THE PROJECT HANDBOOK
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- for cultural organizers

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FOREWORD

For decades, young people at Frontløberne and TVIBIT have done everything from small spontaneous events in courtyards, to big festivals with thousands of attendees. Over the years, we've gained lots of experience and understanding of how young culture creators start and finish a project. It's those experiences we've collected that you'll find in this handbook.

The book you're holding in your hands is a kind of travel guide for creating cultural projects, which gives you and your team tools and advice on the road. It is divided into small chapters that briefly introduce the most essential elements of making a project and give you tools to move forward with your idea if you get stuck.

The format and origin of the tools are from a book Frontløberne wrote in 2019, called HACK DET!, which is Scandinavian for "Hack it!". That title is a good approach to take when doing projects - and reading this book. Take from it what you like, leave what you don't, and you'll learn the rest along the way. Now it's just a matter of getting started creating the projects you dream about.

We believe in you!

TVIBIT and Frontløberne, May 2023
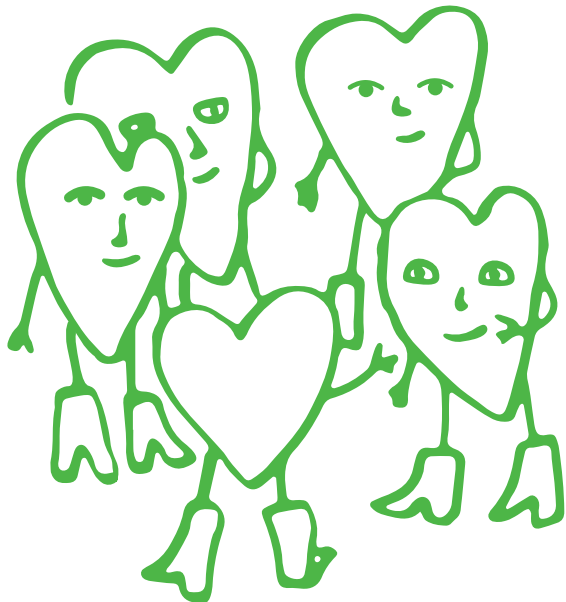
HOW TO READ THIS BOOK

The book is written for young project makers and project teams who make cultural projects. If you read it cover to cover, it can appear like a straight roadmap to creating a project. But reality is rarely as straightforward as that, so we encourage you to use this book as a reference and jump back and forth between the different chapters as you need them.

The book's tools should be seen as inspiration and not as a ready-made manual for doing things in one particular way. So hack the tools and adapt them to your own specific project. Take what you can use and skip the rest.

The book's content is based on a lot of tools and methods that others have created, which we have borrowed and further developed. We hope that you, as a reader, will take the content of the book in the same way and build on it.

We create most cultural projects together with others, so the "you" we're addressing in this book is usually more of a "y'all", however, you can easily use the book's tools if you work on projects alone.

THE TOOLS

The book is full of tools you can use in project work. Some are templates and models, while others are exercises your team can do during the process to strengthen your unity or generate new ideas. All tools are written up in the same way, so they're easy to access. They consist of an objective and a step-by-step guide.

IN ADDITION, THEY CONSIST OF

⧗ TIME:
How long can/should it take?

✎ MATERIALS:
What will you need?

⌗ HACK:
How can the tool be hacked and adapted to what you need? Maybe you think something is missing or that it can be done in a smarter way. So break with our structure and make it your own.

☝ FACILITATION TIP:
These are things the facilitator of the exercise needs to bear in mind.

DON'T GET LOST IN THE TOOLS:
The tools are there to help you try something new or make the project process better and more fun - but don't get stuck in them. They're only worthwhile if you use them to create something real. Choose the ones that make sense to you and always focus on taking action. Because without action, there is no project.

CHAPTER 1: DOING PROJECTS

A project is a fun size. It can be anything from getting out of bed in the morning to throwing the city's biggest block party. Read here about how you can approach projects and traverse the whole winding road from the first idea to the final goal.
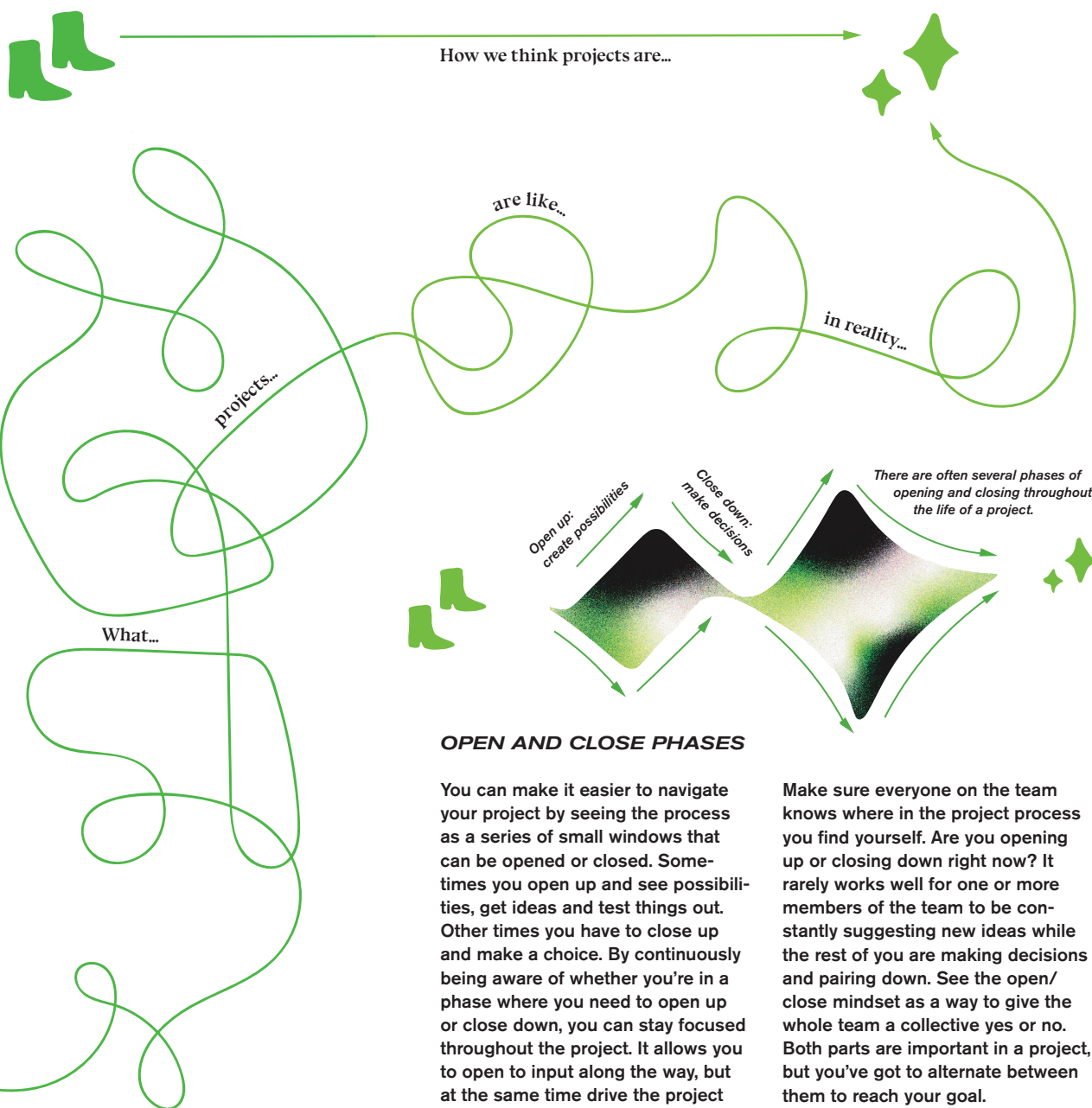
WHAT IS A PROJECT?

A project is throwing an idea out into the world and starting to do something about it. A project has a start and end point within a defined period of time. Based on that definition, a project can be both assembling an IKEA cabinet and creating a large theater festival. Common to all projects is that they have a desired result and a series of, more or less, well-defined that must be taken to get there.

REALITY IS TANGLY

Making a creative cultural project is rarely a straightforward process, where you make a plan from the start and follow it to the T. From when the idea arises until go-time, there are a number of things that can happen, which is why it requires something special to be project managers in cultural projects. As project managers, you must have an eye for everything involved, and be able to lead yourself and the team through the project. You also need to stay focused and navigate the unforeseen events that arise.

In project work, you often have to pave the road while driving and make adjustments along the way when you get new ideas or challenges appear. This is actually a good thing, because it makes the process and the end result much more exciting. So have faith in the process, even though it may feel scary at times.

How we think projects are...

are like...

in reality...

What...

projects...

Open up: create possibilities

Close down: make decisions

There are often several phases of opening and closing throughout the life of a project.

OPEN AND CLOSE PHASES

You can make it easier to navigate your project by seeing the process as a series of small windows that can be opened or closed. Sometimes you open up and see possibilities, get ideas and test things out. Other times you have to close up and make a choice. By continuously being aware of whether you're in a phase where you need to open up or close down, you can stay focused throughout the project. It allows you to open to input along the way, but at the same time drive the project forward and make the necessary choices for it to succeed.

Make sure everyone on the team knows where in the project process you find yourself. Are you opening up or closing down right now? It rarely works well for one or more members of the team to be constantly suggesting new ideas while the rest of you are making decisions and pairing down. See the open/close mindset as a way to give the whole team a collective yes or no. Both parts are important in a project, but you've got to alternate between them to reach your goal.

WHEN SHOULD YOU MAKE DECISIONS?

Making decisions (and discussing them) in a project can be time consuming and exhausting. And you often have to make decisions at points when you know the least about what the project will end up looking like. One tip is to ask yourself whether you have enough knowledge to make a decision here and now – or whether you can postpone it. If the answer is that the decision can be postponed, then do so. You will often find that the decision gets made by itself once you've progressed further with the project.
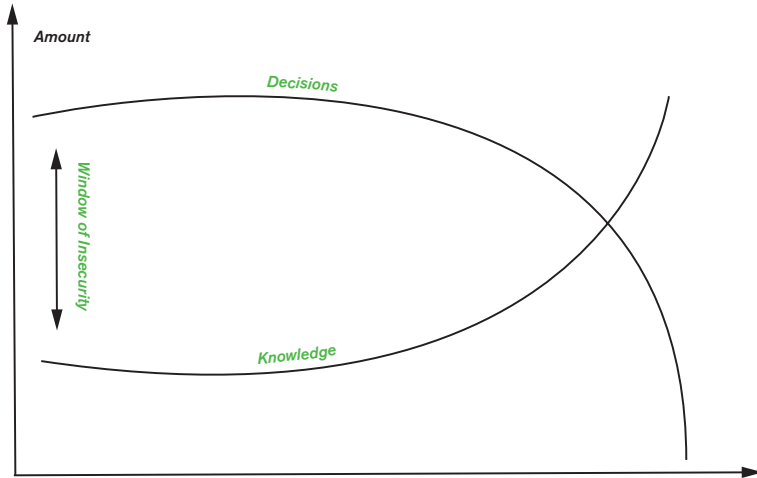

The Decision Curve model is from the book 'Projektledelse i Løst Koblede Systemer'

THE PROJECT'S ENERGY CURVE

Throughout the process, you'll likely experience that your energy level goes up and down. Typically, energy is at its highest at the beginning, when you're just getting started with your project. Anything can happen at this stage, you have a good idea and it's all fun. But then comes a period of coordination, practicalities and maybe even some disagreements about where the project should go - and this is when the energy usually drops. Here the idea can die and your project team can fall apart. But if you manage to stick with it, the energy mostly rises again as you get closer to your project's goals.
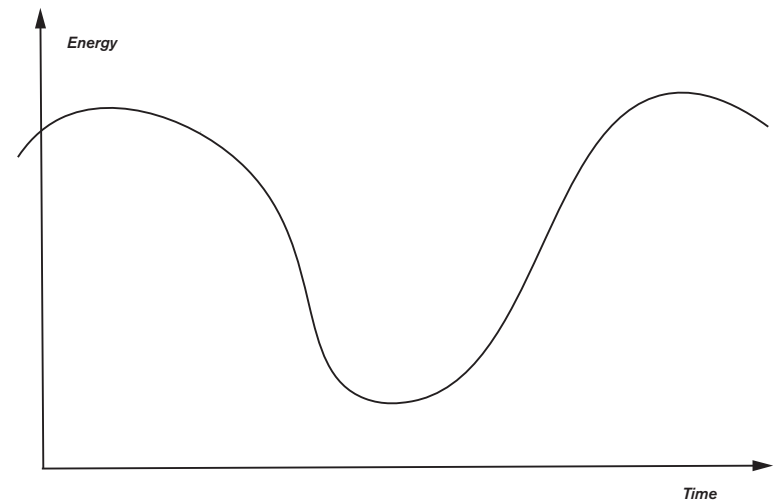
Although the big energy dip in the middle of the curve may look like an insurmountable valley, there is still hope ahead. This is because the project also consists of a lot of small curves. Sometimes, even if you're in a period of low energy, you can reach an important milestone in the project and suddenly get an energy boost. That's why you shouldn't let yourself get completely knocked out if there is an extra dive during a period when the energy is already low. If that happens, you should pump extra energy into your project and team – for example, by doing something fun together.
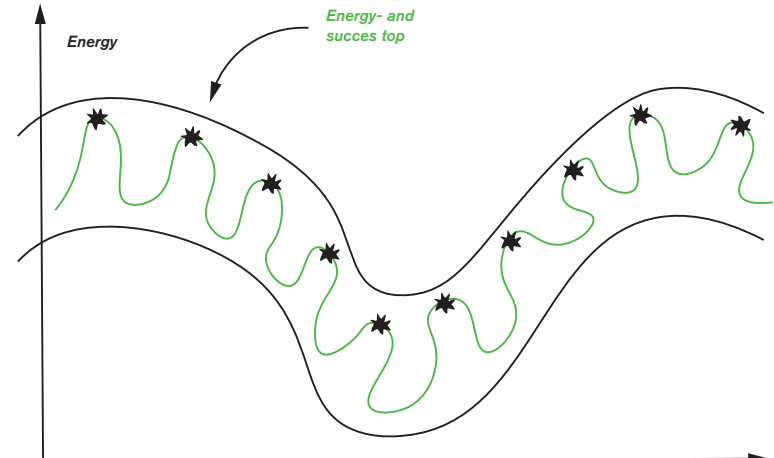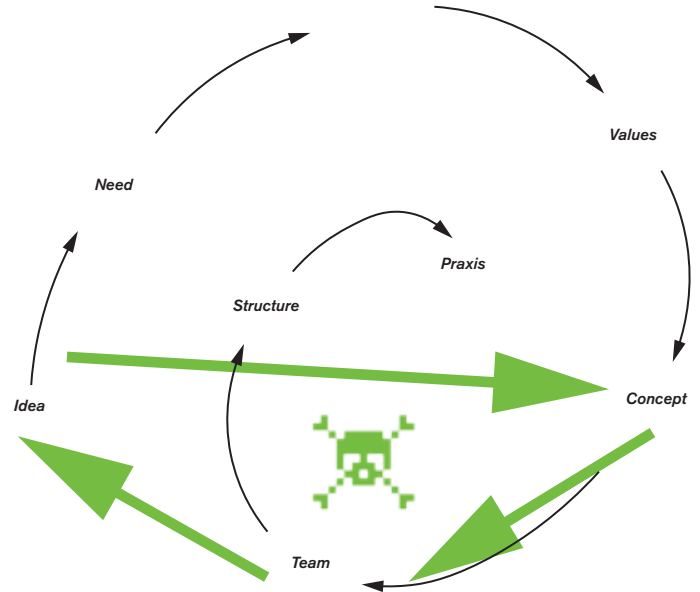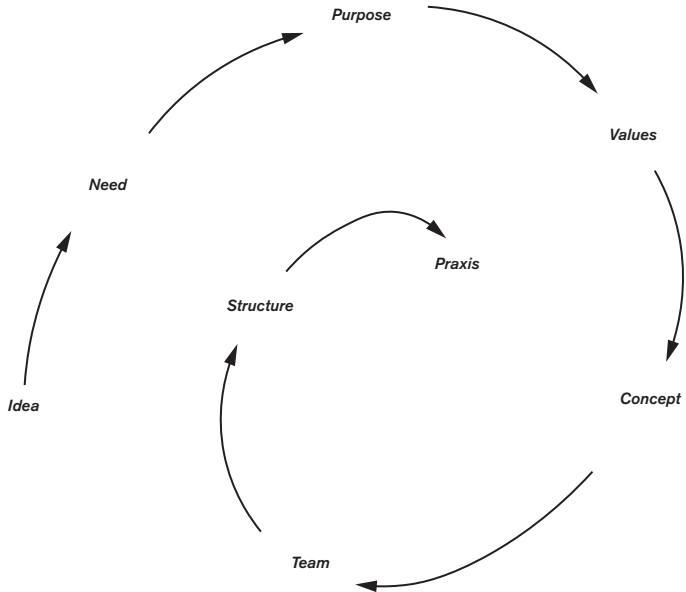

Energy is the drive, the spirit and the motivation in a project. The energy curve is inspired by Uffe Elbæk's Pipeline Model from the book 'Leadership on the Edge'.

CHAPTER 2: PURPOSE AND OVERVIEW

You know you want to do a project. But have you considered why you want to do it? Find out what drives you, so that you can sail clear of the Bermuda Triangle of projects.

The Bermuda Triangle of Projects occurs when you go directly from being a team with an idea, to developing the concept without having defined needs, purposes, and values.

Most projects begin with an idea. But why do some come to fruition, while others remain as just an idea? Everyone has experienced having a good night with friends and getting the world's best idea, but the next day nobody does anything about it, and the idea is quickly forgotten. This happens either because the idea was simply not that good, or because no common commitment was created to actualize it.

With the right tools, a greater number of good ideas can become successful projects. To achieve this, it requires that you approach the project in a slightly different way than you may be used to. Because even if the whole team thinks a project idea is good, it isn't certain that

everyone agrees on why the project is important. For some, the most important thing is to be part of a community, while for others it's about the artistic ambitions of the project. This is not necessarily a problem. But if you don't discuss this, there is the potential for disagreements along the way which can potentially lead to the project stalling.

So take a look at the Project Model when you start a new project. It shows how you can create a common foundation before you turn the idea into a concrete concept by talking about the needs the project addresses as well as your motivations for realizing it.

AVOID THE PROJECT BERMUDA TRIANGLE

If you go directly from idea to concept, you risk sailing into the Bermuda Triangle of Projects, which can ultimately sink the project.

Although it may feel like a detour to talk about purpose and values, it really is a good route to take. If you work thoroughly at the beginning of the process, you can plan it in a way that embraces your individual motivations for doing the project, and

at the same time ensure that you're working towards the same goal.

So, how do you put this into practice? The tool on the next page will take you through the Project Model as well as ask a series of questions that will help you talk about your motivations, so that you hit the ground running - in the right direction.

TOOL: THE PROJECT MODEL
PURPOSE: TO CREATE A COMMON FOUNDATION AND ENSURE THAT YOU ARE CLEAR ON NEEDS, PURPOSES, AND VALUES WHEN YOU START WORKING ON YOUR PROJECT.
TIME: 60-90 MINUTES.
MATERIALS: THE MODEL, PENS, AND A LARGE PIECE OF PAPER TO NOTE THE ANSWERS ON.

HOW TO:

01 IDEA: Start by describing your idea for the project. What is the overall idea?

02 NEEDS: What is the problem your project will address? Ask yourself questions about the internal and external needs:

EXTERNAL NEEDS: What is missing in the world that you would like to create? Or are you missing something in your local area? Is the idea based on a real need locally, nationally or globally?

INTERNAL NEEDS: What is your personal motivation for participating in the project? Why is it cool to do the project? What would you like to get out of it?

03 PURPOSE: What is the overall purpose of the project, which brings together your inner and outer needs? What is the reason or goal of doing the project?

04 VALUES: Which values are central to the project? What is important to focus on? Remember that the values are the project's compass, which will help you navigate the project work.

05 CONCEPT: Only when needs, purposes and values are in place will you be ready to develop the concept.

How should the idea unfold to fulfill the purpose you've set? Which activities should the project have? How do the activities match your values and needs?

06 TEAM: What role do you play on the team and what are you good at? Do you lack any skills internally for tasks that you can see in the project? Do you need outside help?

07 STRUCTURE: How will you structure your project work? How should you make decisions? What roles do you each take? Should you have a formal or informal form of organization?

08 PRAXIS: What is the time frame for the project? When will it be completed? How often do you meet to discuss the project?

Some of these questions are easier to answer than others. You may not be able to answer all of them yet but you can always come back to the model later. This tool can be used both in the very early phase of a project and when the project is well under way, so that you keep track of whether something needs to be corrected or is missing. The model is particularly good at ensuring that everyone has the same understanding and is motivated throughout the project.

HACK: You can start in different places in the model. Maybe your idea comes first? Start there. Perhaps you are a team that will find an external need and a purpose first, and then define the need and find an idea later on (in that case see chapter 3). Use the model as a kind of checklist to ensure that you get around all the important parts of the project.

What is the difference between idea and concept? The idea could, for example, be to hold a street party. To flesh it out a bit more would be to develop it into a concept: What should the street party look like and what does it involve?

The Project Model is borrowed from Uffe Elbæk's book 'Leadership on the Edge', where you can also find other good project tools.

What does the world need?

SETTING GOALS FOR A PROJECT

In addition to a clear purpose, all projects have one or more goals and perhaps a number of sub-goals. The goals give the project focus and direction. Needs and purposes are linked to values, while goals are more tangible. Say your goals out loud to each other so you have the same expectations for what you're working towards in each part of the project.

What the purpose is has more to do with why you are doing the project. What the goals are, concerns what the project must achieve. Goals can be a measure of the number of activities, number of tickets sold, or number of art genres represented. Whatever goals you set for the project, you should discuss them in plenary and agree on whether they are worth striving to achieve.

Consider setting small milestones during the project. Especially if you're working on a large project over a long period of time. Milestones give you the opportunity to celebrate small successes along the way, and celebrations keep motivation up.

Set both soft and hard goals for the project. Hard goals can be concrete numbers, while soft goals can be what the project must give you, your local community and your guests. Make all goals as specific as possible. That way, you can better see when you reach them and can celebrate the successes.

KEEP AN OVERVIEW USING THE PROJECT TRAIN

When the purpose and goals are clear and the project is rolling, you should create an overview of the project. Who does what? And what things do you need to keep track of? The project train is a simple and flexible tool that gives you a common overview of the project's various elements. You can use it to coordinate internally and distribute tasks during the process. Many of the train's wagons are unfolded in the remaining chapters of the book, so if you're not ready to fill them all in now, you can come back to the train later.

TOOL: THE PROJECT TRAIN
PURPOSE: TO CREATE A VISUAL OVERVIEW OF THE ELEMENTS OF THE PROJECT AND COORDINATE TASKS.
⧖ TIME: 30-40 MINUTES.
✎ MATERIALS: A LARGE PIECE OF PAPER AND MARKERS

HOW TO:

01 Draw the train on a large piece of paper and hang it on the wall.

02 Fill the chimney with your vision or purpose and the flag with your goals and any sub-goals. You can also fill in your individual goals with the project here.

03 Fill in NEED-TO and NICE-TO in the wagons that you can currently address. NEED-TO tasks are things that MUST be completed, while NICE-TO tasks are things that could be cool to have with you, but aren't make or break. With that division, you can prioritize tasks in stressful situations (for example, just before the event itself).

04 Next to each task, write the name of the person responsible for getting the task done, and talk about how many people are needed to help / support.

05 Use the train as a starting point when you meet with your team. Use it to take stock, create an overview, and coordinate new tasks as they emerge.

🔗 HACK: Customize the wagons so that they fit your project. Connect new wagons and remove the ones you don't need. Do you need to recruit volunteers long before you have to do booking? Then you might have to switch around the order. The train can also be used as a plan with milestones (sub-goals) that lead you towards the final goal.

Location Finances Booking Volunteers

Practical/technical Decorate and Build PR Implementation

Finish Line Cleanup Evaluation

Atmosphere
Need :
Nice :

Volunteers
Need :
Nice :
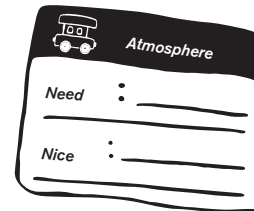
Don't spend too much time planning if you're doing small projects. Get the most important things under control and take the rest as it comes. It's often easier and more fun that way. If, on the other hand, you have a huge project, the project train can be deficient. Here you can instead prepare a thorough action plan based on time, where you note all tasks with the time when they must be done.

CHAPTER 3: THE IDEA

Every project is based on a good idea. Read this chapter if you haven't found the right idea yet, or if you have a brilliant idea that just needs polishing. In the following pages you'll find tools to get you thinking differently, and learn how to narrow down to the one idea you want to run with.

THE FOUR PHASES OF IDEATION

If you have a common vision or a common purpose, but no firm idea yet, you can still start generating project ideas. And then refine and qualify them. By doing so, you can get a lot of good and less good ideas, which you then have to sort through and combine until there is only one left. Imagine the ideation phase as a funnel, into which you pour a lot of input. Out flows the idea that becomes the project.

01 ASK THE RIGHT QUESTION.
02 GENERATE IDEAS.
03 QUALIFY IDEAS.
04 CHOOSE AN IDEA.

ASK THE RIGHT QUESTION

Start by asking the question you'll generate ideas from. This is the most important point because the question forms the framework for the ideas you have to work on. Go back to your vision or purpose and set up an idea generation question related to one of them.

EXAMPLE

VISION: Everyone in our city should live more sustainably.

IDEATION QUESTION: What can we create that will get people to live more sustainably?

GENERATE IDEAS

When the idea generation question is in place, you're ready to start generating ideas. In this phase you open up completely, so keep three basic principles in mind:

☺ YOU ONLY SAY YES
☺ ALL IDEAS ARE ALLOWED
☺ NOTHING IS TOO STUPID TO SAY

When you're ideating, it's about throwing as many ideas on the table as possible. Even the bad ones! Many of the initial ideas are usually not very good or innovative. But they need to be said so that they can get out of your system and you can open up to the gold nuggets. These often lie down and hide until the brain has gotten warmed up. For example, try the Negative Brainstorm exercise to generate bad ideas that can be transformed into good ones.

Idea
Idea
Idea
The good idea!
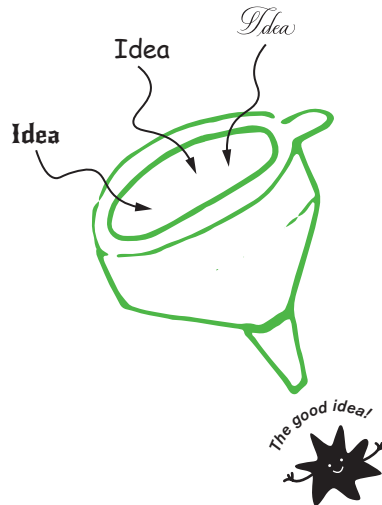
TOOL: NEGATIVE BRAINSTORM
PURPOSE: TO FIND DIFFERENT AND INTERESTING IDEAS BY FIRST CREATING A LOT OF NEGATIVE IDEAS AND THEN TURN THEM INTO POSITIVE IDEAS.
⧗ **TIME: 30-60 MINUTES.**
✍ **MATERIALS: FLIPOVERS, MARKERS AND POST-ITS.**

HOW TO

01 Ask a positive question. For example: What can we create that can make people in the local area live more sustainably?

02 Turn the question into a negative. For example: What can we create that can make people live as unsustainably as possible? Write the question clearly on a flip chart so everyone can see it. Feel free to ask more sub-questions to the negative question: What does it look like? How does it smell?

03 Spend five minutes individually to produce as many negative ideas as you can think of. Write them on individual post-its.

04 Present the negative ideas to each other one by one and hang them on the wall.

05 Take the negative ideas (avoid your own) and spend five minutes individually turning them into positive ideas.

06 Introduce them to each other.

☞ **FACILITATION TIP:**
☺Ask a clear and relevant positive question. It sets the framework for the entire exercise.
☺Insist that the ideas be as negative as possible. Sometimes the ideas become unrealistic – and that is also welcome; it makes the exercise more fun when you get to reading them aloud to each other.

✐ HACK: If you already have an idea that you want to use the exercise to develop further, try and adapt the questions. Ask, for example: How do we create the best theater performance ever? (and the worst?) Also play with developing each other's negative and positive ideas along the way. In this way, you unfold the ideas and can discover new sides to them.

Experiment with letting your ideas develop in different settings. Go outside, down to the water or up to the attic. New surroundings can trigger new thoughts - and it's always good to stretch your legs a little.
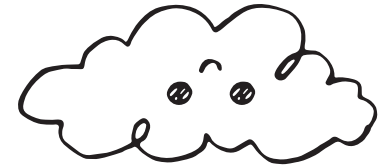
☞ TIP: There are many fun ideation tools out there. Try your hand at tools such as word storm, rubric game, association game, wind tunnel, the 100 in 10 minutes, 360 degree brainstorm, body storm and utopian scenarios. Search the internet, or check the book 'Gamestorming' or 'Hyper Island Toolbox'.
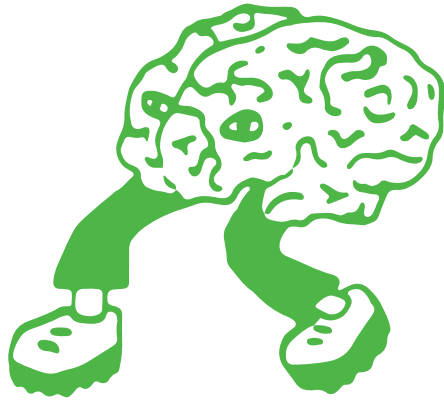
SMALL EXERCISE: EXPLORE THE CITY:

Go exploring in your city. Regardless of whether you think you live in a boring city, by going for a walk you can find a lot of places that could be fun to do something about. Try going for a walk in the city and come up with ideas for what the project could look like. Perhaps you suddenly see how you can combine cultural experiences in a new way. For example, a pizza shop could become 'disco and slices', the Syrian hairdresser's salon could become 'cut a writer - Syrian street food and literature reading', or an old courtyard could be transformed into the city's coolest obstacle course. The exercise requires you to stop at selected places and be able to stay focused. For example, consider making a route in advance and limit the time for your walk. Take pictures of the good places with your phones. Then print them out for a mood board of your dreams for the city.

QUALIFY YOUR IDEAS

When you've generated a lot of ideas, it's important to refine and qualify them, see them from different angles and build on them. You do this by going through all the ideas and asking: "What if...?", and "What does it take for [idea] to become possible?". You still open up, but use all of the ideas you've each generated as a starting point to build completely new things on, as well as make the ideas joint property. The Brainwalking tool takes you through the process.

TEST OUT THE IDEAS

When you've selected one or more good ideas, you should test them. What do those you would like to reach with your project think about it? Have a conversation with the target group: What are their needs? Would they like to take part in a literature reading? What is important to them? What could make them interested? And what would scare them away? Also ask yourself if others are doing something cool that can play along with your idea.

CHOOSE AN IDEA

When you've tested out the ideas, select the one you want to proceed with. What are you most passionate about? What gives you the best gut feeling? What is visionary - but also possible to accomplish with the time and resources you have? When you've qualified your ideas, you can often feel what energy they spark.

Can't agree on the best idea at all? Then you can take a simple vote on it, or maybe combine several ideas.

TOOL: BRAINWALKING
PURPOSE: TO QUALIFY YOUR IDEAS AND BUILD ON THEM.
⧖ TIME: 10-30 MINUTES.
✎ MATERIALS: YOUR IDEAS ON POST-ITS AND A LARGE PIECE OF PAPER.

HOW TO

01 Spread out all your ideas on a table and stand around them.

02 Take turns picking up a post-it note with an idea. Hold it up so that everyone can see it, and have a round where everyone fires off new perspectives or additions to the idea. Complement each other by saying: "And then...", and the next: "and then...". It may sound silly, but it works.

03 When nobody has anything else to add, take a new post-it with an idea. Note the comments along the way.

☝ FACILITATION TIP: Pace the exercise so that one "and then" is replaced by the next. Help the team along the way by encouraging a steady pace.

⚓ HACK: Try to combine the different ideas. Pick up two post-its at a time. Or even ten!

Take time to qualify your ideas before you select the one you want to run with. In this way, you will learn more about the ideas and have a solid basis for choosing the best one.

CHAPTER 4: THE TEAM

Working together on a project is an art. It can be both deeply frustrating and the greatest thing ever. Whether you are best friends or have just met, you should give some love to your partnership. Because good projects require good cohesion. And of course it should be fun along the way.

A GOOD TEAM

Some teams work well together from the start, while others need some time to find cohesion. Maybe the team started out as a group of friends; new people joined; and others dropped out - that's completely natural, but it requires that you maintain a cohesive spirit within the group throughout the project.

Even if you're not friends from the start, you can still end up having the greatest team ever. You often have some of the best experiences with people you don't know beforehand and are completely different from - who subsequently become your good friends.

It can be difficult to put your finger on why a collaboration sometimes works well, and other times doesn't. Good collaborations depend on a combination of dynamics.

The points here give a glimpse of what often characterizes a well-functioning collaboration. Use them to occasionally examine whether you should give some areas a little extra love. Maybe one of you has too many tasks, while others miss more responsibility? Or perhaps it's unclear who is responsible for which tasks? Focus your time in the areas you need it.

A GOOD TEAM:

☺ YOU HAVE A CLEAR COMMON PURPOSE AND CLEAR OBJECTIVES WITH THE PROJECT.

☺ YOU HAVE A CLEAR ROLE DISTRIBUTION AND KNOW WHO IS RESPONSIBLE FOR WHAT.

☺ YOU COMMUNICATE CLEARLY AND CONCISELY.

☺ YOU CAN MAKE QUICK CHOICES INSTEAD OF FOOLING AROUND WITH THE DECISIONS.

☺ EVERYONE PARTICIPATES AND YOU CAN COUNT ON EACH OTHER.

☺ YOU APPRECIATE YOUR DIFFERENCES.

☺ YOU FEEL SAFE WITH EACH OTHER.

☺ YOU CAN HANDLE CONFLICTS.

☺ YOU SEE SOLUTIONS BEFORE PROBLEMS.

GET TO KNOW EACH OTHER

Regardless of whether you already know each other, it's always good to get to know each other a little better. By knowing each other personally, you gain a deeper understanding of each other's actions and motivations. Your personal stories and motivation are the fuel you use to drive the project, and by sharing them you create a common engine. For example, you can use the Personal Narrative Tool when the team is together for the first time, or if you hold a team building weekend. It may seem silly to suddenly have to do an exercise when you're sitting and enjoying yourself, especially if you haven't tried it before. But doing something a little different from what you usually do creates magic.

TOOL: THE PERSONAL NARRATIVE PURPOSE: GET TO KNOW EACH OTHER BETTER BY TELLING A PERSONAL STORY BASED ON AN OBJECT THAT HAS SIGNIFICANCE.
⧗ **TIME: 45-90 MINUTES.**
✍ **MATERIALS: ONE THING WITH PERSONAL SIGNIFICANCE THAT EACH OF YOU TAKES WITH YOU, AND POSSIBLY A BLANKET.**

HOW TO:

01 Each person brings a physical object that is meaningful to them. It can be an object that belongs to a personal history.

02 Place all the objects under a small blanket or whatever you have that can cover them. If you don't have anything, you just sit with them in front of you.

03 Sit in a circle around the carpet. One of you now pulls out an item.

04 The owner of the item tells the personal story that is attached to it. The others aren't allowed to interrupt.

05 Then the next person pulls out an object.

ALIGN EXPECTATIONS

WHY DON'T I JUST DO IT MYSELF?

When a bunch of different people work together in a team, you can easily get irritated with each other. Sometimes it feels like it would all be easier if you just did it yourself. But when you work together with others, you can draw an extremely large amount of energy from the team, which you cannot get alone. All the difficult things that come with group work are usually worth it in the end. If you are very different people, this can actually make both the ideas and results better than if everyone's thought patterns were the same. It's about creating a space where the team members can do what they're each good at and motivated by, and where you're curious about your differences.

ALIGNING EXPECTATIONS MAKES YOU WISE

The fact that you are different also means that you need different things. One person might feel best with loud music while you do project work, one person might get annoyed if others in the team arrive late, while for someone else it doesn't matter so much whether the music is loud or low, or if the meeting starts fifteen minutes later than agreed. If you're aware of everyone's expectations for how the work gets done, and of how each of you work best, you can better respect each other for doing things in different ways. And if you do, the project work will go easier. The tool here is a kind of instruction manual and reconciliation of expectations that will help you get to know each other better.

TOOL: ALIGNING EXPECTATIONS
PURPOSE: TO CREATE A FOUNDATION FOR GOOD COLLABORATION BY MAKING IT CLEAR WHAT EVERYONE IN THE TEAM EXPECTS FROM THE WORK AND HOW PEOPLE WORK BEST.
⧗ TIME: 30-60 MINUTES.
✎ MATERIALS: SOMETHING TO WRITE WITH.

HOW TO

01 Write out the questions on a chalkboard or big sheet of paper so everyone can see them. Spend 15 minutes answer the questions individually. Phrase each answer as an "I" statement. For example: "I have chosen to be part of the project because..." Make your answers as short and specific as possible.

02 Hang your expectations up on the wall.

03 Stand in front of them and do an expectation poll by taking turns reading out your expectations to the others.

04 Finally, talk briefly about what you can do together to ensure that everyone has the best possible time while working on the project.

⌲ HACK: Supplement with questions that are relevant to your particular project, or remove questions that don't work for you. Finally, define a common set of work time guidelines that can make the project work positive for everyone.

☞ FACILITATION TIP: Wait until a little later in the project process to create an expectation alignment. For example, after the ideation period. We often don't have the prerequisite knowledge to do it right from the start.

Why have I chosen to be a part of this project?

How do I want to receive feedback?
Why did I choose to be a part of this project?
What is important to me in the project work?
How do I prefer to work together with a group?
What is my personal working style?
What should the team know about what I want to learn from doing this project?
What can I bring to the project?
When I'm stressed out I often...
If things get stressful, people can help me out by...

COHESION IS THE KEY TO SUCCESS

When you do project work, you often focus most on the tasks that belong to the project. But you mustn't forget the motivation and unity between members of the team, even if it may feel redundant. Because it's absolutely central to the success of the project to have a well-functioning team throughout – even when things are going well. In order to strengthen your togetherness, you should also do something 'useless' together once in a while. After all, project work should be fun! If it's drowned in practical meetings and tedious tasks, no one wants to be involved - no matter how dedicated you are to the purpose.

CREATE A GOOD TEAM CULTURE

Having a good team culture is about creating shared ways of doing things. Your common practice (i.e. way of working) may look different depending on how often you see each other, how many of you there are and what you need. But create some good routines so that you quickly get a feel for each other.

A good trick to set the framework for your team meetings is to use the Check in/Check out tool.

TOOL: CHECK IN/CHECK OUT
PURPOSE: WHEN CHECKING IN, THE PURPOSE IS TO GATHER IN THE ROOM TOGETHER AND GET A SENSE OF WHAT THE ENERGY IS LIKE AND WHERE THE PEOPLE IN THE TEAM ARE EMOTIONALLY. AT CHECK OUT THE PURPOSE IS TO FINISH UP AND CLOSE IN A GOOD WAY ON A SHARED NOTE.
⧗ TIME: 5-15 MINUTES.
✎ MATERIALS: POSSIBLY A CIRCLE WITH CHAIRS IF YOU WANT TO SIT DOWN.

HOW TO

01 Arrange yourselves in a circle.

02 Ask the question you want to check in or out with.

03 Check in or out one by one by answering that question. You can either do it popcorn style, where whoever wants to say their answer first is followed by the next one who wants to, or you can follow the circle all the way around.

✎ FACILITATION TIP:
Check in and out can be done in many ways, depending on what you need and how much time you have. It can be about something personal, if you need to understand each other, but it can also be about what tasks you have to start with or have done that day.

CHECK IN

What I'm I excited about today? What tasks do I have today? What animal do I feel like today? What do I need to put on pause before I can continue?
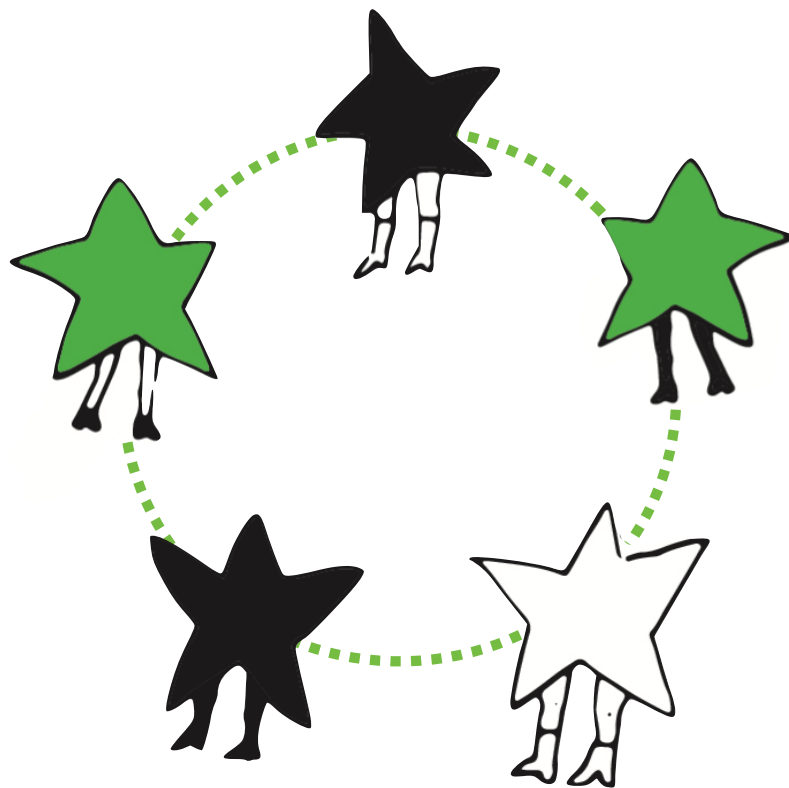
CHECK OUT

What will I bring with me from today? What have I contributed today? What was my biggest 'aha!' moment today? What am I thankful for today?

CHAPTER 5: GETTING ORGANIZED

One person is good at booking artists, another is a head chef, and a third can make any room cozy in ten minutes. Distribute the responsibility so that you know who decides what.

GETTING ORGANIZED

When you start your project, you have to figure out how to make decisions. Who has the right to decide what? Is it the one who came up with the project idea? Is it the community? Is it the person responsible for a subtask? Here you can end up in deep water if you do not have a good form of organization. But which one should you choose?

Democratic decisions can feel like the best. Maybe you should sit down and make decisions together by a show of hands. It can be a permanent solution, because everyone is heard and is therefore involved in what happens. The disadvantage is that it can take a very long time to make decisions together, and that your project can suddenly run at a snail's pace, and you can also end up with an alienated minority.

ALLOCATE TASKS AND ROLES IN THE TEAM

In order to avoid holding too many long meetings, you can delegate responsibilities to just a few people who hold the ropes. One of you can, for example, be in charge of the bar and therefore be allowed to decide what is to be served. This gives the individual team members more motivation as it's great to have responsibility and the freedom to make decisions.

When you delegate, you let go of joint control, which is why it's a good idea to set a framework for decision making. For example, by adopting some general guidelines for the project that match your values. And perhaps most importantly: By making sure that all areas have a fixed budget that they must stay within.

When responsibility is delegated to different areas, everyone has got to respect the decisions made by those responsible for that particular area. Doing projects together is a matter of trust. Spend plenty of time talking about what you expect of each other and what you place in the responsibilities you give each other.

SET DOGMAS FOR DECISION MAKING

By using dogmas, you can avoid conflicts and making decisions that people disagree with. The dogmas help set a framework for how your decisions should be made. They should be common phrases that are easy to remember, on the basis of which the task coordinator can more easily make decisions.

An example of a dogma could be that there needs to be equality in the project. Your booking manager can interpret this as meaning that an equal number of women, men, and non-binary artists should be booked. For the marketing manager, this may mean that all names on the poster are written in the same font size instead of having headlining names and warm-up names. Or it could mean that there should be drinks with and without alcohol, and food with and without meat. In this way, a simple dogma can help to provide a common direction for the project, without everyone having to take part in making all the decisions.

However, making common dogmas does not mean that all decisions will be problem-free. But good dogmas give you the opportunity to talk about the values in the project - and at the same time, are a smart way to align your decisions.
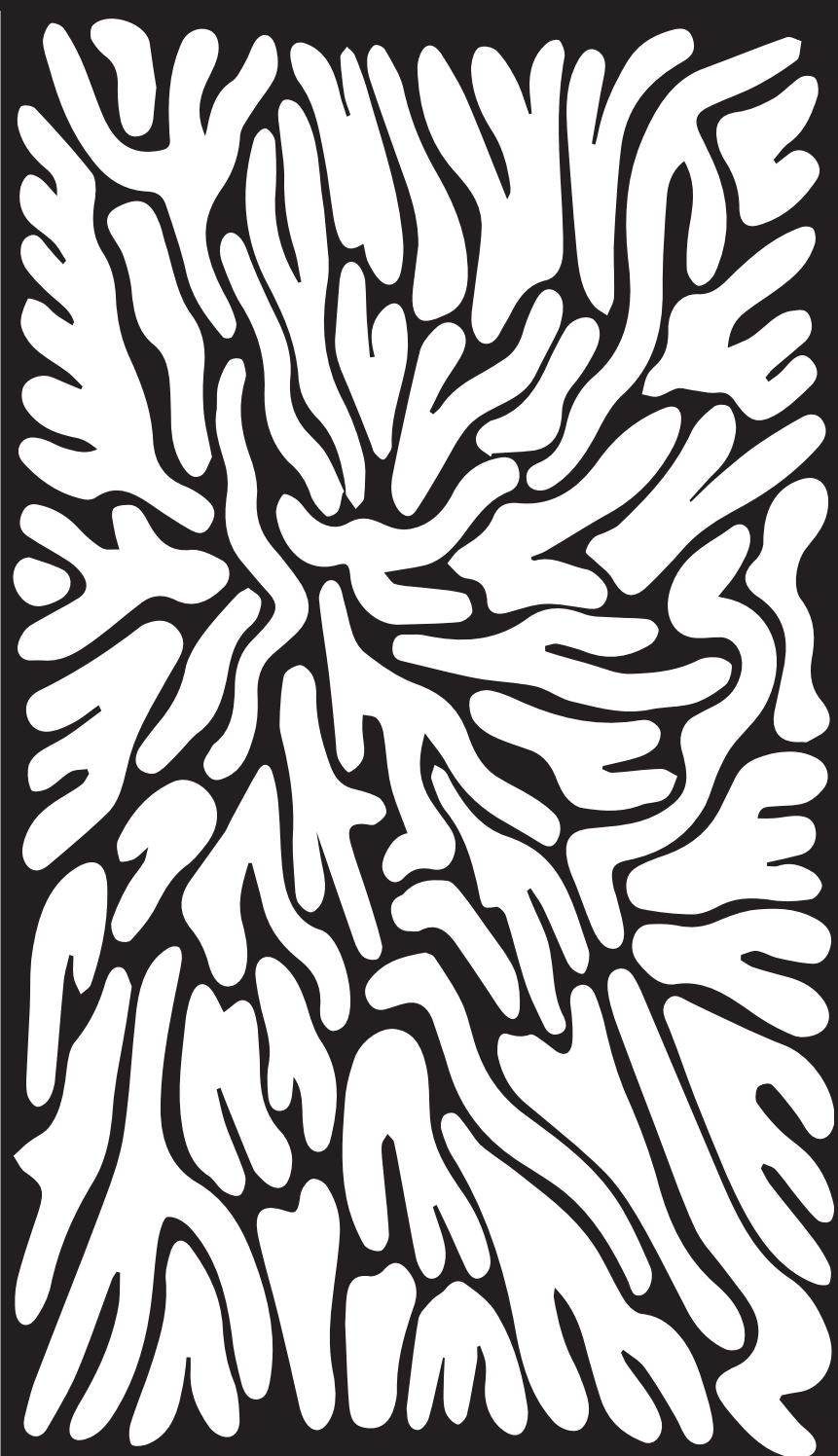
HOW SHOULD YOU ORGANIZE YOURSELVES?

It's typically a good idea to have a discussion about your organization and possibly draw it up so that everyone agrees on how the work tasks are distributed. Consider how your project can best be organized by looking at the different models below. What will it be like to make decisions within the different models? Will it go fast or slow? Will there be a lot of wasted time with different team members making decisions they don't need to be included in? Or will it be effective?

AROUND THE BONFIRE MODEL
A model people have used for millennia to make decisions in small groups where everyone is involved and topics are discussed in depth. You may not light a fire, but instead sit around a table and discuss the tasks and coordinate the project together.

THE CLOUD MODEL
A role distribution structure, where you hold joint project meetings and coordinate large, common matters for the project together, while the individual work groups ensure execution and make smaller decisions.

THE PYRAMID MODEL
A classic top-down structure, where one to two project managers distribute responsibility to subgroups, who in turn have teams under them with whom they coordinate.

THE SNOWFLAKE MODEL
A model where a small group in the middle forms the framework for a project and then sets up small, independent units that are each responsible for their own content production and live up to only a few dogmas/rules laid out by the steering group.

🔗 HACK: Come up with a completely new form of organization that suits your particular project.
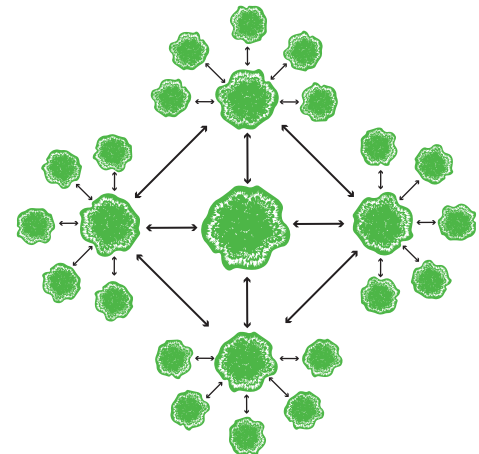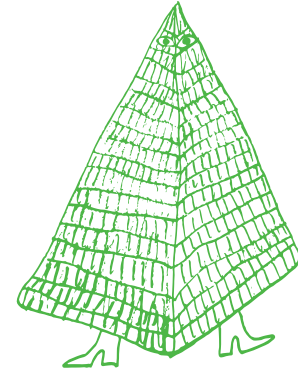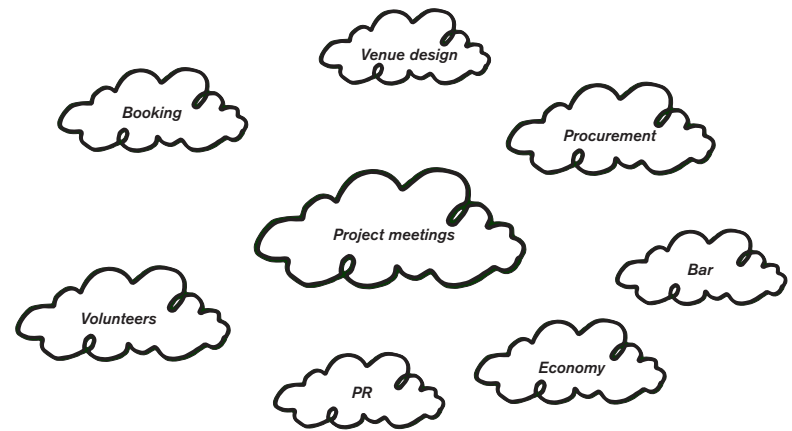
BETWEEN MEETINGS

How you organize your project is one thing, another is how your project work will work in practice. Here are some tips for creating a great meeting place and to keep communication going between project meetings.

SPICE UP YOUR HEADQUARTERS

It's good to have a cool shared office where you can work on your project. Here you can also store project documents, hold meetings, and create a space where you dedicate yourself to the project work – this is particularly important in larger projects. By having an office, you also have a common meeting place, which gives you the feeling that the project is serious and requires focus. It can slip away when you're sitting at home.

If you're missing a space, try contacting a local school, youth center, venue, or community center and ask if they have a spare room that you can borrow for your project. Especially in smaller towns, there are many small rooms which, with a good bucket of paint, some posters and a little love, can become great project offices. Remember to get your own key, and spend time arranging it so that it will be nice to spend time there.

WHAT COULD YOUR HEADQUARTERS CONTAIN?

☺ A WHITEBOARD OR A WHITE WALL

☺ POST-ITS AND MARKERS

☺ A GOOD TABLE WITH SPACE FOR YOUR TEAM

☺ ACCESS TO A COFFEE MACHINE

☺ FRIDGE

☺ PRINTER

☺ SOME PLANTS

☺ POSTERS ON THE WALLS

☺ A LOCK ON THE DOOR

☺ A KEY SO YOU HAVE ACCESS 24/7

Of course, you also need to communicate with each other when you're not together physically. Today, almost all communication takes place on social media, so when something needs to be coordinated, planned or decided, it will be natural to do it via Facebook, email or another online platform. Find a common platform that will suit your project best. It can be a group chat, an email thread, or something else entirely. But have your communications collected in one place so that you can keep track of things. Have a conversation about where you would like to communicate and keep track of your project. Should your joint communication take place over Facebook or somewhere else? And do you want to work in a Google Drive or something else?

If necessary, explore different platforms such as Slack, or Trello. The latter is smart for keeping an overview of your joint tasks. Keep in mind that dedicated platforms keep things separate - which can be good if it's a big project where you want to keep project-stuff and private-stuff separate, but can be bad if it's a smaller project where people will forget to check notifications on new platforms.

☝ TIP: Keep it simple! Use a good old-fashioned classic: the telephone. Call instead of writing a message or email. It's faster and nice just to say hello sometimes.

Avoid it all becoming too much!

Align expectations about where and how you communicate with each other in the team.

Is it ok to call each other at all times of the day? Or should communication go through email or Messenger? Is it ok not to answer right away?

Decide for yourselves how much space the project should take up in your lives. Also, have a general conversation about how much or how little you can push each other, for example, when it comes to event-time, so that you don't burn out.

CHAPTER 6: VOLUNTEERS

Who doesn't want to be part of a cool project? If you can convince others of the value of your project, you can get invaluable help in return. This chapter focuses on how you can motivate volunteers and create a good framework for their contributions.

VOLUNTEERS

As you approach the completion of your project, you often begin to see that the project lacks the number of hands it needs. Most use the same common term for the project's helpers: volunteer. But it's a bit silly to call them that, since your team might also consist of volunteers. Being a volunteer really just means making your labor available without getting paid for it. So consider whether you want to call them helpers, part of the team or something else that fits and honors the work they're doing.

ARE VOLUNTEERS JUST FREE LABOR?

Although volunteers work for free, they should not be seen as free labor. Of course, the need is completely legitimate - there is a lack of hands for your project, and you cannot afford to pay either yourselves or others. But the approach must be different. If you start asking for help to solve tasks without explaining the purpose behind them, you rarely get anyone but your best friends on board. And then it becomes difficult to get the project together.

There are various ways in which you can motivate others to take part in your project. First, it's about returning to the purpose. It's absolutely essential that your volunteers know what they're helping to create.

EXAMPLE: "Do you also think that there is a lack of life in Holstebro? Help create the coolest theater festival ever and make magic on the stage". That message is a much better way of explaining to others why they should volunteer than: "We need hands for a theater festival! Take a shift and get two free beers."

Why? Because the first message addresses a need instead of just describing a task that in reality is poor pay for a boring piece of work with an unclear purpose. Would you want to sit at the door one night for two free beers if it was for a project you didn't understand?

WHAT SHOULD YOU EXPECT FROM VOLUNTEERS?

When you get more people involved in your project, you are suddenly their leader. They need to receive a clear message about what is expected of them, and how and when they can help. Share your energy and tell them that you appreciate their commitment.

Even though people are volunteering, you can still give them orders. The goal is for them to feel like they're making a positive difference and for your project team to get help with some tasks. Volunteers give time and labor in exchange for community; the feeling of creating a cool project and hopefully some good experiences.

In the steering group, you are responsible for the volunteers getting the experience of community. Make a good introduction to them and welcome them when they arrive. Especially those who come alone and don't really know anyone in the project group.

☝ TIP: Put on the volunteer goggles and consider: If I turned up as a volunteer here, would I feel welcome? Do I have enough information? Have I been dressed appropriately for my shift? Do I know what to do? That way you can, as leaders of volunteers, find out whether you've created the best framework.

100% IS 100%

There are no lazy volunteers. After all, they have signed up to help! Your volunteers only start drifting if they can't get their tasks done. And this is almost always due to unclear management or systems that do not work. As volunteer managers, it is your task to create the best possible framework for everyone to give 100%.

Different volunteers are good at different things. A good rule of thumb is to say that everyone has a different 100%. For one, they're at 100% carrying cases of beer all day, while someone else can't lift a single case of beer, but instead can be 100% present in making sure that the decorations are cleaned up and the atmosphere is good. Both types of 100% are equally valuable and the project needs both.

100

100

100

100

☺ Take good care of your volunteers. Make sure there is money in the budget for good food and drink, snacks, and a volunteer lounge to be in so they have somewhere to take a break (especially on larger projects).

☺ Consider inventing another word for your volunteers so they feel part of the team.

☺ Make a joint meeting for all volunteers before you get started. It creates a sense of community.

☺ Throw a party or do something social with the volunteers when the project is over.

☺ Create a common team identity with t-shirts or color-coordinated clothing.

☺ Give the volunteers concrete responsibility and defined tasks.

☺ Bring the volunteers' skills to the fore by asking, for example: "What would you like to help with?". In this way, they themselves can help define their efforts. Others are better off being assigned fixed tasks.

☺ Praise and recognize the volunteers for their work – both before, during and after the project is completed.

☺ Make sure any information they might need is really easy to find.

☺ Give lots of high fives!

It's the night before your project is implemented. You're far behind with setting up, the rain has poured down all day, and you urgently need hands for the next morning. What are you going to do? Grab your phones, call around to your friends and ask if they would take a friend by the hand and help out for an hour. The vast majority will be happy to lend a hand if you contact them directly, as long as you show that they will make a difference. It's an advantage to ask them to solve a concrete task instead of asking them to help for a certain number of hours.
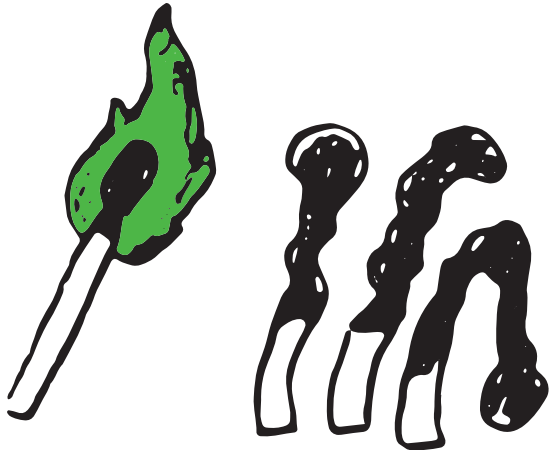
CHAPTER 7: MEETINGS

Meetings play a part in all projects. If you're good at keeping direction and pace through your meetings, you can quickly get over the boring stuff and move on to what you would rather spend time on. Read about how good facilitation can help you keep an overview, give everyone the opportunity to speak, and get through the items on the agenda without spending too much time on them.

GOOD FACILITATION

When you conduct meetings, it can be a good idea to have a facilitator. The facilitator is the person (or persons) who has prepared the meeting, ensures that you move forward and that everyone is involved and can contribute.

GUIDELINES FOR GOOD FACILITATION

01 BE A GOOD HOST
Make sure the meeting is enjoyable to attend. Make sure things are cleaned up, put some music on, bring snacks, find the materials you need for the meeting, and decorate the room so that it suits your activities.

02 MAKE THE PURPOSE CLEAR
Always present the purpose of what you are about to do. It makes the team want to follow and be involved. If they don't know why you're doing it, it's easy for them to say no.

03 BE PREPARED AND READY FOR CHANGES
Make a plan for the meeting and be prepared, but also be ready to do something completely different if the need arises. Perhaps there is a need to stop and do an energizer, take a short break, or to put new items on the agenda.

04 SET THE RIGHT MOOD IN THE ROOM
The facilitator needs to shape the physical layout of the room to create a good atmosphere, and maintain an awareness of the group's energy. Do you need enthusiasm or calm? Lead the way with positive energy. It's infectious.
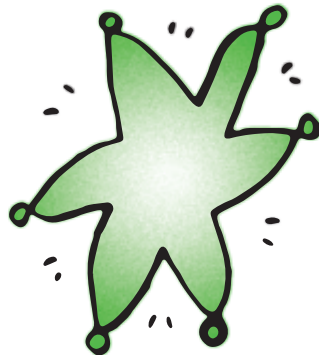
MEANINGFUL MEETINGS

Many people get tired just hearing the word "meeting", because pretty much everyone's experienced dead-end meetings that drag on endlessly, without anything being achieved by the end.

Meetings often go wrong because no one takes the lead. Fortunately, you can do something about that. With a simple tool, you can make your team meetings both meaningful and effective, and in that way you can make them shorter and hold them less often, meaning that you can spend more time on all the fun stuff.

TOOL: IDOART
PURPOSE: IDOART HELPS YOU SET A FRAMEWORK FOR A MEETING BY MAKING IT CLEAR TO EVERYONE WHY YOU ARE HERE, WHAT SHOULD HAPPEN AND WHAT THE GOAL IS. EVEN THOSE WHO DON'T NEED A LOT OF STRUCTURE ARE OFTEN GLAD THAT AN IDOART IS MADE AT THE BEGINNING OF A MEETING BE-CAUSE IT PROVIDES A COMMON OVERVIEW.
TIME: 2-10 MINUTES.
MATERIALS: WHITEBOARD OR LARGE PIECE OF PAPER AND MARKERS.

HOW TO

01 Before the meeting, prepare an IDOART and hang it on the wall so that it's visible to everyone.

02 Begin the meeting by introducing IDOART. Explain what the letters mean and what applies to your meeting.

03 Listen to the team and check to see if there are any questions. Is something unclear or would they like to add or change something?

04 When you're satisfied, start the meeting.

FACILITATION TIP: In the beginning, it can be a good exercise to create an entire IDOART and go through it step by step. But when you get it under your skin, and the team becomes familiar with the model, you can just select individual elements so that you don't have to go through the whole thing every time. Perhaps most important is to let each meeting have a clear intention, a goal, and an agenda. The intention is important, because if the goal changes along the way, you can go back to the intention and set new goals using the intention as a compass.

HACK: Make your rules (the "R" in "IDOART") together as a team. It can be a set of fixed rules that you lean on for all your project meetings. When you've created them together, you'll have a sense of shared owner-ship over the rules and everyone will be better at following them.

The ideal is that meetings are always prepared in advance, but the reality is often different. If no one in the team has a plan for what to talk about, make a quick goal and agenda together at the start of the meeting.

IDOART IS AN ACRONYM OF INTENTION, DESIRED OUTCOME, AGENDA, RULES (AND ROLES) AND TIME.

◇ **INTENTION**
What is the intention or purpose of the meeting?
Why are you here?

◇ **DESIRED OUTCOME**
The concrete goals or desired result(s) you'll have achieved at the end of the meeting.

◇ **AGENDA**
What are the points you're going to go through at this meeting?
And what order will you go through them in?

◇ **RULES**
What rules will you follow during the meeting?

◇ **ROLES**
What roles or responsibilities are present at the meeting?
Who's taking notes, who's facilitating?

◇ **TIME**
How long is the meeting?
When does it start, and how long is each section of the meeting?
Will it end at a specified time, or when all of the goals have been achieved?

If you need a break during your meeting, but don't want to take a long one, you can run an energizer. An energizer can break the ice if you're a team that doesn't know each other very well. It can also be used to clear your heads and renew energy.

There are an extremely large number of energizer activities out there. For example, 'The Human Machine' or 'Rock, Paper, Scissors, Cheerleader,' where each time a person loses, they become a cheerleader for the winner until everyone's cheering for the final champion. There are many good places to find them on the internet, such as the 'Energizer Bible' and the 'Hyper Island Toolbox'."

TOOL: THE PAPER TOWER CHALLENGE.
OBJECTIVE: TO ENERGIZE THE GROUP.
TIME: ABOUT 15 MINUTES.
MATERIALS: BLANK SHEETS OF PAPER, TAPE (1 ROLL PER TEAM), MEASURING TAPE OR RULER, TIMER.

HOW TO

01 Divide participants into small teams.

02 Provide each team with 20-30 sheets of A4 paper and a roll of tape.

03 Set a time limit (between 5-20 minutes).

04 Teams compete to construct the tallest free-standing structure within the given time using only the provided materials.

05 At the end of the time limit, measure the height of each team's structure to determine the winner.

HACK: Try using old newspapers or other trash, or change the goal to see who can build the longest bridge or most beautiful tower. You could also experiment with different team sizes and time allotments.
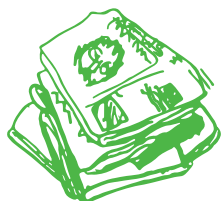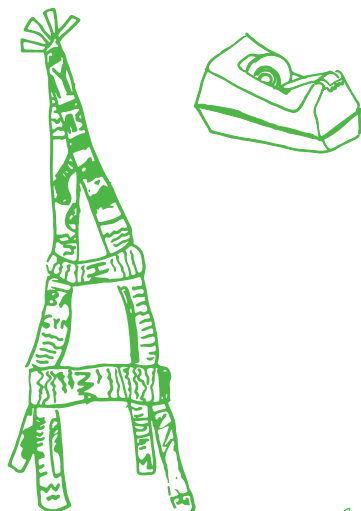
CHAPTER 8: THE CONCEPT

It's time to create a concrete concept. Where will your project take place? Who's gonna come? And what will they experience? Add taste, smell, sound and mood to the idea so that it becomes an all-round experience.

FROM IDEA TO CONCEPT

When your good idea is in place, it's time to develop it into a finished concept. Where the project idea is the overall idea for your project (for example an intimate evening with poetry readings), the project concept is the design of how the idea becomes reality: where, when, who, and how.

When you work with your concept, it's a good idea to first have a handle on purpose and values, so that you don't end up in the Bermuda Triangle of Projects (see chapter 2).

👆 **TIP:** If you want to create a text with your overall concept description, you can start by using content from the model Fundraising Canvas, which you'll find on page 68. These are the same elements that we recommend you include in a concept description.

TARGET GROUP: WHO IS THE PROJECT FOR?

When you have a handle on why you're doing your project, you can make it clear who your target group is.

TALK ABOUT

☺ Who is the target group for your project? Who are you making it for? Who would you like to attend?

☺ What are they missing in their everyday life? What needs do they have?

☺ What can your project give them, or what can it be an answer to?

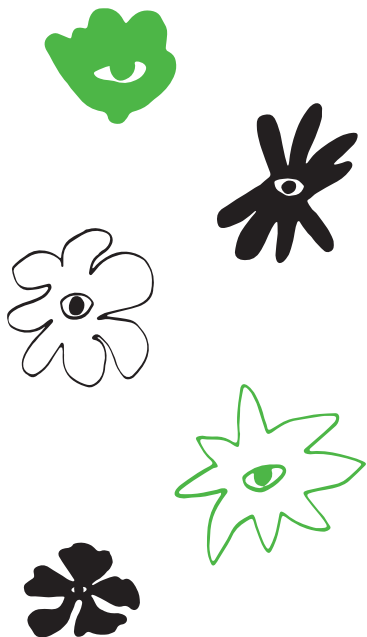For example, if you want to hold a literature festival for up-and-coming authors, you have to figure out how to do it in a way that makes it interesting for both audience and authors to be involved. What concrete activities can attract the target group? Should the authors read aloud, or should you only be able to buy books? Or should you move your entire project to a location that the target group is already familiar with? When would it make the most sense to hold the event, so that you're not in competition with other events?

👆 **TIP:** Put on your audience's glasses. Even if you think you know the people you're doing the project for, it's always a good idea to do a test run to find out whether or not your assumptions hold. Try to talk to your target group. Present your concept to them and ask them what works and if they have any ideas or input.

SHAKE THINGS UP

Do you want to challenge yourself to think of new things, shake up your habits, and get a different perspective? Perhaps you're about to do a project that you've done a similar version of before, or maybe you run an annual festival. This tool can help you see completely new possibilities by turning your concept upside down by working with a few constraints.

TOOL: LET US NOT DO AS WE USUALLY DO
PURPOSE: TO TWIST YOUR BRAIN AND REENVISION AN OLD CONCEPT YOU'VE CREATED OR FIND INSPIRATION IN. THE TOOL CAN BE GOOD TO SHAKE THINGS UP IF YOUR PROJECT IS A LITTLE STUCK IN OLD PATTERNS.
⏳ **TIME:** 20-30 MINUTES.
🔧 **MATERIALS:** LARGE PIECE OF PAPER AND MARKERS.

HOW TO

01 Divide everyone into pairs.

02 Give the groups 2 minutes to write a description of the concept you've decided to work on, or your latest arrangement if you want to challenge an old concept.

03 Present the following constraints one at a time and give the groups 2 minutes to explain what happens if...

☺ The time of day for the event has to be changed.
☺ The event has to be moved outside / inside.
☺ The event is to be very small and intimate.
☺ The event has to accommodate 100x more people than planned.
☺ The stage and primary content of the event has to be removed.
☺ The target group has to be a completely different one.
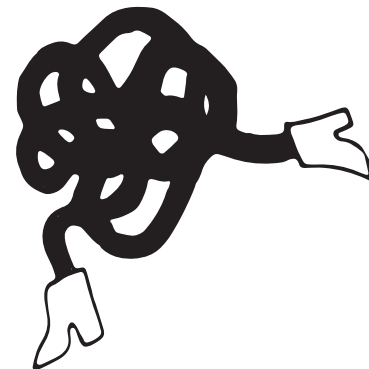
04 Go back to the original concept and spice it up with the new ideas.

05 Present the new concepts to each other.

👆 FACILITATION TIPS
☺ Plan for it to go quickly. There should be no time to think about whether the ideas are good or not.
☺ Ask the groups to build on the constraints they were given earlier. Don't give examples, but encourage them to think creatively and radically.
☺ Collect afterwards and find out what you can use in practice. Maybe the exercise doesn't give you a new concept that lasts, but it should get you thinking that things can be done in new ways.

🔗 HACK: Come up with several new constraints that suit you.

CREATE A COMPLETE EXPERIENCE

A central part of creating a good experience is to create a special atmosphere in the room in which the experience will take place. Is someone from your team responsible for venue design? Otherwise, you should consider whether some of you should put in the effort to transform your event space into an exciting place where guests want to stay. Cultural experiences are much better when they're fully integrated. Maybe you want the smell of incense at your Moroccan food evening; or that you've decorated your space with sofas, candles, and carpets on the floor when you hold literature readings. By designing the room, you can reinforce the impressions you're trying to give your guests.
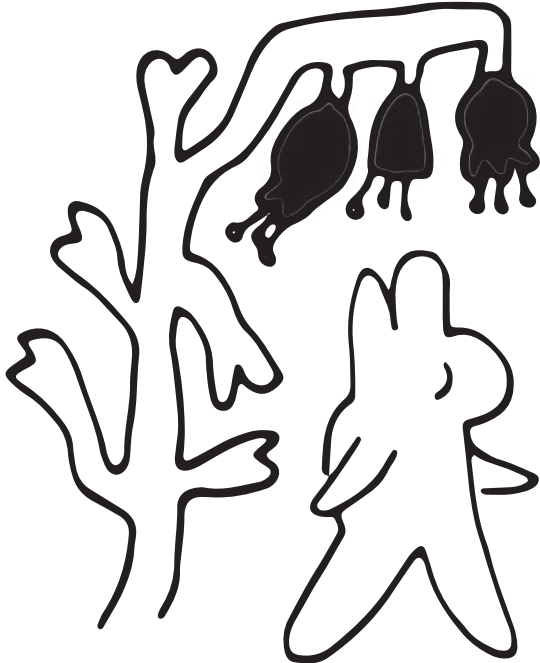
ASK YOURSELF THE FOLLOWING QUESTIONS ABOUT YOUR EVENT:

☺ How does it smell?
☺ Is it light or dark?
☺ What colors are there?
☺ How does it sound?
☺ How does it taste?
☺ How should the audience be led through the room?
☺ Is it soft or hard?
☺ Come up with your own questions.

BEFORE, DURING, AFTER

When you work with your experience design, consider the timeline of your event. Some say that an event begins with the first communication made about it, and that it only ends long after the guests have left. Talk about how you can plan different phases in the event before, during and after:

EXCITEMENT: How do you create curiosity and draw attention to the event? For example, through a happening at the local spot, or by creating a closed event with text-chain invitations where friends invite friends who invite friends, etc.

ENTRY: What is the first thing the audience sees when they arrive? For example, do they have to go through a particularly creative doorway? Can you experiment with an entry ritual? Does your experience already begin outside with a red carpet and welcoming hosts?

ENGAGEMENT: The very core of your project. What should the audience experience at your event? Can you do something so that the audience becomes active participants?

EXIT: How is the audience led out of the event? Are they going out somewhere different from where they came in? Do the lights and sounds in the room change, so that something marks the end of the event? Where are people likely to go once they leave?

EXTENSION: How can you give the audience something to take home? For example, glitter on their cheeks or a badge that gives access to your next event.
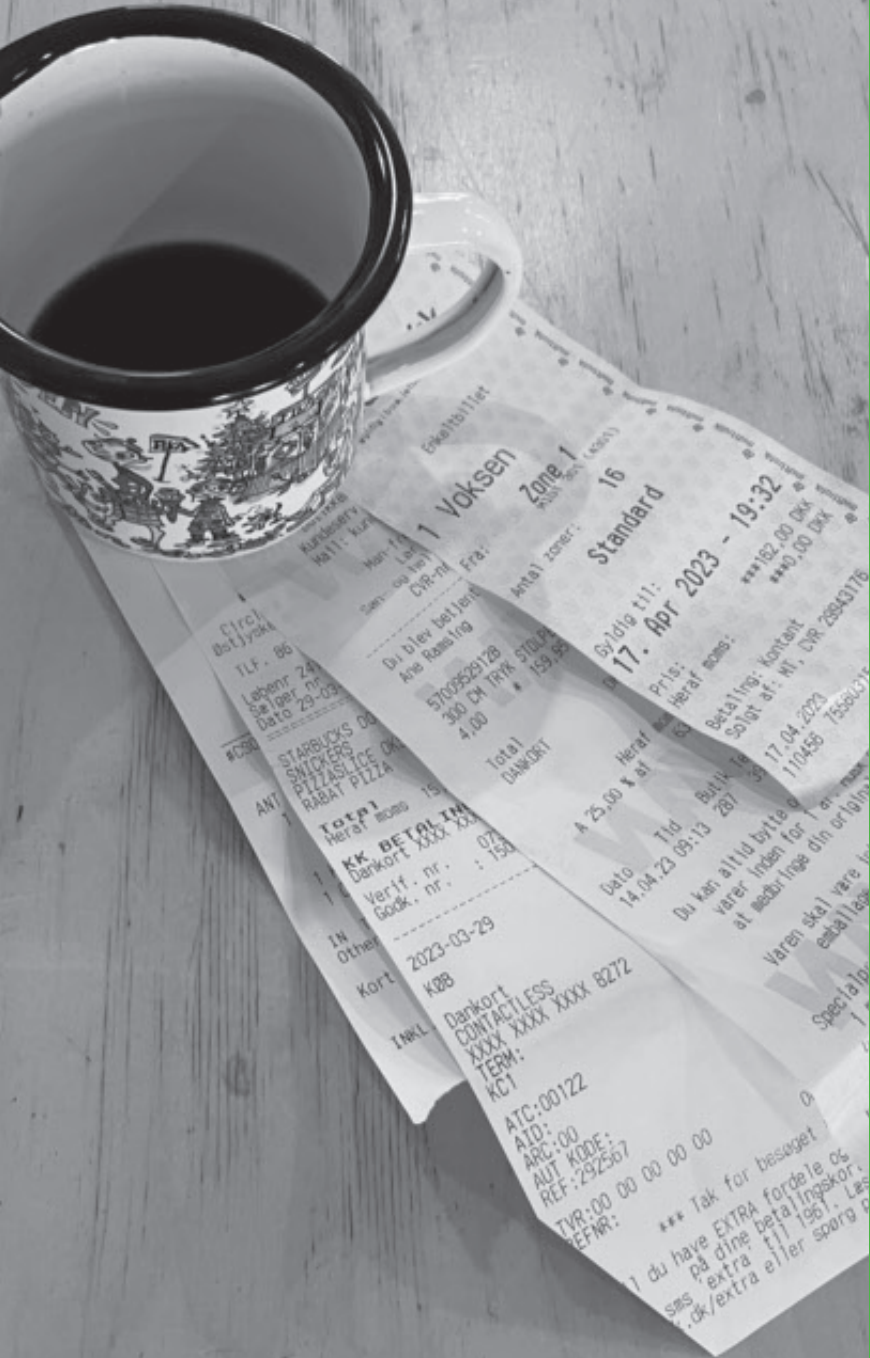
EXCITEMENT

ENTRY

ENGAGEMENT

EXIT

EXTENSION

CHAPTER 9: ECONOMY

Being in charge of the budget and keeping track of receipts can sound like a chore. But fear not! You do not need to have the giant Excel subscription to keep an overview and apply for funding for your project.

BECOME YOUR TEAM'S ROCKSTAR ACCOUNTANT

Being in charge of the project's finances is often seen as a boring duty, and it can be difficult to find one or two people who want to be responsible for it. But without money there is rarely any project. You may not have much experience in making budgets and paying bills. But calm down! There is help available, and you don't need to have top grades in math to keep track of the finances of your project. If you can use a calculator and have a good sense of simple addition and subtraction, you're well on your way already.

THE ROLE OF AN ACCOUNTANT

Being responsible for the finances means that you've got to keep track of what money is spent, and where money will come in, so that you don't run into a deficit. This means that, as the accountant, it's easy to put on the "no hat" and set limitations for the team. But instead of just saying: "We can't afford that", you should help the team to think about how you can get the most out of your budget.

Economy does not have to be just cold hard cash. It's also about finding alternative solutions that are cheap or maybe even free. Instead of buying new materials, maybe you can find some recycled materials that can be used as decorations. Or maybe your food team can find local sponsors who will provide food for your volunteers.

RECEIPTS, RECEIPTS, RECEIPTS

As the accountant, you have to handle a lot of paperwork. It's a good idea to create a folder or a digital system where you can save receipts for everything you've spent money on for the project. It is very important that EVERYTHING is saved. Make sure that everyone who will spend money for the project knows that they have to have a receipt in order to be reimbursed, otherwise, they're responsible for the bill themselves. Depending on what type of organization you are, the rules might even state that all project receipts must be kept in your archive for a certain number of years.

SET A GOOD BUDGET

Before you start spending money on your project, you should make a budget. A budget is an estimate of what expenses and income you expect your project to have. It can be difficult to guess what things cost, but this is not a precise overview of every dime you'll spend. Put the budget together in the team as an overall framework, so that you agree on how much money you can spend in the individual areas.

During the project, you may need to adjust the budget because a solution will be more expensive than expected, or you have an unforeseen expense. See the budget as something that can be adapted on an ongoing basis, so that you maintain an overview and ensure that you're not left with a large deficit when the project is finished.

	A	B
1	Appendix 1 - Budget - FISH FESTIVAL	
2		
3	Renting a fishing boat for the stage	1500
4	Fishing rods, bait, plastic chairs...)	3000
5	Building a stage and renting PA system	2000
6	Materials for event (paint, toilet paper, paper towels...)	5000
7		
8	Food for ~25 performers	2000
9		
10	Marketing (printing posters and flyers)	500
11	Documentation (photographer and film crew)	2000
12		
13	IN TOTAL	1600
14		
15	Financing	
16		
17	Cultural development fund	10000
18	TVIBIT Stigen	5000
19	Event income	1000
20	IN TOTAL	16000

TAKE A BUDGET WALK

Setting a budget is about thinking the project through from start to finish and writing down what you need and what it costs. You can easily forget some items, even if you've done projects several times before, so use the Budget Walk tool, which takes you around many of the various budget items you might end up needing.

TOOL: THE BUDGET WALK
PURPOSE: TO MAP ALL THE EXPENSES IN YOUR PROJECT.
⧗ TIME: 20-60 MINUTES.
✍ MATERIALS: THE LABRYNTH OF EXPENSES ON THE NEXT PAGE AND A COMPUTER WITH A SPREADSHEET.

HOW TO

01 Assemble the team, after you have a handle on your concept.

02 Put a small playing piece (like a stone or a coin) at the START and then beging moving it through the different stations of the model on the next page. Discuss what expenses there are at each stop along the path. For example, do you have to pay rent, fees for performers, or something else?

03 Along the way, note down in an Excel sheet which expenses there are for each area.

04 When you've finished the trip, you have some approximate amounts for the expenses for your budget. They should be adjusted once you've been through all of the areas, so that your project budget breaks even or has a surplus.

👆 FACILITATION TIPS

☺ Skip the areas that are not relevant to your project and add new ones if necessary.

☺ Make sure you don't get stuck on details like what the drink prices should be.

☺ Take a second walk, where you consider whether you know someone who can help you reduce the various expenses. For example, you may know someone who would like to take photographs voluntarily in exchange for some food, a family member with a sound system you could borrow, or one who might want to cook.

☺ Remember that the accountant must be the Excel manager during the exercise.

🔗 HACK: Make a walk with income: bar, merchandise, sponsorships and funds.

START → LOCATION → TECHNICAL STUFF → BUILD → DECORATE → TRANSPORT → SOURCING → DOCUMENTATION → "PROFESSIONALS" SECURITY GUARD + SOUND TECHNICIAN + CARPENTER + ACCOUNTANT → PR + WEB → VOLUNTEERS ★★★ → MEALS & SNACKS → UNFORESEEN EXPENSES → FINISH LINE!
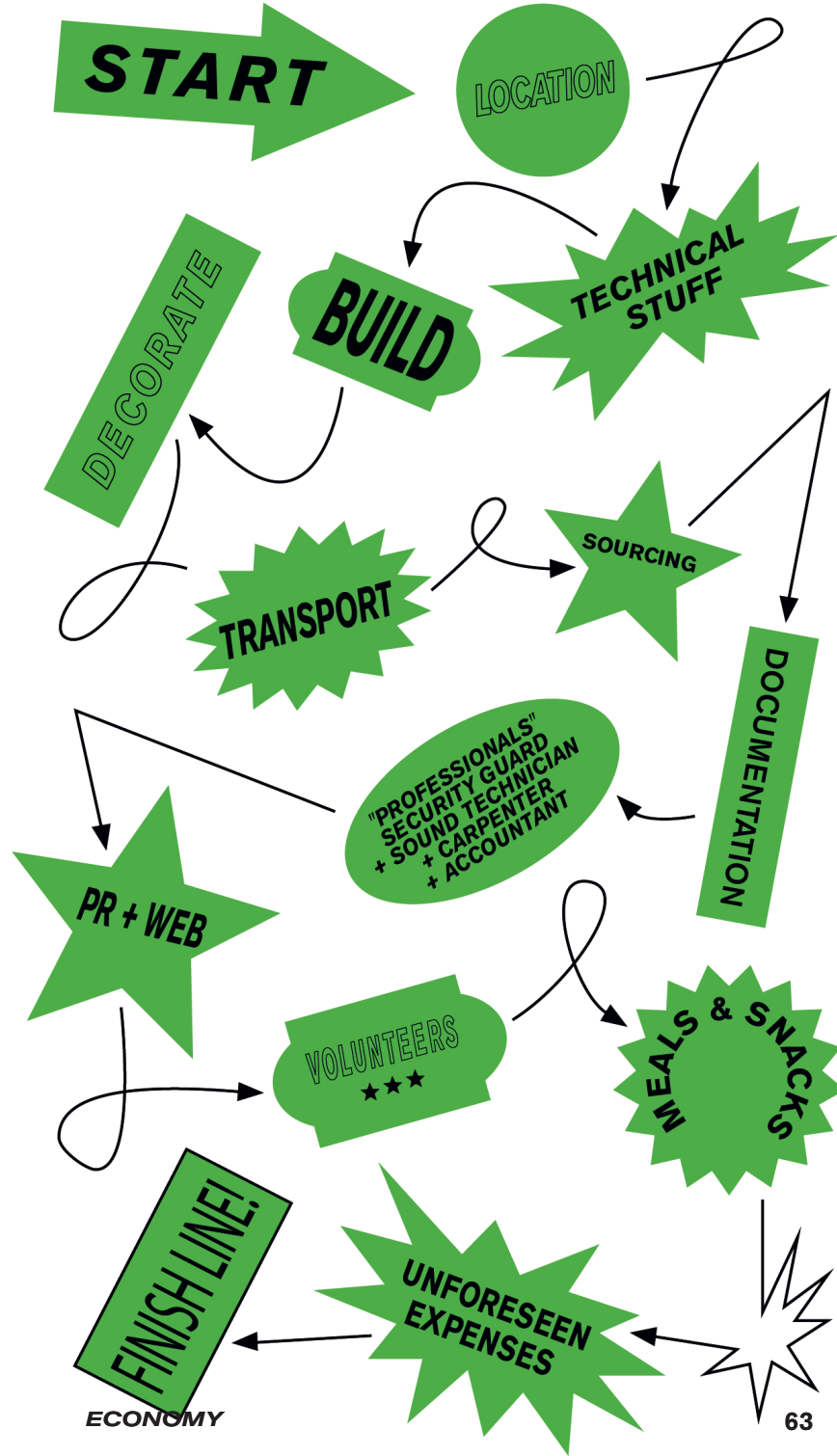
FULL THROTTLE: Fire it up and write down everything you need to carry out your optimal project. You don't have to think about what you can cram into and whether you can spare three spotlights. But be realistic and cut to the core of your project. The project's price has to make sense in relation to its size.

SLOW CRUISING: Here you browse all budget items for what you can do yourself or borrow from your friends. Perhaps it's not strictly necessary to rent three smoke machines, and perhaps you can borrow a projector from the local library. If you think like that, you'll be better prepared if you don't get 100% of the funding you hoped for.

👌 TIP: It's virtually impossible to foresee all the expenses in your project, so you have to adjust the budget along the way. Have a buffer so that you're sure that you've got a financial safety net if unforeseen expenses arise. They always do.

FISH FESTIVAL

	FULL THROTTLE	SLOW CRUISING	
Renting a fishing boat for the stage	1500	0	BORROW BOAT
Fishing decorations (fishing rods, bait, plastic chairs...)	3000	1000	
Building a stage and renting PA system	2000	0	ASK ABOUT
Materials for event (paint, paper, toilet paper, paper towels...)	5000	500	BORROWING FROM
Food for ~25 performers	2000	500	
Marketing (printing posters and flyers)	500	500	
Documentation (photographer and film crew)	2000	500	
IN TOTAL	16000	3000	
Financing			
Cultural development fund	10000	2000	
TVIBIT Stigen	5000	0	
Event income (bar and merch sales)	1000	1000	
IN TOTAL	16000	3000	

CHECKLIST FOR THOSE IN CHARGE OF THE PROJECT FINANCES:

☺ Make written contracts with artists and others who will get paid and get transport expenses covered. Big expenses can add up if agreements aren't in place.

☺ You can always negotiate a good price. Unleash your inner haggler.

☺ Reach out to your local community: Who has something you need? Most people want to help and support cool cultural projects when they're asked (remember to credit them! And maybe give them a free ticket or something).

☺ If you have musicians on stage, you probably have to pay your country's music copyright organization. If you don't know what your national music copyright organization is, you can find it on cisac.org.

It's usually not super expensive, and it's certainly cheaper than the fine you might need to pay if you get caught holding a concert without registering it.

SPONSORS AND BEING A GOOD BORROWER

If your project is going to spend money, it's also got to make money. You might run into the fact that your ambitions for the project require more money than you can earn, for example, by selling tickets to the event. But if you raise the ticket price, you run the risk of discouraging potential audience members and selling fewer tickets. Or maybe you don't think it makes sense to charge admission to your event at all. What do you do then?

CAN WE BORROW IT?

Get your project team together and make a shared list of institutions, people, and places that could have the things you need for your project. Once you've made the list, you can run through it to see if you can borrow the things you need, instead of buying or renting them. You might be surprised at how many people want to help if you ask nicely and promise to take good care of their things. Remember that there is nothing better than borrowing something and getting it back at the agreed time, nicely cleaned and maybe even with a box of chocolate as a thank you. Good borrowing style pays off.

WILL OTHERS PAY?

You can also try to find sponsors. Perhaps a local savings bank, cultural institution or company would like to support your project. They could sponsor a specific product for the event, such as if you have a local fiber producer and need a lot of threads for doing embroidery as part of the event.

If you want to persuade the sponsors, you can't just tell them about the content of the event. For example, you want to do an embroidery workshop, which will generate embroidery that'll be used to decorate the city's lampposts. You should use your purpose, your 'why' as an argument for the company to support you - and remember that you also have to show them how they themselves get something out of supporting you. Maybe you can promise them to come and hold an embroidery workshop with the staff's families as a thank you.
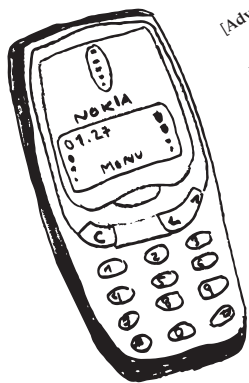
(Advice for phone calls)

Introduce yourself and your organization.

Ask if this is a good time to talk (it usually is, otherwise they wouldn't have answered the phone).

Explain quickly what your project is - and remember to share the why.

Ask if they're the right person at their organization to be talking to about getting support.

Always ask about getting connected to a manager - they are usually more likely to say yes!

GRANTS AND FUNDS

Another way to raise money for your project is by applying for grants. It can be slow and labor-intensive process, and you may risk having to wait a long time for an answer without knowing whether you can go ahead with the project or not. However, it's a good way to raise money because it can often be used to cover expenses that are difficult to get covered by a sponsor.

MUNICIPAL FUNDS

You should always start by checking out the funding opportunities offered by your local municipality. They're often the easiest to get a hold of. Some municipalities even take youth culture so seriously that they've set up open funds that offer an ultra-short processing time for grant applications for small projects. If your municipality isn't that cool, you should still be able to apply for the normal cultural funds.

Applying for municipal grants is usually quite easy, because municipalities are often pretty good at explaining when their deadlines are, and how much you can apply for. All municipal grants have a clear purpose, and you can normally find a list of application criteria you must fulfill in order to be considered. In addition, there is probably a list of who has received support in the past, and how much they received. This is usually a good indicator of what amount is realistic to apply for.

NON GOVERNMENTAL GRANTS

If you decide to apply for grants, you'll have to spend plenty of time finding the right ones. Almost all foundations write on their websites what they support, how much they give, and how to apply for them. If you are in doubt as to whether you fall within the fund's support area, just give them a call. Because just like the municipalities, they have people employed to tell you if you have a chance of getting support. The funds' processing time is often longer than that of the municipalities, but some funds can provide smaller amounts that can be paid out quickly. You can usually read about this on their website.

☞ TIP: You cannot apply for money for events that have already been held. So if the granter cannot process your application before you have held the project, the application is wasted work.

CROWDFUNDING

A final way of raising funds is by using a crowdfunding platform. When you do crowdfunding, you bring in many small sums, which in aggregate help realize your project. Depending on the amount people give, you can pay them back with thanks, tickets, publicity, or other things for your event. Check out indiegogo.com for example, where you can create your own campaign.

FUNDRAISING

When you apply for a grant, you'll have to write a project description, telling the reader:

- what you do,
- why you do it
- how you do it
- with whom you do it

Your grant application will have to describe as precisely as possible what the project will end up looking like. Since projects often keep changing shape right up until they happen, it can be tough to describe them with the precision granters want. So when writing your grant application, you'll have to nail down as many details as possible, and hope that big things don't change between writing your grant and running the project.

A basic rule is that if a project changes significantly after your grant application has been approved, you should check in with the grant-giving organization to have the changes approved. That way, you ensure that they'll still give you the funds, despite the project ending up looking different to what was first described.

The fundraising tool can help you create a project description for the application. Copy the headlines to a working document, and discuss how your project can answer its questions before writing them in. If there is something you can't answer, dive into the relevant chapters of this book.

When you communicate about your project – also when you have to get others to support it – you should think about what value you create with the project. It can be social value such as community and relationship building, or it can be physical values such as a skatepark or a community center.

☐ **PROJECT WORKING TITLE**
Create a short and catchy headline, preferably one that can also be used as the project's main title.

☐ **BURNING PLATFORM**
Why is it important that you do your project right now?
What larger narrative in (local) society does it address?

☐ **AUDIENCE**
Who is your event or concept aimed at? Are there multiple audiences?
Describe them in as much detail as you can.

☐ **TEAM**
Who are you and what is your background?
Is there a special reason why you are the ones who are going to do this project?

☐ **BRIEF PROJECT DESCRIPTION**
Describe your project sharply in three lines.

☐ **PARTNERS**
Who are the project's partners/collaborators?
Also describe what the collaboration entails.

☐ **RELATION TO THE FUNDERS PURPOSE**
How does your project align with the purpose of the funder?
How does your project lift their ambition to change the world?

☐ **COMMUNICATION AND PR**
How will you convey to the world that your project exists?
Which platforms/media will you use to communicate to the target group?
Think about how this plays together with your audience description and your strategy for evaluating the project once it's over.

☐ **ECONOMY**
Describe the project's finances in overall terms. Are there other partners or stakeholders that are co-financing the project? Describe who will pay for what, including what you're asking this funder to pay for. Also describe how the project will live on after the project period, if applicable.

☐ **PURPOSE**
Why is your project important?
Try to describe the necessity of the project from a societal perspective.
Will you create change that affects a social challenge (local/global)?

☐ **MEASURABLE OBJECTIVES**
Give a qualified bid for a number of sub-goals, such as the number of audience members, artists performing, social media reach, or news articles written about the project.

☐ **ACTION PLAN/TIMELINE**
How is the project set up? Deadlines for financing, PR, and permits.
Date for the execution of the event. Consider every single thing that needs to be done for your project to succeed, and enter the deadline for these tasks in the timeline.

☐ **Main phases:** Planning, Stop-go date, Implementation – Evaluation

☐ **EVALUATION/DOCUMENTATION**
How will you document and evaluate the knowledge and results the project generates?
Describe your plan for how you'll evaluate the project.

CHAPTER 10: FORMALITIES AND AUTHORITIES

When your project meets reality, it starts to matter to other people. This may be when you have to make agreements with artists, companies, and/or local government. So sharpen your pencil and get to grips with everything about contracts, permits, and other important paperwork.

WHY IT'S IMPORTANT

If you work with bigger budgets, it's important to keep track of all agreements and paperwork. If you don't have written agreements with those who supply content for the project, you risk being stuck with boring bills. It's pretty typical to be sent invoices for things like transport that are far beyond what was expected, because a clear agreement was never made that your artists won't get to the gig via last-minute rush-hour taxi.

In addition, larger projects usually mean you have to be in contact with the authorities. Here it's important to have control over permissions and permits. If you don't have the basic permits with the authorities in place, you may get in trouble with them later, and in the worst case they may end up closing your event, or slapping you with a giant fine after the fact. But don't worry – getting a handle on this stuff is not as difficult as it sounds.

ARTICLES OF ASSOCIATION AND GENERAL ASSEMBLIES

If you're doing a larger project, it's often advantageous to register your group as an association. If you agree that it's a good idea, you need a name, a purpose, and a form of organization for your association. The association's rules are called statutes, and they govern how your association functions.

Depending on your national laws/ regulations, you probably have to hold a founding general assembly where you agree on the articles of association. After that, your association can be registered with your country's tax authorities, and with that comes the ability to apply for grants, open a bank account, and it

often makes it easier to get access to spaces where you can hold meetings.

There are many advantages to creating an association, but consider whether your project is big enough to make it worth the effort. It also requires work to close an association again. If you don't think your project is big enough to create an association, a tip is to ask a local cultural institution if they will help you apply for grants and permits by using their name, with you listed as a "partner". If you do that, you must write up a collaboration agreement with them on the terms of the collaboration – because if they sign, they also bear part of the responsibility for the project.

WRITING CONTRACTS

If you want to avoid unpleasant financial surprises, keep track of your contracts – especially with business partners, artists, and others who are not a permanent part of the project team. Remember that it isn't an expression of distrust, but an important security measure for both parties.

Imagine if you had to pay for a presenter to travel by taxi from Copenhagen to Aarhus, even though you only put money aside for a bus ticket. This could happen if you haven't been clear about how your presenter should get from A to B. So although it may look like distrust, it's important to make good written contracts.

👆 **TIP:** You might be able to find contract templates online, for example at the websites of your country's arts associations.

Collaboration Agreement

Collaboration agreement between organizer (name, address and organization's ID number, if you have an association, otherwise personal ID number):

_____

and partner/artist (name, address and CVR/CPR):

_____

_____in connection with the project

(name of the project)_____ , taking place (date and time) _____

Describe the partner's task in detail:

_____

_____

_____

Here you must describe:
* What will be delivered?
* What is the partner's exact task in connection with the project?
* When and where does the task take place? (consider including a deadline).
* Will the partner be paid for completing the task?
* Have any expenses been agreed upon? (for example transport, food, or accommodation. Remember to note a maximum amount).
* Has anything else been agreed upon? (for example free drink tickets, set-up and pick-up time for materials or equipment, whether or not you as the organizer are supplying any musical equipment, a sound tech, etc.).

Date: _____

Signature: Signature:

_____   _____
Project leader   Actor / Artist

KEEPING TRACK OF PERMITS

When you hold public events of a certain size, you've got to keep track of the permits you need from the local authorities. It might be a fire permit, a police permit, and/or municipal permits that you need.

WHEN DO YOU NEED PERMITS?

Not all projects need permits to be held. If you're holding an event in a venue licensed for your type of event, you don't have to get hold of the fire department. And some events are so small that the police do not need a formal application. But if you have a major project that will take place outdoors, you must know the various authorities and their function.

Depending on what your project looks like, the various authorities might need to visit the site to approve the event and give you permission to hold it. That could be anything from selling food and alcohol, to electrical access for concerts in a public park. Fortunately, it's rarely as difficult as it sounds to get the permits you need.

Remember to look into permits ahead of your event. It sometimes takes a few weeks or up to a month to sort them out. And it would be a major bummer to have worked up the coolest project on earth just to cancel it because the fire department swings by and finds that there aren't marked emergency exits.

THE FIRE DEPARTMENT

The fire department is important to have on board if you hold the event outside. After all, your task here is to make sure that no one can get seriously injured. The fire department usually has to approve (usually just by email) that you have the fire safety measures under control, such as escape routes and fire-extinguishing equipment, as well as approve any structures you build yourself, such as stages, booths, and tents.

CAN YOU ESCAPE IF IT'S ON FIRE?

The fire department checks whether there are enough emergency exits and escape routes in relation to the number of participants you expect, and whether the escape routes are clearly marked with signs, and possibly lights. They also assess whether you should get hold of fire-extinguishing equipment. You can find application forms on your local fire department's website, or call them on their non-emergency phone number. The permit requirements vary depending on a number of different factors.

It's always a good idea (and often a requirement) to make a map of the venue where your event is held. On the map, you mark emergency exits and the location of fire extinguishers and other useful information. You must also show how you'll prepare your team before the event, teaching them your emergency plan in case there's a fire or something else that forces people to leave the area in a hurry.

For larger public events, it may be necessary to be visited by a fire inspector on the day, who will check the fire safety with you. You should have your floor plan/map approved beforehand and have asked all your questions to the fire inspector in advance, to ensure there are no nasty surprises on the big day.

✋ TIP: If you need signs, lighting and barriers for your event, you can often borrow them through the municipality's material warehouse or from a local institution or festival that also organizes public events.

STAGES, PLATFORMS, TENTS

Whether you build your own stage or a platform for the audience, or if your event is in a circus or wedding tent, the fire service must approve the safety of the various structures. If you rent a stage or a tent, the necessary certification is often included, meaning that you don't have to do anything other than double check it's still valid.

ALTERED USE OF A BUILDING

Have you chosen to repurpose a cool warehouse for your literature event or perhaps reconfigure the basement of a new co-working space for an underground exhibition? Then you probably have to apply to get the room approved to hold a public event if more than 50 people participate. It usually just requires a fire inspector to stop by or have a drawing of the room and check whether emergency exits are in order and safety in general. Give the fire department a call to make sure you do it right.
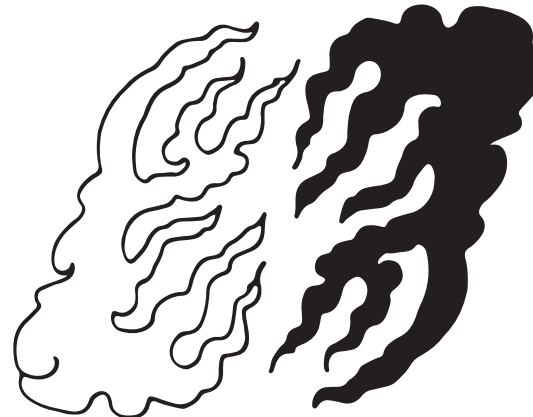
THE POLICE

The police department is the other local authority you have to coordinate with. Their stated job is to ensure peace and order in the local area. Notify the local police department that you're holding a public event that risks making noise or disrupting general peace and order. If you brief the police, you can avoid the event being closed due to angry neighbors. And at the same time, you know that they're ready to step in if unpleasant episodes occur. It's also nice to be able to refer to the fact that the police have approved your event if the neighbors complain directly to you.

ALCOHOL

You must also contact the police if you want to serve alcohol. Depending on your country's laws, the applicant might need to be 21 years old or older. If no one in the team is old enough, you could ask your parents if they will sign the permit application on your behalf.

BOUNCER

For large events, the police may require that you hire a licensed security guard to keep track of safety. In that case, it is unfortunately not enough to get your buff friend to stand at the door. Professional security guards have been given an official license, and although hiring a security guard costs a lot of money, it gives you some peace of mind knowing that you've allied yourself with a skilled doorkeeper. The money can be very well spent if troublemakers come to the event and you need help. If you don't have the money to hire a guard for the whole event, then you can often settle for only having a security guard for the later hours.
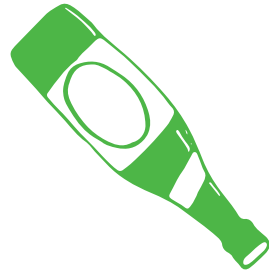
THE MUNICIPALITY

If you want to hold an event in a public square or city park, where you play loud music, you probably have to get hold of the municipality in advance.

SOUND

Noise coming from loudspeakers outdoors often has to be approved by the municipality. They can make demands on how loud you can play it, at what time of day you can play, and which way your speakers face in order to disturb the surrounding houses as little as possible.

PUBLIC SPACES

You most likely have to get permission to use public places in your city such as squares, parks, and roads. Some municipalities have online application portals through which you can apply for a permit. Elsewhere, it requires that you give the local cultural administration a call.

A city's large public squares are often booked for events many months, or even years, in advance. Should your designated location not be an option, think creatively and try to find a location that is not normally used for cultural events.

HELP!

Do you feel lost in the jungle of permits? We can understand that - it's not easy, and rules and procedures vary from municipality to municipality. But don't be afraid to contact the fire department, the police, or your municipality, if you are in doubt or have questions. They want to help you achieve your project and get things approved. If you're not planning a project that requires you to put up a lot of fences and stages, the requirements are usually pretty simple, and you may not need permits at all.

If you're in doubt, contact one of your municipality's cultural consultants. Then you have an insider who can help you figure out who to talk to in the various permitting departments.

Try your best and don't panic about not doing everything correctly. As long as you think things through, it mostly works out.

CHAPTER 11: MARKETING

You have a great idea and a well out-lined concept. You just need to tell people that your project is happening. But social media is already overflow-ing with countless other stuff, so how do you get the word out about how cool your project is?

WHAT STORY DO YOU WANT TO TELL?

When you're getting the practical details under control and have gotten agreements in place, you've gotta remember that the project is still basically just an idea in your head. Your future participants won't know anything about the project and what it entails until you tell them about it; communication is crucial.

THE CORE QUESTIONS YOU MUST ASK YOURSELF ARE:

— WHAT DO YOU WANT TO TELL THEM?
— WHY DO YOU WANT TO TELL THEM THAT?

When you have a handle on what you want to say, your communications manager can make a plan for what you will communicate and when. What is important for people to know at what point? What do they need to know before, during and after the completion of the project?

You can perhaps prepare some of the material in advance, such as a social media post or newsletter/ticket buyer emails, so that you don't have to sit and write everything from scratch right before it needs to be posted. Make a prioritized list - it's rare that you actually have the time and energy to do all of the PR you want to.

VISUAL IDENTITY

When you know what your project is about and what you want to communicate, then you're ready to create a visual identity. The visual identity is the design and expression of your communication. Usually you get someone from your team who's good at drawing or making graphics to create the visual expression of the project. A visual identity is found in the choice of colors, shapes, and fonts that makes your "brand" recognizable.

If no one in the team is a shark at doing graphic design on the computer, reach out to someone who can help you with it. There are tons of people that are super talented, and just need to be tapped on the shoulder and invited into your project.

If you can't find someone to help, you can use a simple design tool like canva.com, where beginners can make great posters, flyers and event covers for social media.

GOOD POSTERS

It's pretty typical to spend a bunch of money on getting posters printed for an event only to get comments like: "Cool poster, it looks exciting! ...But when does it take place? And where?" ARGH! The date and location are missing!

It's easy to forget the most basic things, which is pretty sad when you want people to come to your event. You want to avoid having to write extra information on your posters after they're printed (unless that's a part of your visual identity). Here's an example poster that contains all the information the prospective participants need to know: the name, the price, the time, the date, the location, and logos - and the poster's graphic visually communicates what the event is about.

When you make a poster, you should consider what else people see in your local urban space. How can your poster stand out? How about a specially designed poster for bathroom doors, or a special poster that looks like a menu card in the canteen?

USE YOURSELVES IN YOUR COMMUNICATION

It's usually pretty effective to raise awareness of your project by using yourself actively in the communication. It can be tempting to hide behind your project's cool identity, but if you share a picture of a poster and then a picture of yourself holding the poster, you might well find that you get a fair bit more attention that way. So throw away the shyness, stand by your project, and use yourself as part of the communication. If you show that you think it's a cool project, you can make others think the same.

GO NUTS

How do you create a compelling identity? This is difficult to give good advice on, and this chapter isn't full of graphic advice. You'll have to unleash your creativity and find what feels right for you. If you copy others, it soon becomes obvious that it isn't genuine or your own style. Spend some time and energy to create something unique that shows who you really are.

👆 TIP: If you intend to do a similar event again, remember to document your project while it's happening. Sharing pictures from the last time around is a great way to get people to come next time. If your prospective guests can see what they're going to experience at your event, they're more likely to come check it out. Good pictures of your events are worth their weight in gold.

CROQUIS & CAVA

50,-

7.00 PM 02/09/23

JÆGERGÅRDSGADE 154 LOGO LOGO

Remember date, time, location, logo, titel, partners/sponsors and price.

CREATIVE MARKETING

There are unlimited possibilities when it comes to marketing your project. Yet many of us tend to market our projects in the same way: A poster and an event on Facebook. But that might not capture the people you want as participants. If you're organizing a larger event, it's of course both a good and cheap way to get your message out there. But if you're doing something more niche, then try getting a little more creative.

See if you can find some inspiration in this list of suggestions for alternative marketing.

LOCAL NEWS

Would you like an article about your project in the local newspaper? Editors' inboxes are overflowing with typical press releases, so pick up your phone and see if you can get hold of an intern at your local paper. Tell them the story about your project. Maybe young people don't read the newspaper, but their broader communities do. And when you share newspaper articles on social media, it has the potential to reach a lot of people.

GUEST LIST

Tell a friend you don't see often about your project. If you all invite one friend who invites one friend, you can spread your message pretty far with very little effort. To make it easy, you can send a funny message to your friends, which they can copy and forward. Maybe you even let your friends compete for free tickets by getting the most people along.

TAG THE STREETS

Tag the streets with posters and stickers. This method is more classic, but be creative with your posters and hang them in unexpected places where they will get attention. You can hang many next to each other, make posters in a funny shape or have some cool stickers printed for lampposts in the places where people park their bikes. Local rules often say that you have to ask for permission to hang posters in places other than official poster columns.

ANALOGUE LOVE LETTER

An old favorite is to make physical invitations designed as love letters. Want to be my +1 for the project? Yes/no/maybe.

POP UP TEASER

Can you do a micro taste test of your project by making use of the university's lunch break to run a teaser?

ZINE

Instead of making a poster that you can only look at, you can make a zine with much more information that people can flip through. A zine is a folded A4 sheet that turns into a micro magazine that you can write in.

MYSTERY AND SECRETS

Would you like your event to be a little bit secretive? So turn up the mystery. Drop some of the central information when you make posters, and instead write a password that can help crack the code of what happens when. Or you can create an SMS chain where you find out where you have to be and when.

TREASURE HUNT

If your event has an entrance fee, you can hype the event by hiding tickets around town and publishing a treasure map of them.

PAT ON THE SHOULDER

The world's oldest marketing trick is a pat on the shoulder. It can be used both to get volunteers and participants for your event, and you shouldn't underestimate it. There is nothing better than being told by a friend that you are specially invited. And it works.

RECOGNITION FROM THE GREATS

You can go further on social media if you get the help of pages or profiles that have a lot of followers. Are there local festival organizers, venues, theaters, secondary schools, influencers, or others, that can support your project? It costs nothing to ask for a little airtime from the bigger players.
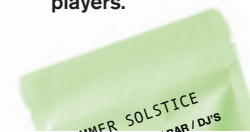
CHAPTER 12: IMPLEMENTA-TION

The implementation phase, when your project opens its doors and the music starts. This is when things really count, when your project is implemented. You have butterflies in your stomach and a thousand thoughts in your head. Read here about how you can prepare for implementation and solve the challenges that arise along the way.

IMPLEMENTATION

The key to a good project implementation is planning for what you know and what you don't know. If you've planned your execution well, it gives you room to breathe along the way and improvise when something unforeseen happens.

DELEGATION IS KEY

As project managers, you've been involved in the vast majority of decisions in the project and know what needs to happen, when it needs to happen, who is responsible for what, and what to do if something goes wrong. But the challenge is that there's often only one (or two) overall project managers, and they usually have way too much on their plate when it's finally time to implement the project. Even if there are more people on the team, a bottleneck occurs.

It's inevitable that some people know more than others, both in the project team and between the project team and your volunteers. But the project managers cannot be everywhere, so it's really important to distribute knowledge. If you do that, you can more easily keep an overview, create good energy, and delegate tasks before, during, and after the project starts. At the same time you'll have the energy to improvise and find quick solutions along the way.
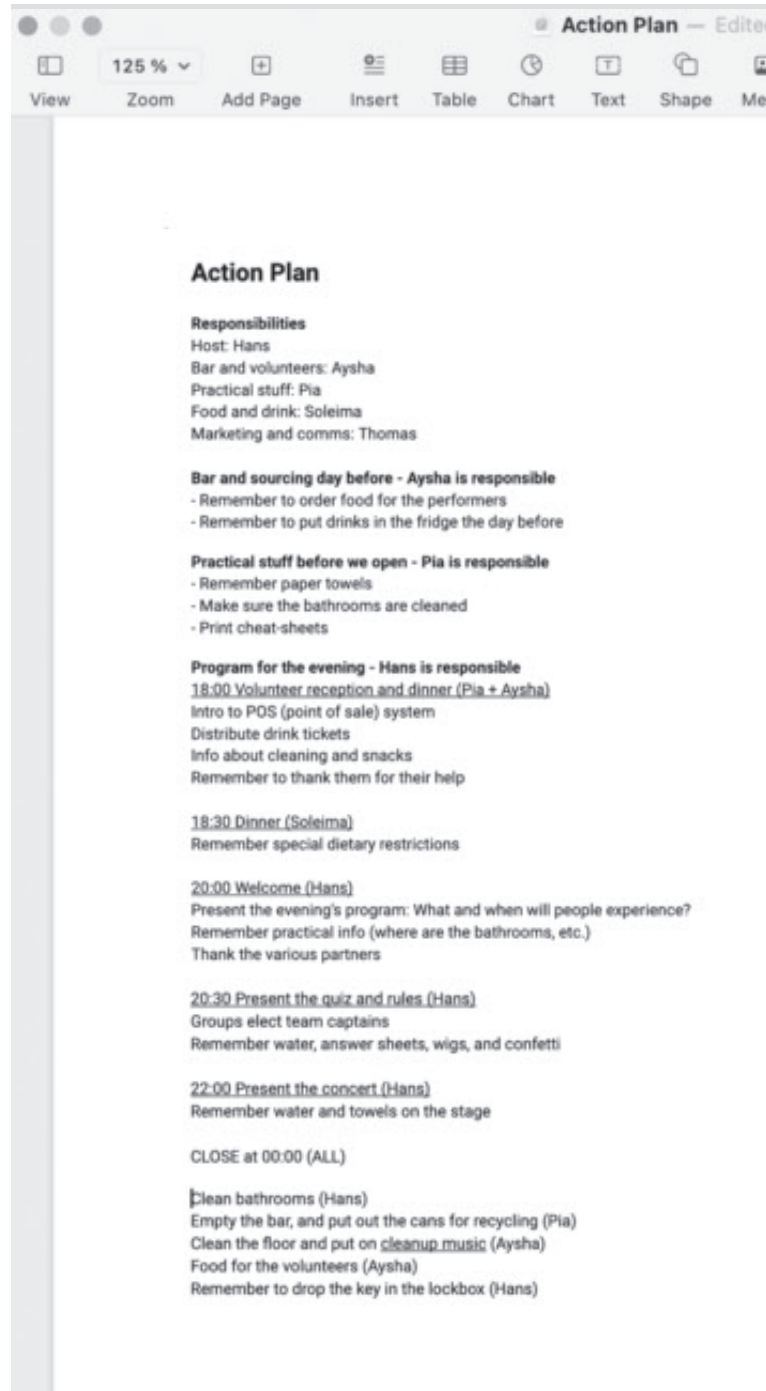
THE ACTION PLAN

When you're approaching the time when your project will go live, you should make a plan for what will happen in the coming hours, days and weeks. The size of your project determines how detailed you need to get. An action plan can be both for a single day or for several days leading up to a larger event.

The action plan is a manageable list divided with times for what will happen when, and preferably made in a format that can be printed. Avoid large spreadsheets that no one can really absorb when the event is underway. If you're doing a large project, you can also make individual plans for each person that has things they're in charge of.

EMERGENCY PLAN

When you make your action plan, it's also a good idea to make an emergency plan where you agree on what to do if an unpleasant situation arises. For example, if a trouble-maker shows up, you should agree in advance who will call the police or go grab the security guard, or what you'll do if everyone needs to leave the area due to a fire. All those responsible need to keep track of where the emergency exits are, so that they can point people in the right direction, if the time comes.

Action Plan

Responsibilities
Host: Hans
Bar and volunteers: Aysha
Practical stuff: Pia
Food and drink: Soleima
Marketing and comms: Thomas

Bar and sourcing day before - Aysha is responsible
- Remember to order food for the performers
- Remember to put drinks in the fridge the day before

Practical stuff before we open - Pia is responsible
- Remember paper towels
- Make sure the bathrooms are cleaned
- Print cheat-sheets

Program for the evening - Hans is responsible
18:00 Volunteer reception and dinner (Pia + Aysha)
Intro to POS (point of sale) system
Distribute drink tickets
Info about cleaning and snacks
Remember to thank them for their help

18:30 Dinner (Soleima)
Remember special dietary restrictions

20:00 Welcome (Hans)
Present the evening's program: What and when will people experience?
Remember practical info (where are the bathrooms, etc.)
Thank the various partners

20:30 Present the quiz and rules (Hans)
Groups elect team captains
Remember water, answer sheets, wigs, and confetti

22:00 Present the concert (Hans)
Remember water and towels on the stage

CLOSE at 00:00 (ALL)

Clean bathrooms (Hans)
Empty the bar, and put out the cans for recycling (Pia)
Clean the floor and put on cleanup music (Aysha)
Food for the volunteers (Aysha)
Remember to drop the key in the lockbox (Hans)

WHEN IT ALL WORKS OUT

When the preparation is over and you're ready to receive your guests, you're in the process of winding down. From then everything should preferably run on the rails you've built. On this page you'll get our best advice on how to make the process as fun and manageable as possible.

CREATE A SHARED STARTING POINT

Begin your implementation by holding a joint brief in which you ask yourselves: What mindset would you like to have during the event? Stay focused on what is important to you.

IT COULD BE:

☺ We do this as volunteers, because we want to do it.
☺ No one can do more than their personal best.
☺ We need to have fun.

During the implementation phase, you've gotta drive in high gear, be ambitious, and make demands on each other. But remember to put up with each other when things get messy, when the rain starts pouring down, and the power goes out.

SOLID ADVICE

It's a good idea to have regular check-in meetings during the implementation phase of a project, especially for larger events. Here you can check-in with each other emotionally, find out if anyone's struggling with something they need help with, and recharge each other's batteries with short stories of small successes. A good option is to meet at a fixed time every morning if your event extends over several days. Otherwise, halfway through the event is usually a good time.

Use these guidelines to check in with each other and find out if anyone needs an extra hand. And then have a chat again when the event is about to come to an end, so you can pick yourself up and look ahead. It creates an overview and cohesion. If you want to top it off, you can end with a good old-fashioned battle cry.

HAVE A COMMAND CENTER

One of the nice things about being the one in charge of an event is having full access to all the hidden places, nooks and crannies of your venue. Pick the best spot to be your command center, where you can keep your computer open and store all the most important stuff. Here, your action plans can also hang next to the keys to your cargo bike and an extra stock of snacks. Consider using the wall space to hang some big sheets with the names and phone numbers of everyone involved in the project, together with their area of responsibility or function. Take a picture of it so you also have it on your phone!

WHEN THE MUSIC STARTS

Although it's hard to pull off, and you've probably asked yourself along the way why you're actually doing this, you quickly forget your worries when the guests start coming through the door. This is because there is nothing as cool as feeling the adrenaline pumping and knowing that NOW IT'S REALLY HAPPENING! All that you've worked towards is finally coming to fruition. That's the feeling that makes us want to throw all our energy into making projects.

Remember to plan things out so that you can also experience parts of the event yourself, and take some time to talk to your guests. Of course, you

don't really have "time off", but make sure you enjoy the event. Think about taking time off in shifts, so that everyone on the team can get some time just to enjoy themselves. You are also hosts, so walk around and welcome and talk to people who have shown up. Take responsibility for the atmosphere and your guests.

A FEW SIMPLE RULES FOR VOLUNTEERS

Avoid making too many rules for what your volunteers can and can't do. "Rules" doesn't rhyme with "fun" - but, there are two places it's important to have clear agreements. First, if you serve alcohol, you must have a policy on how much the volunteers can drink and whether they can be drunk on duty (not recommended). Second, you should agree on how you will close down your event and who will be allowed to stay after closing. For example, is it okay for some friends to stay and help clean up? At first glance, it sounds like a good idea, and it is if they actually help. But if they just hang out, who has the right to send them home? It's not an agreement you can make when you're in the heat of the moment. You should discuss this before your event starts. It is not fun to start arguing about this kind of stuff at two o'clock in the morning.

CLOSE PROPERLY

Now you're finished with the event. And yet, not quite. One thing that rarely gets enough love in the planning phase is tidying up and cleaning at the end. But it's great to have that under control, because otherwise your work as a project organizer becomes a lot less fun, which it shouldn't be. All experienced project managers have stood in pouring rain and spent hours

sweeping up cigarette butts from the pavement, because they had not prioritized having volunteers to help with the clean-up or have found it too difficult to find them. This is a regrettable situation. Do what you can to avoid it by asking everyone in the team to keep an eye out for how they can lend a hand during cleanup. In larger projects, you can even appoint someone responsible for the cleanup. One tip is to do half shifts so that you don't just have to clean up. Make sure, no matter what, to turn the clean-up into a party by having good food, good music on the sound system, and by facilitating a good atmosphere.

KARMIC ACCOUNTING

Projects are often carried out in borrowed premises. And if you've borrowed equipment from someone, that someone has to get it back. There is nothing worse than getting borrowed cables back completely sticky from spilled drinks, and turning up to see that floors have not been properly washed, or other small things that, as organizers, you hope will not be discovered. But it's really bad style to leave a mess behind, even if you're tired and want to finish as quickly as possible.

In order to avoid grumpy lenders and get a few points in your social credit report, you can introduce a simple rule when you finish up: Always give things back in 10% better condition than when you borrowed them. If you follow that rule, people will be much more willing to lend things out to you in the future.

CHAPTER 13: EVALUATION

The confetti has fallen, and the public facing part of your project is over. Now you have to tie a bow on it. Read this chapter to learn about how to finish a project in a good way, say thank you for now, evaluate, and take what you've learned on to the next project.

GET THE TEAM TOGETHER

When the implementation phase/event is over and done with, you should gather the team for a debrief. Find a time to meet that's a maximum of one week after the project finishes - any longer and the important details will start to be forgotten.

When you meet, start out by patting each other on the back for what you've achieved together – regardless of how the project went. It's a good way to start your evaluation, by giving each other some good energy - take note of all the cool things the team members have done in the process. You can also use the Rain of Recognition tool.

TOOL: RAIN OF RECOGNITION
PURPOSE: TO RECOGNIZE EACH OTHER AND GIVE POSITIVE FEEDBACK TO EVERYONE IN THE TEAM. IT CREATES SOME GOOD ENERGY AND GIVES EVERYONE A CHANCE TO SHINE.
TIME: 10-45 MINUTES.
MATERIALS: A NICE PLACE TO SIT ON THE FLOOR, AND MAYBE POST-ITS AND MARKERS.

HOW TO:

01 Sit in a circle on the floor.

02 Elect a time-keeper, and pick an amount of time depending on how big the group is: about 2:00 minutes for a group of 10 or more, 1:00 minute for a group of less than 10.

TIP: It should feel like there isn't enough time for everyone to say the nice things they want to say.

03 One person goes into the middle and the timer is started. They can choose to close their eyes, or keep their eyes open - but they cannot talk.

04 Until the timer runs out, everyone now has the chance to say things they appreciate about the person in the middle. This works best if people pop in "popcorn style", rather than going around in a circle. Not everyone will have something they want to share about each other person, and that's ok.

FACILITATION TIP: When introducing the activity, explain what types of things people can share about each other during the exercise. It can be broader things about their personality or way of being, or you can appreciate them for specific contributions they made during the project. If you want to make it extra easy for people to think of nice things to say to each other, you can prompt them with the following questions:

- What has the person taught me?
- What is the person good at?
- What makes the person a good friend?

HACK: Have people write their appreciations on post-it notes so everyone can take their appreciations home with them.

FOLLOW UP ON DOCUMENTATION

Collect the documentation you have of your project. Collect pictures, videos, posters, stickers and whatever else you've used. Of course you should share pictures and videos online, so people can see what the project/event was like, and you have an opportunity to say thank you for coming. This also lets those that didn't come see what they missed, thus encouraging them to attend next time.

It's also a good idea to make a physical collage showing the project that you can hang up in your space. It's great to be reminded of what you've created together, and it can serve as inspiration for your next project. It's also a nice way to show visitors of your space what types of things you've done in the past.

THANK YOUR COLLABORATORS

Say a proper thank you to those who have helped you through the project: collaborators, sponsors, friends and acquaintances. You can do it in different ways, but recognize them for what they have contributed. Write a card, an email, or tell them when you meet them next.

WRITE YOUR REPORTS AND CLOSE OUT THE ACCOUNTS

It's also time to account for your completed project. Collect receipts and enter expenses into the budget. If you've received a grant from a fund, you must send them a final report. They often have specific requirements for what information they need about the project once it's completed. This should be clearly stated in the grant letter you've received, when your project was approved. Sometimes they require, for example, a finished budget and a copy of all the receipts.

In all cases, it's a good idea to send a summary of the project granter with a short summary text about the project's progress and implementation, supplemented with evocative images. And last but not least, say thank you for the money!

Remember that not all results of a project can be seen as soon as the project is finished. Sometimes a project sets something in motion among people, who come up with fun ideas that only come to fruition much later.
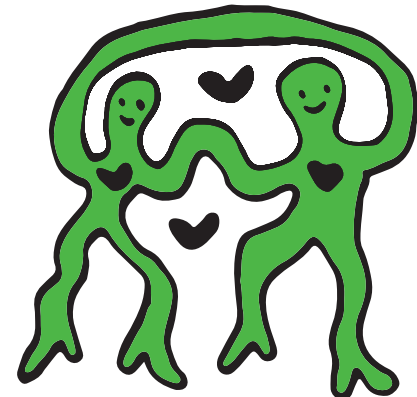
EVALUATION

Evaluating can feel unmanageable straight after a big event, right when you need a break from the project. But taking some time for evaluation is the very best way to complete a project, learn a thing or two, and look forward to how you can do things differently next time. If you want to evaluate, do it when you still have the project in mind, and make the evaluation as simple as possible.

When you evaluate, remember that reality is rarely black and white. That's why it's a bad idea to talk about whether a project went well or badly. Pretty often it contains both good and less good things. Although you might have dreamed that many more people came to your event, or that your execution ran more smoothly, there is almost definitely something good to reflect on anyway. So perhaps the success is that you've come to a lot of real-izations about your concept, which can provide fertile ground for new ideas. And maybe the participants who showed up had a super good experience.

HOW CAN YOU EVALUATE THE PROJECT?

Ask yourself what the purpose of your evaluation is:

☺ Finding out what worked and what didn't.
☺ To process the impressions to-gether as a team.
☺ To learn and take experiences with you for similar projects.

WHEN YOU'RE SITTING DOWN TO EVALUATE

☺ Write down or say what you want to say as concretely as possible.
☺ What is written or said should aim to support everyone's learning, development, and future projects.
☺ Take activities and actions as a starting point.

☝ TIP: During the project, the project manager can compile a list of points that you can use as a starting point for the evaluation when the time comes.

THE ULTRA-QUICK EVALUATION

An ultra-quick evaluation on a project is to each spend five minutes writing down three things for each of the points:

01 MORE OF
02 LESS OF
03 FOCUS ON
04 GRATEFUL FOR
05 KEEP
06 THROW AWAY

Use the points to have a joint discussion in your project team. You can also use the Stovetop tool, which is a visual method that can help you assess some of the key elements in your project.

TOOL: VOLUME KNOBS
PURPOSE: TO GET A CONCRETE EVALUATION OF DIFFERENT PARTS OF A PROJECT.
⧗ **TIME:** 30-60 MINUTES.
✎ **MATERIALS:** THE MODEL BELOW, PAPER, AND MARKERS.

HOW TO:

01 Start by individually rating all parameters on a scale from one to eleven.

02 Talk about your ratings in pairs.

03 Summarize together and make a list of the ten things you want to do and take with you on to the next project. The list should help you take the best with you, but also show you what you can do differently next time.
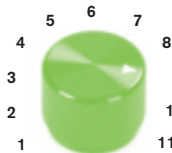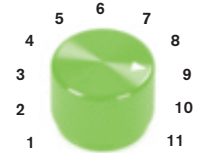
CONCRETE ACTIVITIES

IMPLEMENTATION
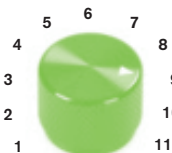
PRACTICAL STUFF

COLLABORATION

SCALE FROM 1-11.

01 Concrete activities on the program:
How did the specific planned parts of the project go?

02 Implementation:
How did the overall project go?

03 Practical stuff:
Food, drink, bathrooms, garbage, etc.

04 Collaboration:
How was it to work together on the project?

If you find yourself starting a project in Tromsø or Aarhus, visit TVIBIT or Frontløberne to find a supportive community of fellow cultural organizers.

AFTERWORD

That's it! We hope that you have become wiser and more curious by reading this book. If nothing else, we hope this has made you think about how you do projects. If you have read it from A to Z, it may seem like a complete formula for making projects. But hey, the perfect formula doesn't exist. We have seen (and even done) many projects without either a clear purpose or control over the budget. Throughout this book, we have shown how you can do it - and how you can do it in a way where, for example, you've got a handle on permits.

But sometimes you just have to blow it all up and storm out there. Remember your inner fire! As long as it doesn't affect anyone, and no one gets seriously upset, everything will most likely work out for the best. And sometimes it's easier to get forgiveness rather than permission. Especially when it comes to small projects. But you didn't get that from us!

Now it's just a matter of closing the book and getting on with it. Gather your friends and start making cultural projects. Do it your way, and return to the book if you need a refresher or want to try something different.

Our last and best piece of advice is to avoid wearing yourselves out with too many long project meetings. Consider whether you can just get straight to the point and DO IT! Sometimes something really great comes out of doing quick, impromptu projects without thinking too much about it. Then it may well be that you have to do it with no budget, but on the other hand that makes it fun and intense. Go go go!

THANK YOU for reading along. We hope that you will pass this book on to someone who needs it. Copy and hack what you need and help give it a long and good life. Remember that you can always get hold of us if you have any comments, ideas or input.

So, there's probably nothing else to say but off to the stars with you! We have your back and are cheering you on all the way.

Love and high fives,

Frontløberne & TVIBIT

Julie, Stine, Torben, Liam, and Karl Kristian

WHO IS BEHIND THE BOOK?

FRONTLØBERNE

Frontløberne is a project platform for young cultural creators in Aarhus, which has existed since 1989. Frontløberne runs a project house where young people aged 16-35 have space for their projects, bouncing ideas off of each other, and can receive sparring. Frontløberne also creates cultural projects together with young people, and works with learning about youth cultural projects.

TVIBIT

Tvibit is a hub for culture and creative activity in Tromsø. Through experimentation, participation, and self-mobilization, Tvibit develops people and ideas within youth culture and creative industries. Locally based, with the world as its playing field, Tvibit focuses on empowerment, youth culture, music, film and immersive media, creative business and technology. Tvibit is a part of Tromsø municipality and is a meeting place in the city center.

WANT TO LEARN MORE?

Feel free to contact us. We are happy to come out and do presentations, workshops or teaching courses based on the methods and tools from this book.

READ MORE AT

www.frontloberne.dk
www.tvibit.net