakeholders (little time for so many people).

O

1. Better understanding of the target-group's needs with future projects in mind
 - a) Training
 - b) Creation of commercial channels
2. Establishment of a strengthened network of active cultural stakeholders in Cinfães

T

3. Low population density (large distances)
4. Time constraints to deal with project deadlines
5. Lack of adherence to sharing videos/mapping by some involved parties due to lack of digital skills awareness



IMPACT ASSESSMENT – ID20

I. CULTURAL LOCAL ACTORS

1. QUALITATIVE IMPACT

1.1. Promotion of the local cultural heritage:

Generally, the actors believe the local cultural heritage is not promoted enough or that more could be done. Lack of sufficient support from public organizations was noted multiple times. They suggested improvements, such as organizing more fairs, creating a stable sales platform or establishing an arts and crafts center. For this, help would be mostly appreciated in the initial stages (finding spaces, subsidizing rent, promotion etc.). Some collaborate with educational institutions to pass on heritage, but more could be done in the local area.

1.2. Access to cultural heritage and traditional craft:

Actors believe that cultural heritage and traditional crafts are accessible, to those that show interest in it. Similarly, they see the solution in initiatives to create common shops, markets, etc., where their products could be sold regularly. The actors state that cooperation with schools is good. Some have participated in exhibitions, and organized workshops, so the traditional knowledge is passed on to a good extent.

1.3. Visibility and appreciation of local cultural heritage:

The local community recognizes the cultural heritage efforts to some extent, but there is limited appreciation for the work's value or little economic benefit derived from it. There are already significant efforts being made to improve recognition and appreciation of local cultural heritage, but challenges like lack of unity, awareness, and common funding remain noticeable.

1.4. Satisfaction of Expectations:

The cultural heritage actors have stated that the project helped improve visibility, value, interest and access to local cultural heritage and traditional crafts. They were satisfied with the response on social media and attendees at workshops showed interest in cultural heritage. They hope this will also attract new (younger) members to heritage associations that already exist in the area.

2. QUANTITATIVE IMPACT

Number of Visits Made	9
Amount of local cultural actors hired to do the workshops	12



Number of actors in the map	18

Table 1. Quantitative impact with Cultural Local Actors

II. WORKSHOPS PARTICIPANTS

1. QUALITATIVE IMPACT

1.1. Promotion of the local cultural heritage

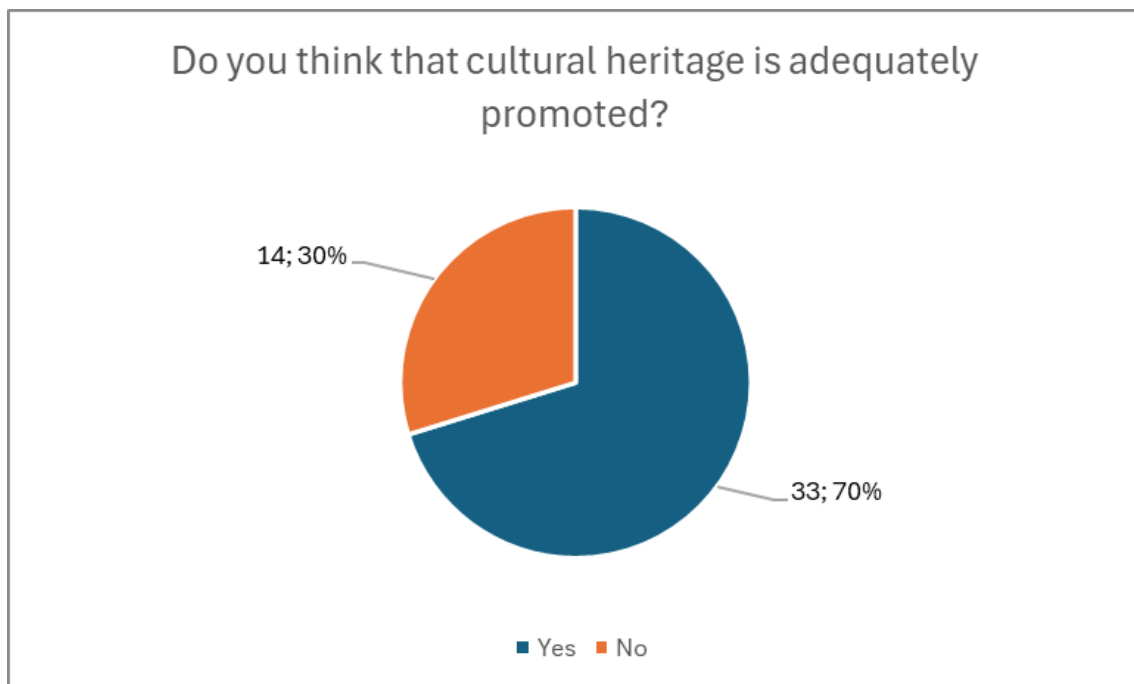


Figure 1. Participants perception about the promotion of the local cultural heritage.

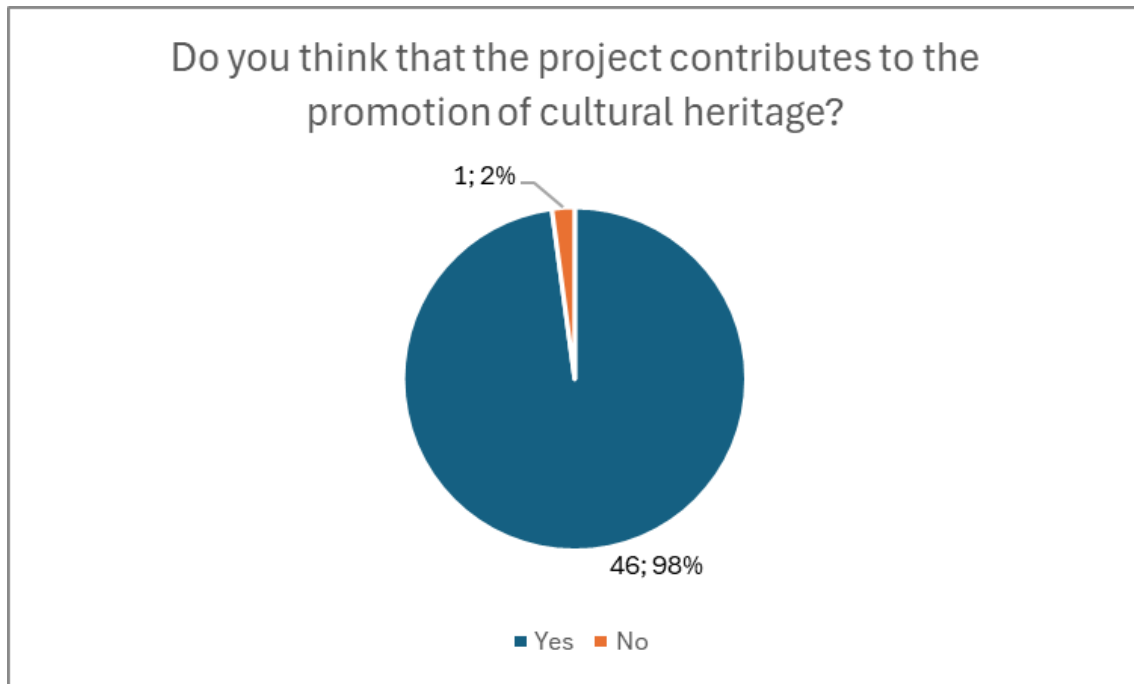


Figure 2. Participants perception about the impact of the project in the promotion of the local cultural heritage.

1.2. Access to cultural heritage and traditional craft

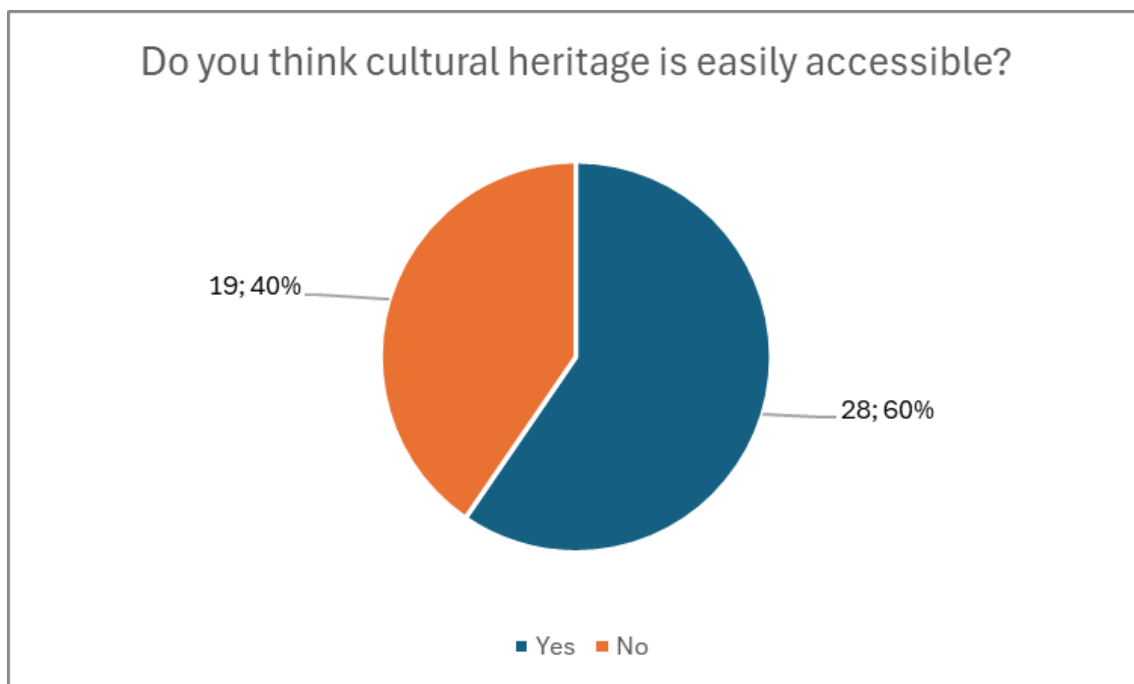


Figure 3. Participants perception about the accessibility of the local cultural heritage.

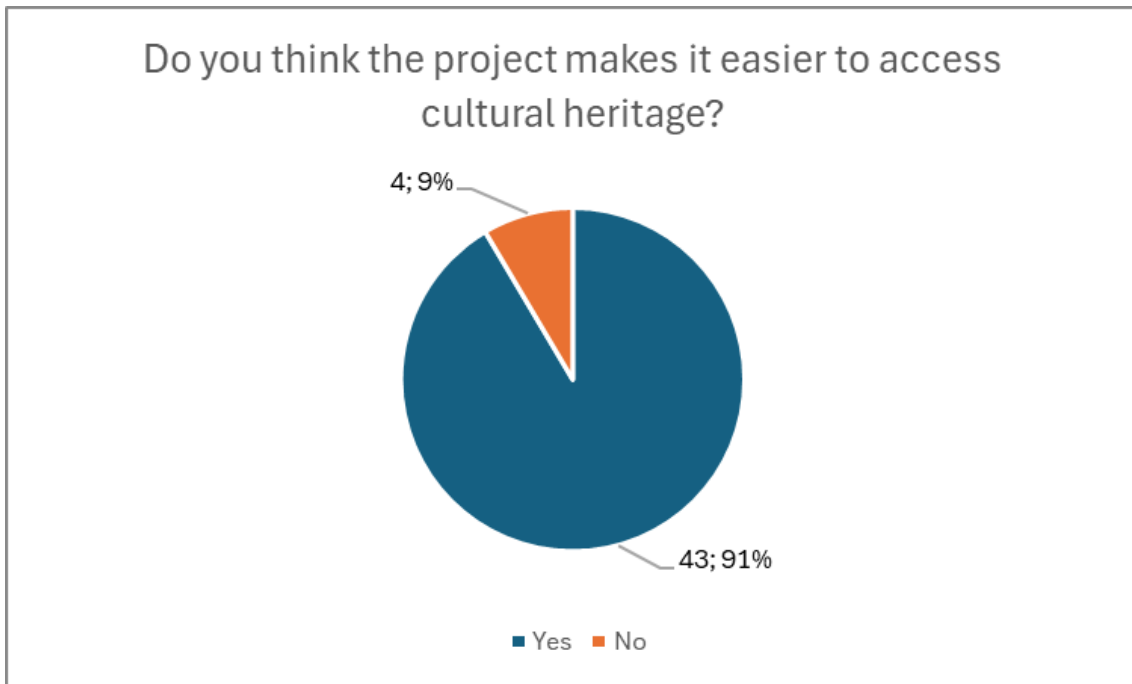


Figure 4. Participants perception about the impact of this project in the accessibility of the local cultural heritage.

1.3. Visibility and appreciation of local cultural heritage

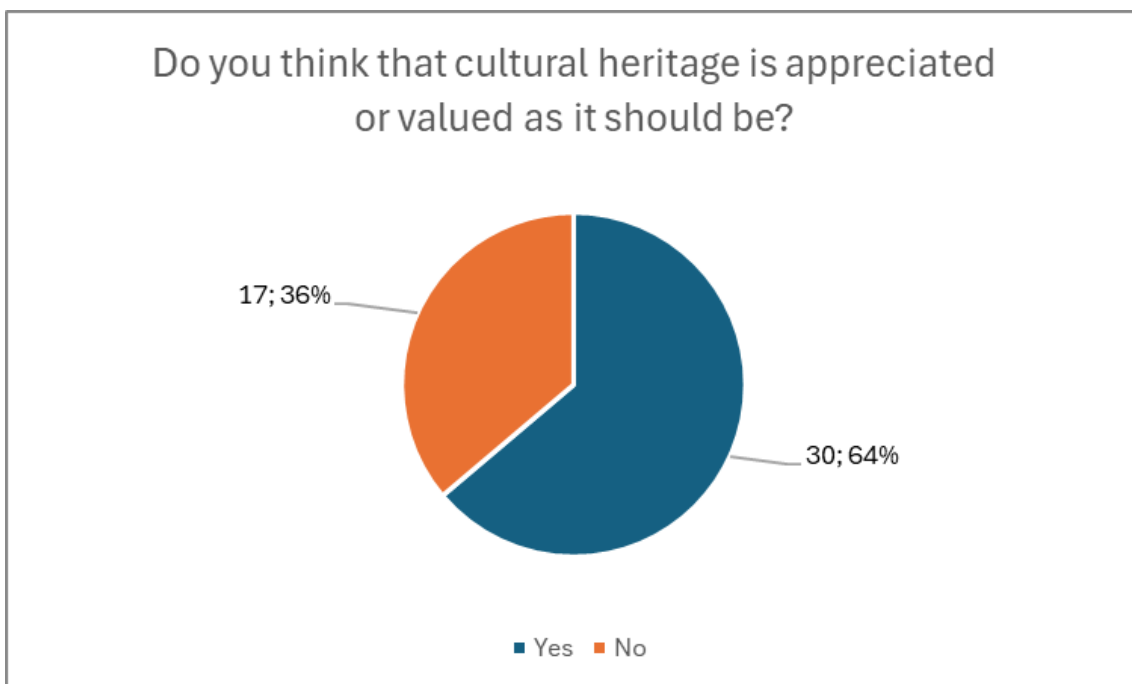


Figure 5. Participants perception about the appreciation of the local cultural heritage.



Do you think that the project contributes to a greater appreciation or valorization of cultural heritage?

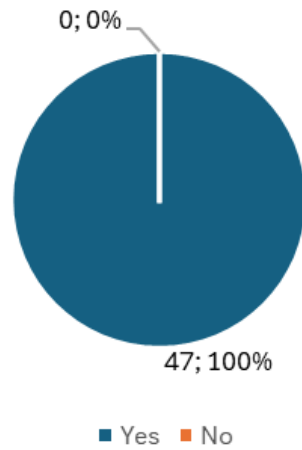


Figure 6. Participants perception about the impact of this project in the appreciation of the local cultural heritage.

1.4. Training

Do you feel that the workshop gave you the tools and/or knowledge to take up this activity if you wanted to?

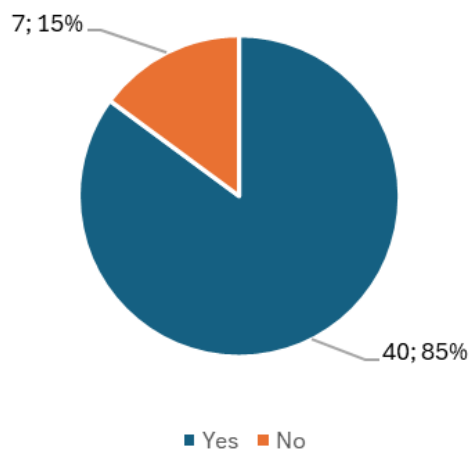


Figure 7. Participants perception about the utility of the knowledge and tools acquired in the workshops.

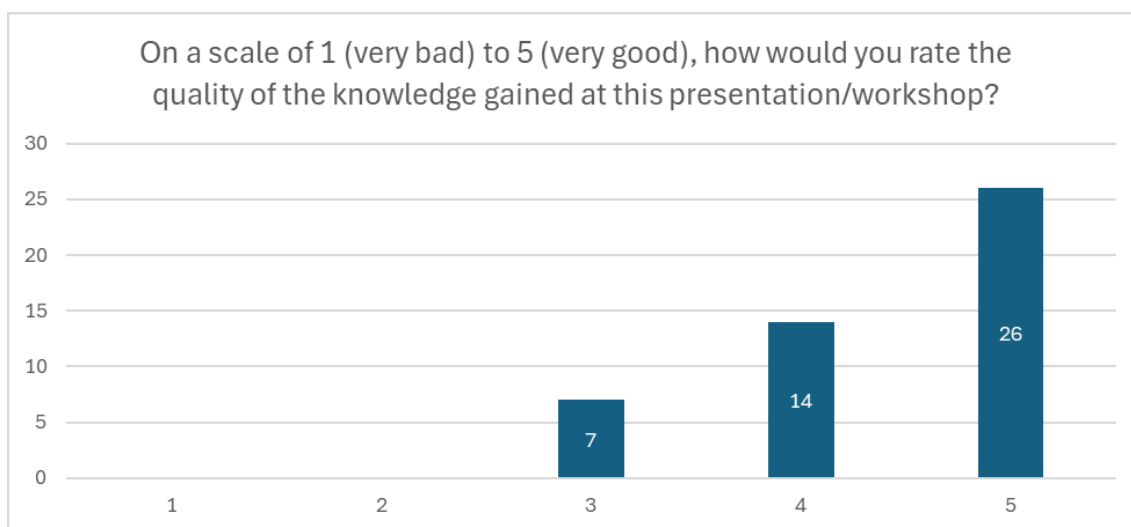
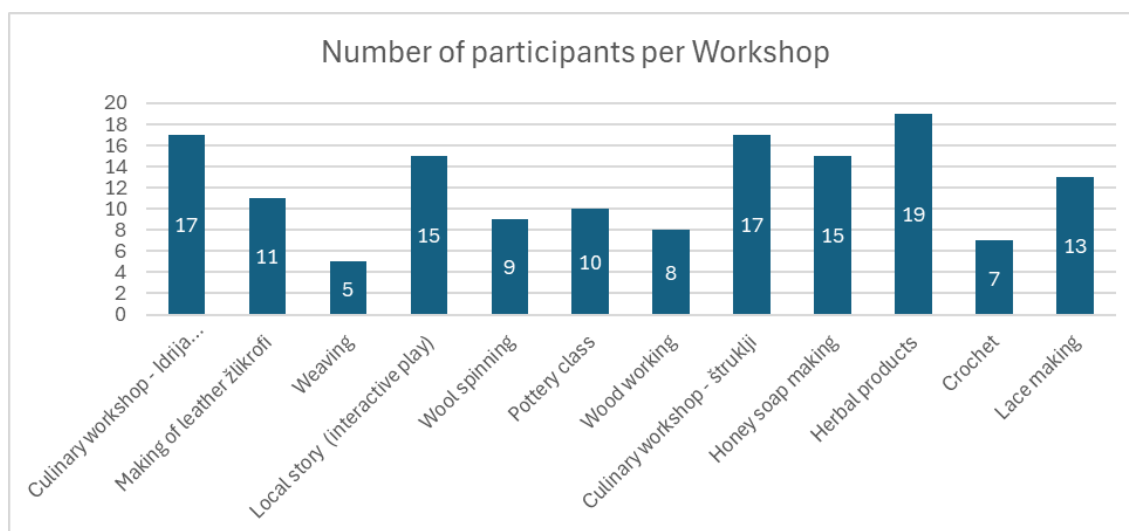


Figure 8. Participants perception about the quality of the knowledge acquired in the workshops.

2. QUANTITATIVE IMPACT

2.1. Amount of Participants

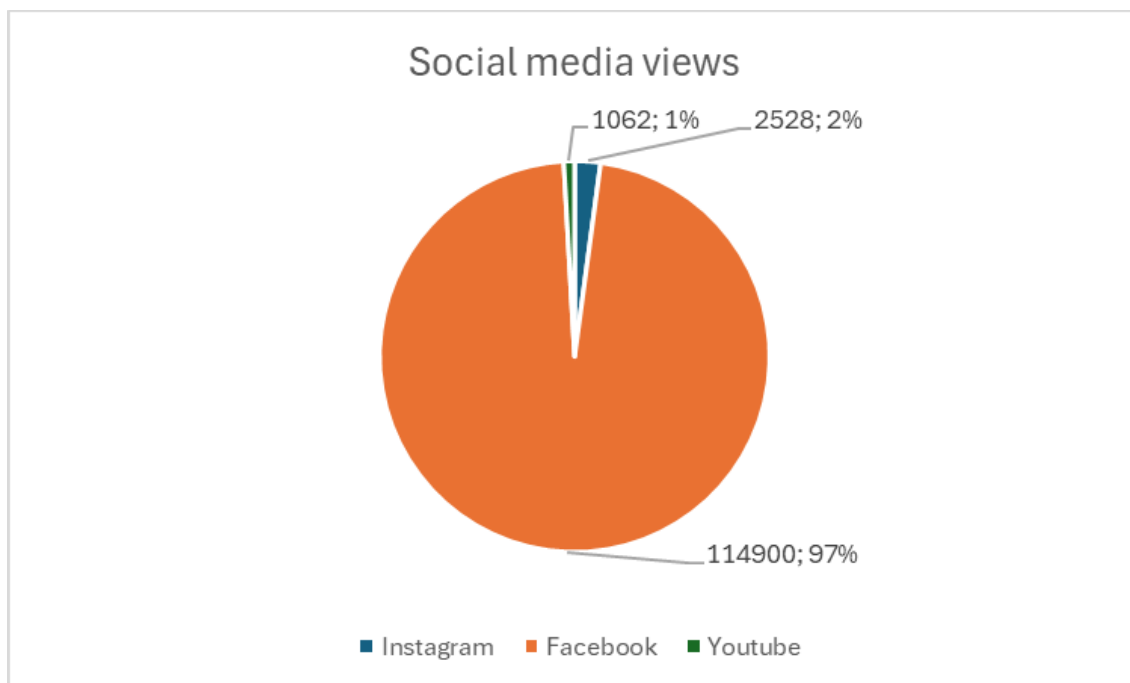


Total: 146

III. DISSEMINATION IMPACT



1. VIDEOS OF THE VISITS



TOTAL AMOUNT OF LIKES	xx		xx	
FOLLOWERS ON SOCIAL MEDIA	////////////////	START	END	%
	Facebook	2028	2482	22% ↑
	Instagram	461	613	33% ↑

Table 2. Total amount of likes and followers in social media.

2. DEOR ACTIVITIES

ACTIVITY	LINK	DATA	PARTICI PANTS APROX.
Workshops	https://www.idrija.com/zlikrof-je-se-vedno-kralj/	22/08/2023	
Workshops	https://www.idrija.com/tudi-hisa-giser-skriva-100-in-eno-zgodbo/	23/10/2023	
Workshops	http://www.primorskival.si/novica.php?oid=20477	27/10/2023	
Workshops	https://primorske.svet24.si/primorska/goriska/stiri-klekljarice-stiri-razlicne-zgodbe-a-ena-sama	20/02/2024	
DEOR Activity	https://www.instagram.com/p/C4YywmqOjWD/?igsh=MXA1ZmNmNmXmcTdhw==	22/02/2024	15

Table 3. DEOR activities.



S

Good overview of actors dealing with cultural heritage.
Formed bonds with new actors, as well as new areas.
Transmission of skills and knowledge.
Preserved stories.
Sparked interest in local heritage.
Good reach for videos on social media.
Great response to workshops when incorporated at existing events.

W

Not enough resources and time to cover everything.
Harder to reach some of the actors due to the physical distance.
Sparking interest in the project for those who preserve heritage yet do not have an economic interest in it.
Lack of technical knowledge for video making.

O

Improved knowledge of actors' needs.
Future projects to support and empower actors with their ideas.
Extend the organisation's reach to other municipalities.
Attracting new members to existing organisations.
Supporting actors that do not necessarily wish to create for economic profit but just preserve the heritage.

T

Repeating what's been done in other public organisations.
Finding resources to continue what has been done (project sustainability).



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IMPACT ASSESSMENT – SUPER TINERI (ASYRIS)

I. CULTURAL LOCAL ACTORS

1. QUALITATIVE IMPACT

1.1. Promotion of the local cultural heritage:

From the perspective of crafters, the preservation of local cultural heritage is a shared responsibility. While artisans dedicate themselves to their crafts, they recognize the importance of external support. They need support from the government and access to funding to keep their crafts alive. Exhibitions and festivals are important, but involving schools and communities is crucial for keeping traditions alive. Promoting craftwork through various channels, including social media and local partnerships, is seen as vital for ensuring the continued relevance and appreciation of cultural heritage.

Crafters and artists believe that their work is **well-known within their communities**. However, they express a significant **lack of economic support** from both the community and local municipalities. Even though it is hard-work and not paid enough, they still do it because of their passion and joy of spending time on art & craft and with people alike. While they acknowledge the importance of promoting their craft, they often **lack the time and skills necessary to effectively market themselves**.

1.2. Access to cultural heritage and traditional craft:

The craft people and artists are interested in passing down their trade to the next generations or to the community, but the large majority of them feel that the youngsters aren't interested, and the traditions will perish. Globalization poses significant challenges to the survival of any form of craftsmanship, as the community tends to buy goods at lower costs or opt for faster production methods. Many craft traditions involve trade secrets that are meant to be passed down from generation to generation, but if family or community members are not interested, **this knowledge may disappear**.

They recognize the positive impact their craft has on the community and **place a high value on their work**. Crafters and artists **require access to free resources**, which can potentially be sourced from various projects or local municipalities. These resources are **crucial for engaging interested individuals**, especially children and youth, in learning their craft and preserving traditions.



1.3. Visibility and appreciation of local cultural heritage:

The experiences differ and also the level of visibility and appreciation. There are crafts people that are known in their community or villages by the lowkey services that they provide, also because the work they do is not reported to the authorities, and so their income varies. They do their trade as a passion, or because they want to continue the tradition. And there are those artists or crafts people that are known regionally and nationally that don't need any kind of recognition or recommendation because now they represent a brand.

We can conclude that artisans and crafters in Iași and Neamț counties are proud of their local heritage. In recent years, efforts to celebrate and promote the region's cultural richness have flourished. Traditional occupations like cattle raising and grain farming continue to play a vital role in preserving the local cultural identity while supporting the local economy.

Despite these positive aspects, some artisans face challenges in reaching wider audiences and selling their creations. Knitters and other craftspeople, in particular, struggle to connect with younger generations.

There is strong support for cultural activities from both the community and public organizations. However, there remains **a gap between the recognition of their work and the financial rewards they receive**. This underscores the need for better marketing strategies and business skills among artisans.

1.4. Satisfaction of Expectations:

Many participants saw the Common **Good project as an opportunity** to gain recognition and pass down their knowledge to the next generation, ensuring the continuity of their craft or tradition.

The project fulfilled the expectations of crafters and artisans by providing them with visibility, opportunities for knowledge transfer, and engagement with wider audiences. However, there's still a need for continued support, particularly in accessing funds for sustainability and engaging youth in preservation of local cultural heritage.

2. QUANTITATIVE IMPACT

Number of Visits Made	22
Amount of local cultural actors hired to do the workshops	13
Number of actors in the map	34

Table 1. Quantitative impact with Cultural Local Actors

II. WORKSHOPS PARTICIPANTS



1. QUALITATIVE IMPACT

1.1. Promotion of the local cultural heritage

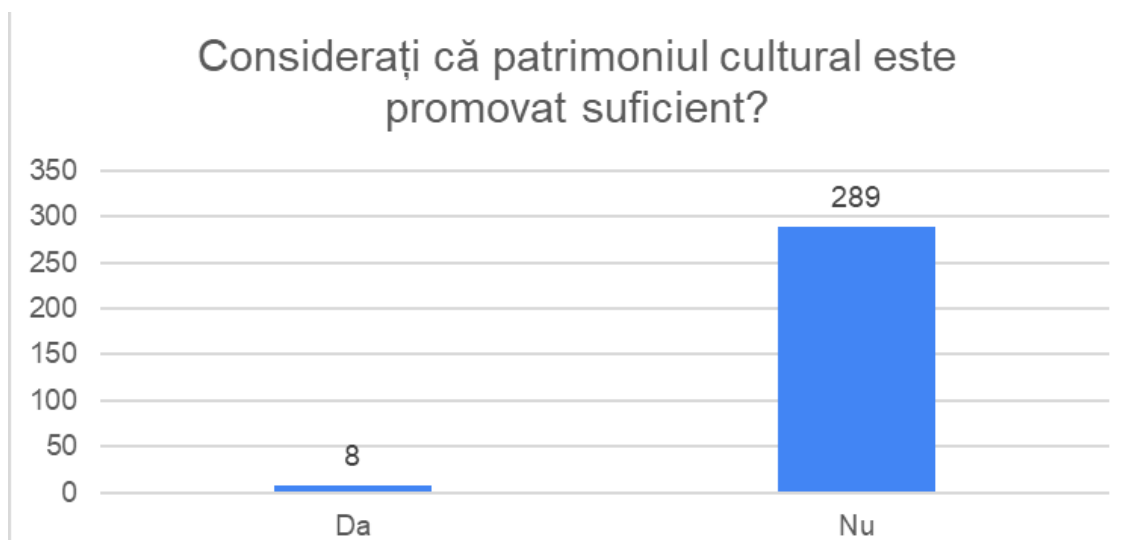


Figure 1. Participants perception about the promotion of the local cultural heritage.

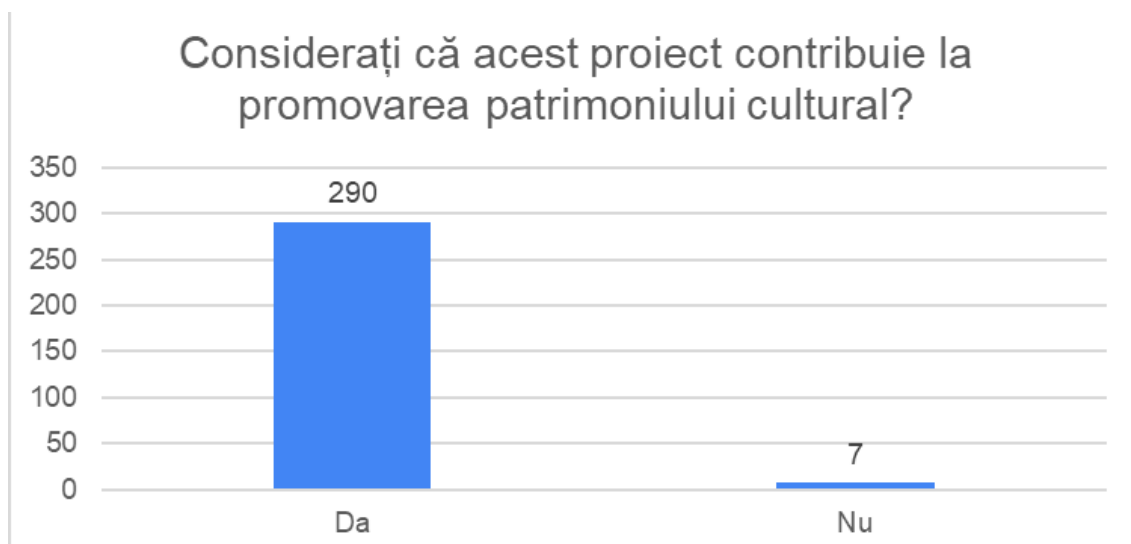


Figure 2. Participants perception about the impact of the project in the promotion of the local cultural heritage.

1.2. Access to cultural heritage and traditional craft

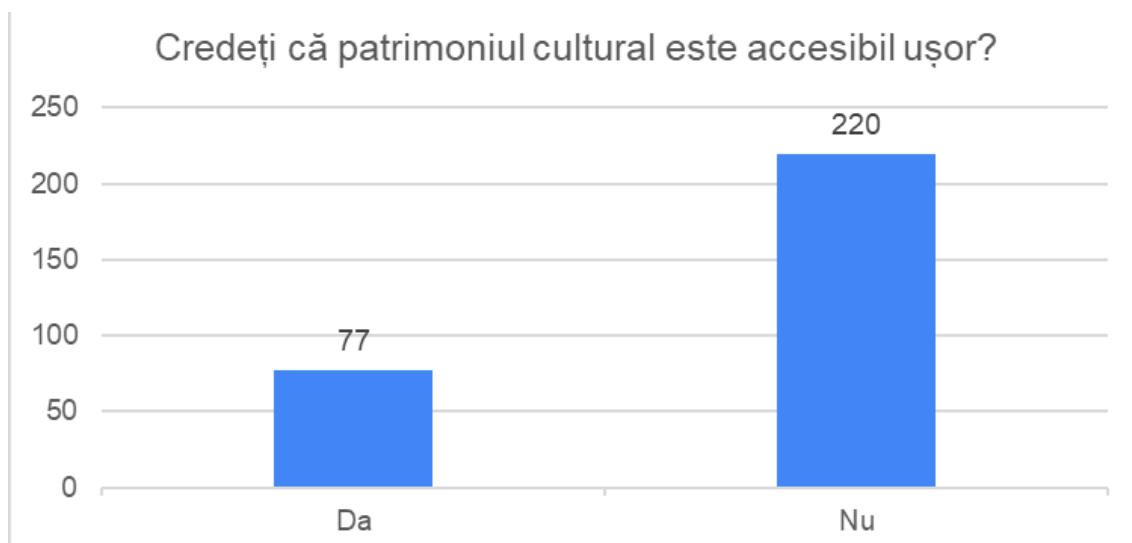


Figure 3. Participants perception about the accessibility of the local cultural heritage.

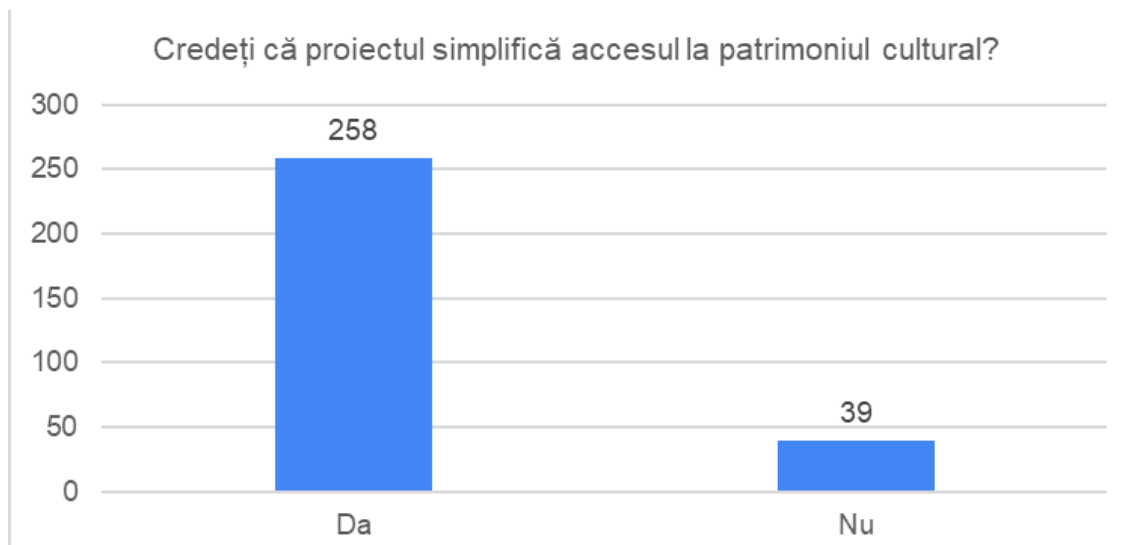


Figure 4. Participants perception about the impact of this project in the accessibility of the local cultural heritage.

1.3. Visibility and appreciation of local cultural heritage

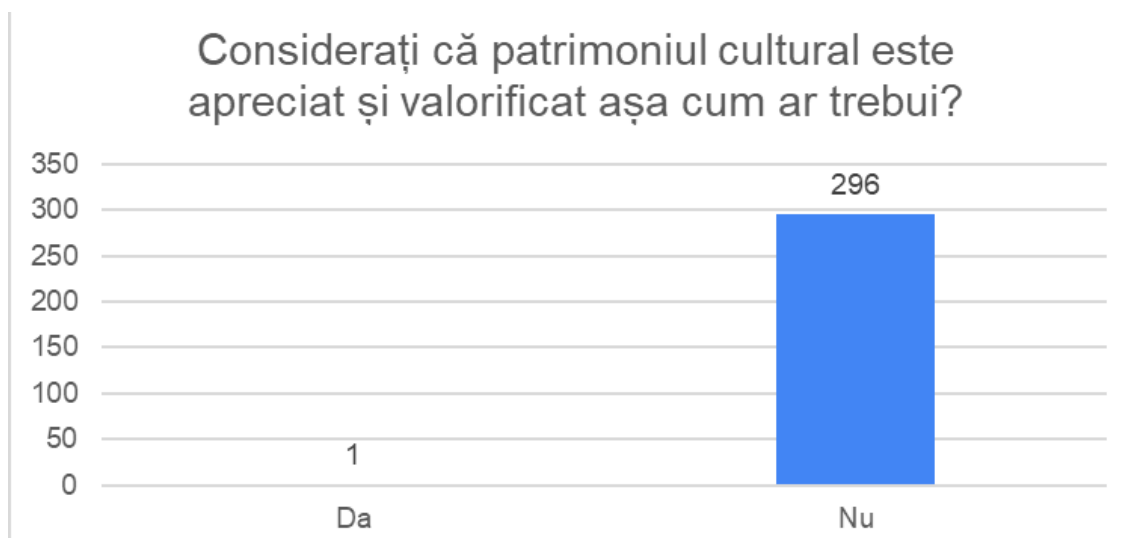


Figure 5. Participants perception about the appreciation of the local cultural heritage.

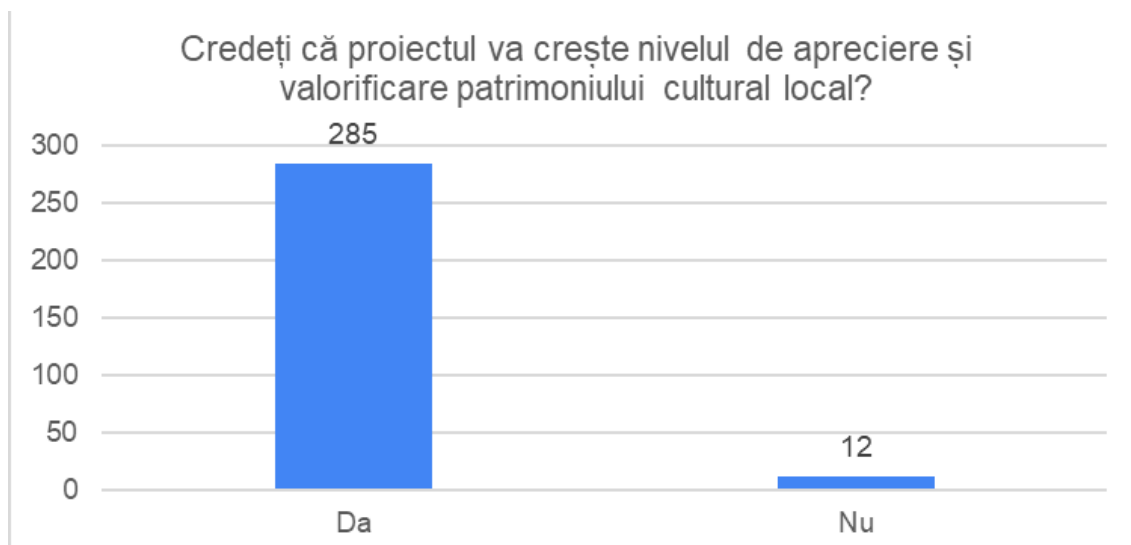


Figure 6. Participants perception about the impact of this project in the appreciation of the local cultural heritage.

1.4. Training

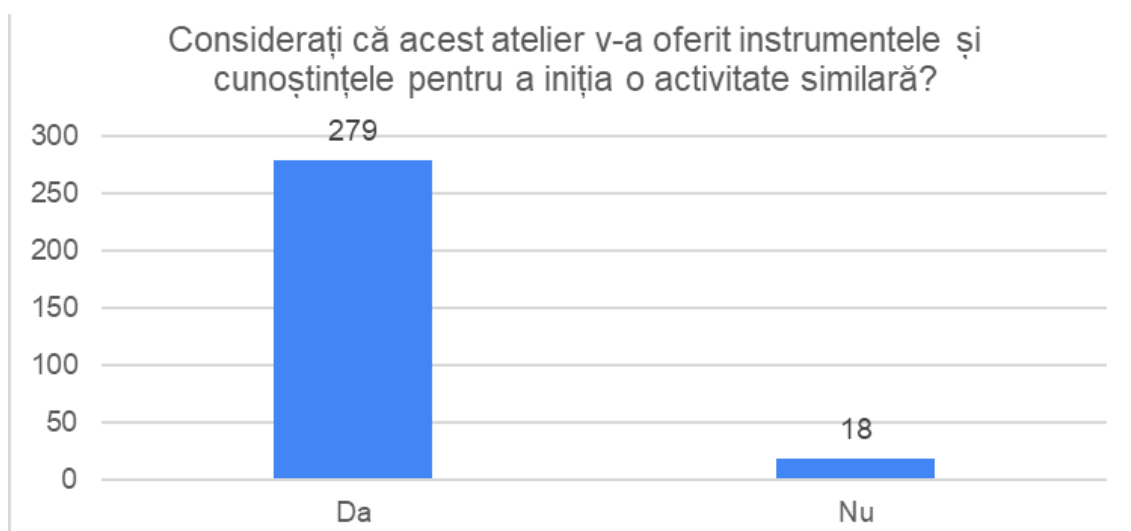


Figure 7. Participants perception about the utility of the knowledge and tools acquired in the workshops.

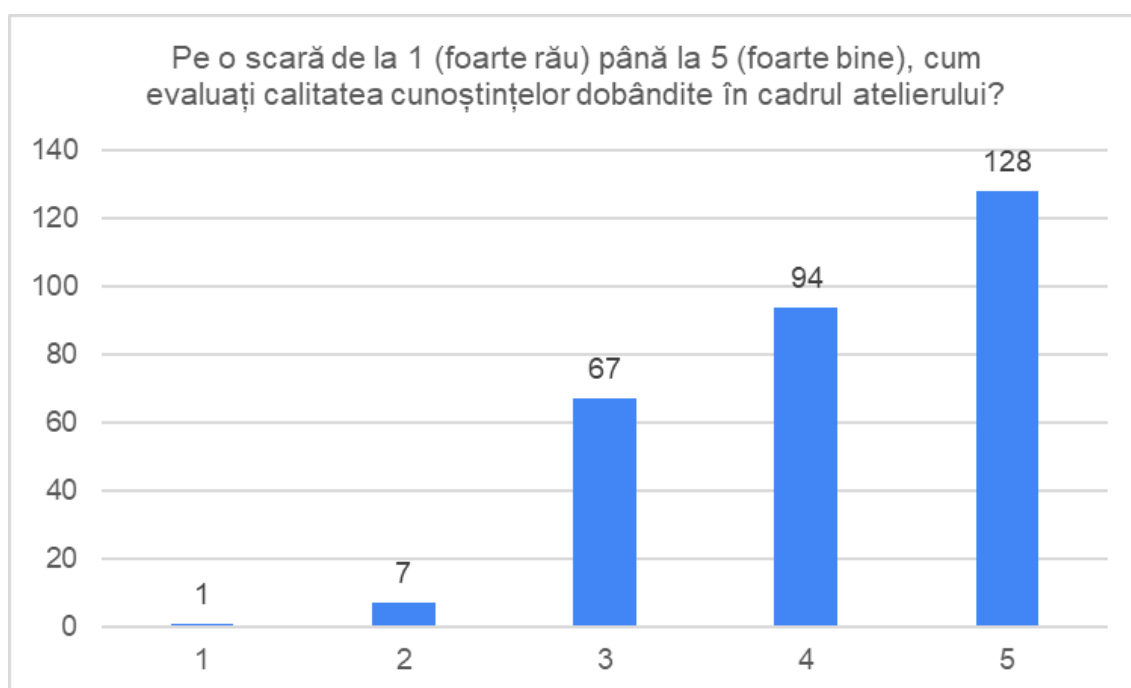
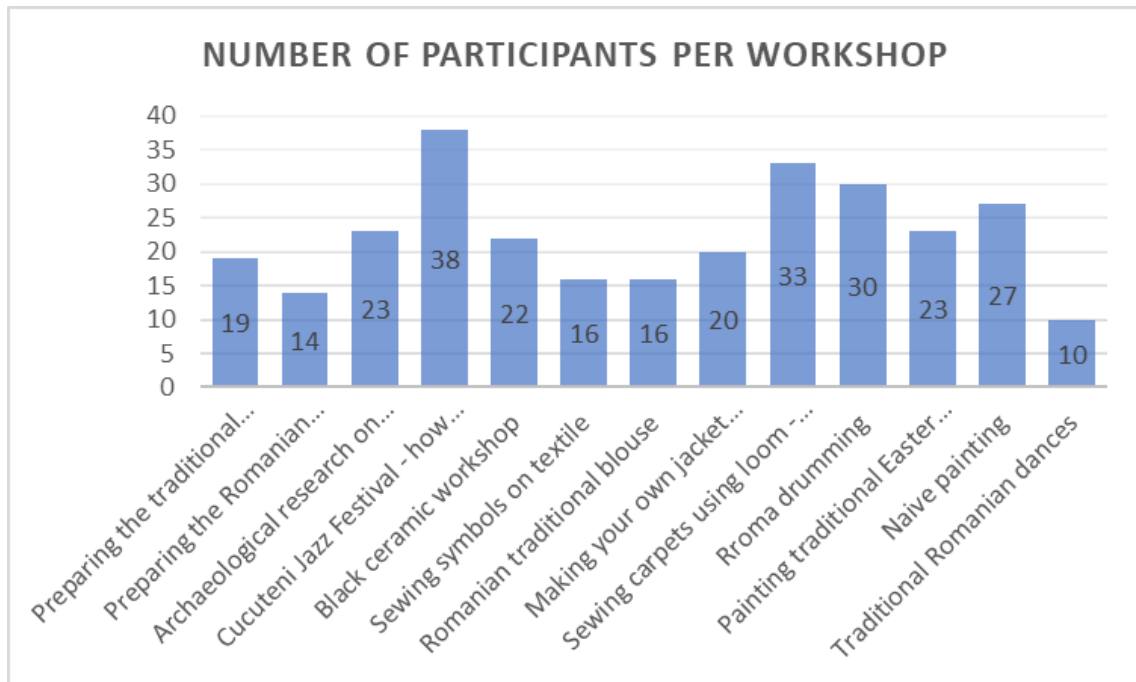


Figure 8. Participants perception about the quality of the knowledge acquired in the workshops.

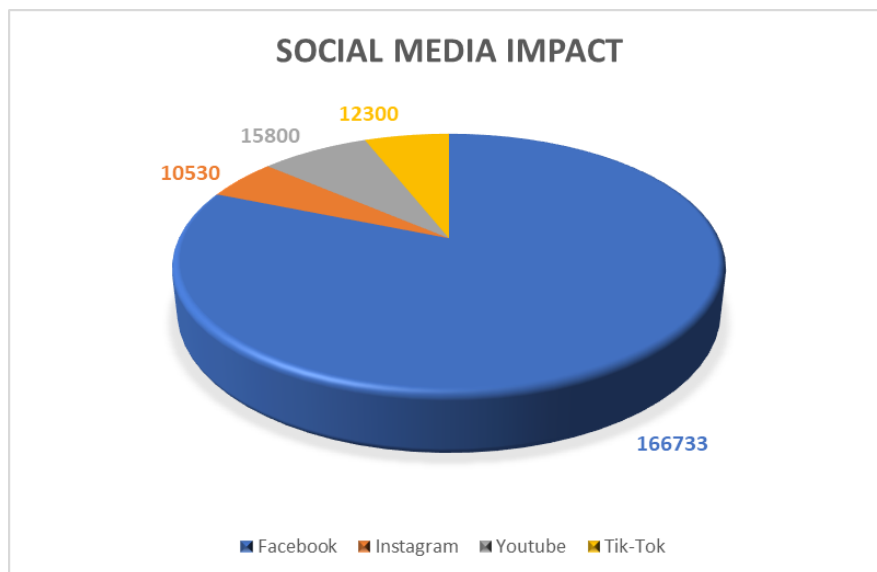
2. QUANTITATIVE IMPACT

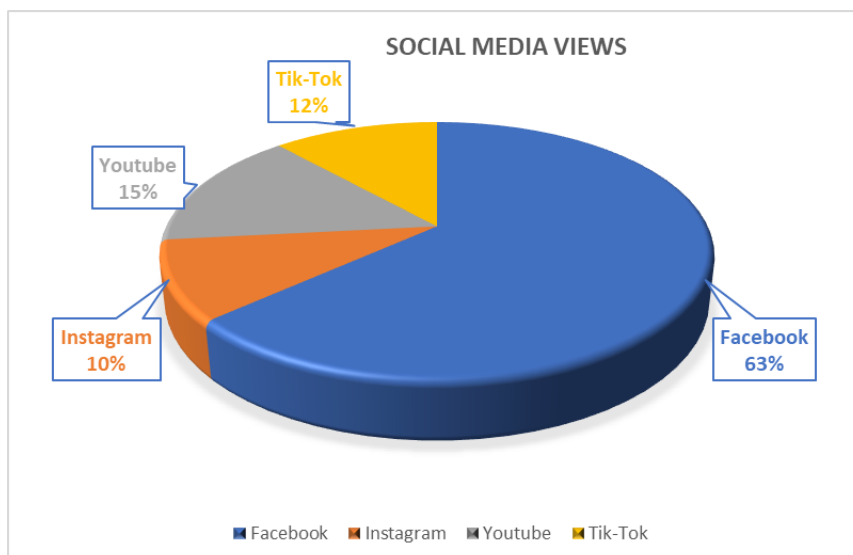
2.1. Amount of Participants



III. DISSEMINATION IMPACT

1. VIDEOS OF THE VISITS





TOTAL AMOUNT OF LIKES	XX		XX	
FOLLOWERS ON SOCIAL MEDIA	////////////////////	START	END	%
	Facebook	13690	14364	49,23% ▲
	Instagram	862	1331	54,40% ▲

Table 2. Total amount of likes and followers in social media.

2. DEOR ACTIVITIES AND MEDIA

ACTIVITY	LINK	DATA	PARTICIPANTS APROX.
DEOR Activity	https://newspascani.com/trofeul-folcloristica-inmanat-la-tatarusi/	19/02/2024	40
Workshops	https://bittv.info/asociatia-super-tineri-din-targu-frumos-proiect-pentru-promovarea-pastratorilor-de-traditii-popas-la-familia-fotea-din-feredeni-video/	04/09/2023	
Workshops	https://monitorulneamt.ro/cultura-cucuteni-hoisesti-vizita-site-arheologic/	10/10/2023	
Workshops	https://ziarulatitudinedeneamt.ro/2023/10/17/tineri-din-10-tari-la-margineni-in-cautarea-romaniei-altfel/	17/10/2023	
Mapping	https://bittv.info/reportaje-filmate-de-asociatia-super-tineri-din-targu-frumos-la-todiresti-video/	30/01/2024	
Mapping	https://newspascani.com/lavanda-todiresti-a-familiei-andriescu-pe-harta-proiectului-bun-comun-common-good-finatat-de-uniunea-europeana-video-asirys-supertineri/	01/02/2024	



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Mapping	https://bittv.info/producatori-locali-din-todiresti-exemplu-de-buna-practica-intr-un-proiect-al-asociatiei-super-tineri-din-targu-frumos-video/	07/02/2024	
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Table 3. DEOR activities.



S

- Project activities: documenting, connection
- Increased connections with local community
- Follow-up projects – public authorities contact us
- Visibility of the organisation at regional level increased a lot
- We accomplished our objectives, we had to adapt and prioritize

W

- Limited time to do everything on high quality
- We wanted to do some events to celebrate with the crafters but it was impossible due the lack of time
- Paper work deficient
- Takes a lot of time to edit and put subtitles to the videos

O

- Design new projects, create a professional network
- Build a touristical network – focusing on villages
- Apply for bigger grants

T

- High number of projects running simoultaneously