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**Production: FairerTales**



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## Introduction to the Report



*On Thursday, 10<sup>th</sup> of August, a minivan pulled up in front of the manor of Sztynort. A group of four young men and a young woman got out of it and took to work, helping the van to give birth to a wooden piano. For the past decade, it had stood in the Cultural Centre of Krukłanki. Rokšana, the young woman from the van, had convinced the chair of the cultural centre that transporting it to Sztynort for a few days would be a good idea. She took the risk for it. Together, the men carried the instrument of Russian make into the manor.*

*The following day, Friday, at six thirty, the wooden benches around the piano in the entrance hall were all taken. Sixty-eight guests from near and far were waiting for soprano singer Barbara Zamek and pianist Uwe Münch to start their evening song recital "Abendspaziergang".*

*After a work day of tuning the instrument and replacing its diverse elements, the first tunes escaped the piano, mingling beautifully with Barbara's voice and filling the space of the manor with new, harmonious vibrations. The piano was one of the many small miracles of the STN:ORT palace days in 2018.*

For the second time, in August 2018, the Palace Days "STN:ORT" took place at the manor of Sztynort in Masuria, Northeast Poland. The volunteer-run festival took place between the 6<sup>th</sup> and the 11<sup>th</sup> of August in and around the manor house. "STN:ORT" is a donation-based cultural community festival - a week of cultural events, historical storytelling, art exhibition, and creative crafts workshops.



The festival site was the manor of Sztytnort - a former East-Prussian manor house with a long and ruptured history. It is owned by the Polish-German foundation for Cultural and Heritage Protection (Polsko-Niemiecka Fundacja Ochrony Zabytków, PNF). The material state of the manor is one of limbo - between decay and repair. The structure of the building is secured, yet the building gives the impression of a ruin.<sup>1</sup> This gives the site a particular flavor and purpose: the festival is part of a larger initiative of re-imaging and re-crafting the building as a dynamic, participatory, and sustainable place for community, and for encounters with different types of knowledge.

Around 1000 visitors of all ages attended the festival week and took part in its diverse cultural and creative offers. While we registered a number of 778 between the 6<sup>th</sup> and the 11<sup>th</sup> of August, we counted over 200 on the last, "unofficial" Sunday of the festival week, during which the core team stayed on because of high attendance. Among the visitors were cultural tourists, cycling tourists, and sailing tourists, regional day time visitors, and evening attendees of events. While most visitors were Polish or German citizens, there were also international visitors, among others individuals with Israeli, UK, and Italian citizenship. Some of the visitors were returning visitors from the previous year.

The festival took place thanks to the work of more than 40 volunteers - including artists, performers, and tour guides - and thanks to the support of eight regional and transnational organizations from Poland, Germany, and the UK. It was financially supported by visitors' donations through the German-Polish Foundation for Culture and Heritage Protection (Deutsch-Polnische Stiftung Kulturpflege und Denkmalschutz), by the Lehnendorff Association (Lehndorffgesellschaft e. V.). Sponsors of single events were the German Embassy in Warsaw (Botschaft der Bundesrepublik Deutschland in Warschau), and the Masurian Sailing School Gertis.

The theme of this year's festival was "Spacer - Spaziergang - Walk". The theme was inspired by the biography of Heinrich und Gottliebe von Lehnendorff in former Steinort, in the 1930s and 1940s, the last owners of the building from the family of Lehnendorffs. The young couple became part of the German resistance movement against Adolf Hitler and the terror of the National Socialists. The history was first

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<sup>1</sup> For the festival we were able to use the entrance area outside in front of the manor (craft workshops, visitors' reception, soup), the entrance hall (visitors' reception, evening events, exhibition), the garden hall (exhibition, craft workshops), the first two rooms of the vault cellar (evening events), and the park area around the manor (guided tours, walks). Two of our volunteers stayed in renovated rooms of the East wing of the manor.

published as a biographical novel by Antje Vollmer in 2010 and in the translated version in 2018 (dt.: Doppelleben/ pl.: Podwójny życie).

This document reports about the processes through which the festival was realized. It provides information about the audiences and collaborators involved. As a self-critical report, it not only takes stock of positive learning experiences, but also makes space to reflect on areas that need further improvement in coming years. With this report, the author hopes to share some of the knowledge and experience gained during Stn:ort 2018 and help improve future events. Another goal of this document is to make processes around the place-making of Sztynort more accessible to a transnational heritage community. Further, as the producer of Stn:ort 2018, FairerTales strives for accountability and transparency about its activities: It thereby aims for more inclusivity in the place-making process.

## **Goals and Achievements**

Our goals as initiators and producers of STN:ORT 2017 and 2018 can mostly be seen in the realms of cultural exchange, creative heritage development, social cohesion, and stakeholder mediation. They included:

### **Bringing together communities, building bridges and shared memories**

The manor has, in its history, often been an exclusive or closed place, that was not open to everyone. Furthermore, local and tourism communities in the area share a difficult history and are embedded in national and transnational networks of unequal economic power relations. With the thought of facilitating new encounters and cultural exchange between domestic visitors, international (German) tourists, and local population, we developed a festival that brought together people from these different visitors' communities, engaged them in shared activities and created inclusive memories together with all of them.

### Opening the Palace



We opened palace doors for 12 hours every day and registered 1000 visitors over the course of the week. Many visitors noted that for many years they had come to the front door and the palace had been locked and they were now glad to finally be allowed inside. Visitors shared their own memories from the palace, when they were younger – often grandparents or parents told their children about their memories from the palace. Part of the visit was the possibility to leave a donation to the festival and the renovation of the manor. This opportunity was welcomed by many visitors as a way of participating and supporting the project.

### The Palace as a Crafts Workshop

The palace became a living creative workshop with natural materials where visitors of all ages and capabilities could participate: on benches in the front area, artists' and crafts instructors' groups were invited to sit down and participate in free crafts classes (willow flower making and pocket doll making), while getting to know each other and local traditions and history. They partly crafted their own souvenirs from the palace and took them home, while leaving other items that they had crafted onsite as adornment of the palace. Another crafts activity in the place was the Japanese pottery workshop that was offered by the nearby pottery centre "Pracownia Garncarnia".



### Tour Guiding and Storytelling

Up to 6 times every day, visitors were invited to join guided tours in German, Polish, and English language about the history of the manor, and the biography of Heinrich and Gottliebe von Lehnendorff in particular. Facilitated by three volunteers, the tours also gave the opportunity to discuss the history of the place with fellow participants and with the guide. The sharing of stories across languages boundaries and socio-cultural continued building a community of stories around the manor of Sztynort.

### Realised Festival Programme

#### STN:ORT 2018 Programm, 6.-11.08.2018 (Mo.-Sa.)

Date	Event	Language	Hour	Place
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6.8.	<b>Guided Palace Tours</b> <b>Exhibition „They went for a walk”</b> <b>“Pocket Dolls”- Crafts Workshop</b> <b>Summer Reception, Festival Opening,</b> <b>and Premiere of the Guided Tour</b>	PL GER ENG PL GER ENG PL ENG PL GER	On Demand 10.30-17:00 14:00-16:00 17:30-19:00	Palace & Park Palace Outside Park & Palace
7.8.	<b>Guided Palace Tours</b> <b>Exhibition „They went for a walk”</b> <b>“Pocket Dolls”- Crafts Workshop</b> <b>Hyde Park: Open Stage with Special</b> <b>Guest Michał Lampard</b>	PL GER ENG PL GER ENG PL ENG PL GER ENG	On Demand 10.30-17:00 14:00-16:00 18:30-20:00	Palace & Park Palace Outside Palace Cellar
8.8.	<b>Guided Palace Tours</b> <b>Exhibition „They went for a walk”</b> <b>„Secret Flowers”- Art Workshop</b> <b>Best of O!PLA: Polish Animation</b> <b>Screening</b>	PL GER ENG PL GER ENG PL ENG PL GER ENG	On Demand 10.30-17:00 14:00-16:00 18:30-21:00	Palace & Park Palace Outside Palace Cellar
9.8.	<b>Guided Palace Tours</b> <b>Exhibition „They went for a walk”</b> <b>„Secret Flowers”- Art Workshop</b> <b>‘Sztynort 1935’: Public Recital of the play</b> <b>by Jakub Maiński with Bogdanna Fido</b> <b>and members of the Cabaret Group of the</b> <b>Uniwersytet Trzeciego Wieku,</b> <b>Węgorzewo</b>	PL GER ENG PL GER ENG PL ENG PL GER ENG	On Demand 10.30-17:00 14:00-16:00 18:30-20:30	Palace & Park Palace Outside Palace Cellar
10.8.	<b>Guided Palace Tours</b> <b>Exhibition „They went for a walk”</b> <b>„Secret Flowers”- Art Workshop</b> <b>Song Recital „Abendspaziergang” with</b> <b>Barbara Zamek (Soprano) &amp; Uwe Münch</b> <b>(Piano)</b>	PL GER ENG PL GER ENG PL ENG PL GER ENG	On Demand 10.30-17:00 14:00-16:00 18:30-20:00	Palace & Park Palace Foyer Outside Palace Cellar
11.8.	<b>Guided Palace Tours</b> <b>Exhibition „They went for a walk”</b> <b>Big STN:ORT Soup</b> <b>Japanese Pottery Wheel workshop</b>	PL GER ENG PL GER ENG PL GER ENG PL ENG	On Demand 10.30-17:00 10:30-14:00 11:00-13:00	Palace & Park Palace Palace Foyer Garden Hall

## The Palace becomes a Stage for Cultural Performances

Every evening we transformed the palace into a stage and took care of making this stage as open, inclusive, and diverse as possible. We prepared a festival program that opened the palace to different cultural experiences and formats, attractive to different recipients. While all events were tailored to the idea of the Walk and tied into the biography of resistance of Heinrich und Gottliebe von Lehdorff, each of them was one of its kind and gathered visitors' communities with different interests and needs. Each event produced its own micro-dynamics and encounters:



- **Opening Reception:** Around 40 people attended the opening ceremony: Part of it was the premiere of the guided tour “A Walk with Heinrich and Gottliebe von Lehndorff” in German and Polish language. The reading of the Polish fragments was performed by the well-known actress Irena Burczyk-Telesz and by the theatre activist Johan Niklas Wolf. During the walk, the actress began to reflect on the role of German heritage in the area – for herself and her children. Her reflections sparked off a vivid and emotional discussion about this subject in the group at the end of the tour. The Polish-speaking participants used the storytelling about the last East-Prussian owners of the Palace to reflect on their own upbringing in an area with German heritage and with an ideologically colored education on that heritage.



- **Open Stage Night:** On the second evening, guests were invited into the cellar of the palace for an open stage night with special guest singer-songwriter Michal Lampard from nearby Pieczarki. All other guests were also welcome to register and perform something on stage. While some guests arrived prepared with instruments or poetry performances, others decided to come on stage spontaneously only in the course of the evening. After a teenager had performed some of her poetry, another young woman in her age, was inspired and encouraged to share some of her own poetry work on stage with the audience. Another guest wrote a piece while watching the concert, and performed it towards the end. By promoting openness, respect towards each other and possibility to experiment, we were able to encourage creative performances and encounters. The event was visited by over 40 guests, including sailing tourists, people from the local surroundings, international volunteers, and a group of volunteers from the Sunny House, a day centre for elderly individuals and people with special needs.



- **Animation Film Screenings:** On the third evening, we screened two curated programmes of O!PLA, Polish animation film festival, one for children, the other for adults. The children's screening was attended by three families and well-liked by the children (which one could tell by laughter and the fact that they stayed throughout). The screenings were accessible to German-speaking children through their visual and audio-content. A particular surprise was the returning visit of a French-Polish family with two children, whom we had met in the previous year at the festival. The adult programme was attended by local teenagers from Sztynort and surroundings.





- **Public Recital of "Sztynort 1935":** The forth evening was the public reading of the play "Sztynort 1935" by the Warsaw playwright and director Jakub Maiński and members of the cabaret society of the Uniwersytet Trzeciego Wieku from Węgorzewo (University of the third age). The preparation and performance of the theatre play were the example of a wonderful intergenerational and trans-local cultural collaboration. It took place in the entrance hall of the building. Apart from that, the story, a fictive discussion of racial laws by a group of German aristocrats in the 1930s that was set in the manor of Sztynort, opened a critical, Polish-language debate about a subject of the German history of the manor. The play was available also as a script in English language and thus accessible to non-Polish speakers.





- **Song Recital “Abendspaziergang”:** On the 10<sup>th</sup> of August, the last festival evening, we hosted a classical song recital evening with the young Warsaw soprano singer Barbara Zamek, and the South-German pianist Uwe Münch. For the event, a team of five local volunteers, cultural activists from Giżycko, managed to organize a real piano to the manor of Sztynort (see introduction) and secure a tuner who came to tune the instrument. A local sponsor gave us a large red carpet to use as a decoration for the event. The performers had rehearsed the programme before in Warsaw. They performed for around seventy visitors in the entrance hall of the manor. Among the visitors was Verus von Plotho, the grandson of the former East Prussian owners of the manor – Heinrich und Gottliebe von Lehndorff. He gave a little speech after the concert and noted how grateful he was that a concert like this was happening again in the manor.



On the final, official day of the festival, we invited visitors to a “Big Soup”- action. Drawing on the local tradition of soup making, we asked local residents for vegetable donations and invited all visitors to help with the preparation of the soup, which took place all throughout the morning. When the soup was cooked (we cooked it on a gas stove that we received from our Sponsor Marek Makowski, GERTIS), we set the table in the palace and welcomed everyone who was present at the time to join for dinner at the long table of the palace. One visitor stayed for the entire morning: he used to work in the manor during the 1980s, when he was younger and was extremely delighted to experience the palace coming back to life and to share a meal with the grandson of Count Heinrich von Lehndorff.

## Transnational Networks

One view of looking at places is that they are densifications of human networks. This is also true for historical monuments and heritage sites. The condition of a place cannot only be measured by its physical condition, it must also be measured by the networks that constitute it. Re-imagining and re-building a shared transnational heritage site should therefore also mean building a complex network of collaborating (civic) organizations, businesses, and individuals. Together, they reflect the values of the place-in-the-making. With STN:ORT 2018 we were particularly motivated by the goal of webbing together diverse cultural and social initiatives, who could help making the festival a creative, diverse and inclusive space. We also were interested in creating different forms of knowledge and approaches to knowing and performing the place. During the festival, as guests and as participants, the representatives of the respective organizations had the chance to get to know each other as potential partners and to encounter the place as a creative space for performances and future projects.

With a combination of social organizations, cultural-museum organizations, creative-art organizations, and local businesses, we can develop an interesting and wholesome profile of the palace. It would also be worth looking at ecological and environment-based organizations and organizations that deal with digital democracy. While this time, we were counting on the good will of individuals and organizations, next time, it will be ideal to collaborate only peripherally on that basis and to focus on gaining external funding or donations for the proposed collaborative projects. Further on, it will be central to expand the reach of the festival by involving more transnational partners, including from outside Europe and the EU, embedding the place on a global scale. This can either be achieved through a big funder, through a good business model, or through creating a particular research, art, or travel network. It will be highly advised to create these links as collaborative, interactive, creative or training networks rather than as singular visits. We also hope to include local businesses more effectively in the festival set-up. Over the course of the festival, we collaborated with a diversity of organizations, each of who we were completing an individual agenda with.

Collaboration with the following organisations and their representatives:

- Gdańska Galeria Miejska/ Galeria Güntera Grassa, Gdańsk, Marta Wróblewska
- Muzeum Kultury Ludowej, Węgorzewo, Krystyna Jarosz
- Ogólnopolski Festiwal Animacji O!PLA, Łódź, Piotr Kardas
- Organizacja Tratwa, Ryszard Michalski
- Ostpreußisches Landesmuseum, Lüneburg, Agata Kern

- Pracownia Garncarnia, Marta Florkowska, Paweł Szymański
- Słoneczny Dom, Środowiskowy Dom Samopomocy in Gołdap, Marcin Białous
- Uniwersytet Trzeciego Wieku, Węgorzewo, Bogdanna Fido

Independent performers/ creatives/ writers we collaborated with:

Bettina Bouresh, Irena Burczyk-Telesz, Roksana Butrym, Wojciech Marek Darski, Karolina Haluszczak, Michał Lampard, Thea Luckcock, Wojciech Łukowski, Justyna Łuczaj-Salej, Jakub Maiński, Uwe Münch, Liliana Piskorska, Jadwiga Sawicka, Hildegard Skowasch, Dr Antje Vollmer, Johann Niklas Wolf, Barbara Zamek.

Businesses we worked together with:

- Bar "U Marty" - A local street food business
- Kwiaty i Rośliny Ogrodowy, Danuta Sewruk - A local garden shop
- „Port Sztynort” - The local port company
- „Szkoła żeglarstwa Gertis” - Regional sailing school
- Wiklina koło Gołdapi - A regional producer of willow

The festival also attracted other individuals and representatives of national and transnational foundations, whom we initiated contact with and will be collaborating with in the future.

## Heritage Platform for Dialogue

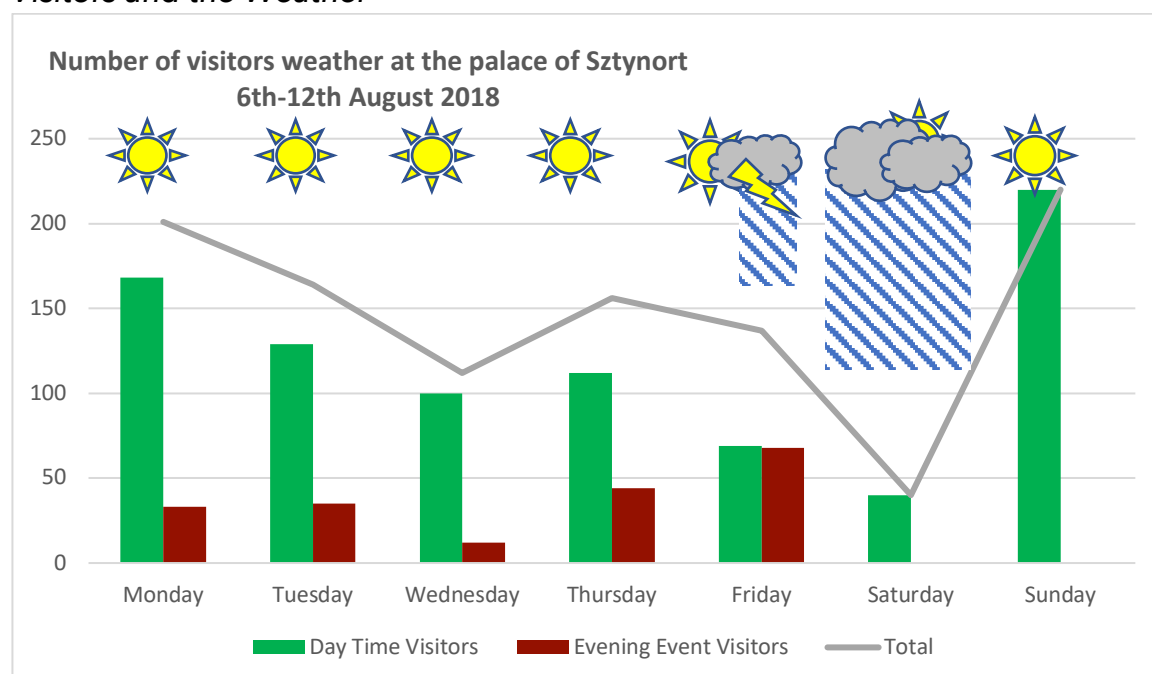
Political stakeholders in the heritage and place-making processes around the manor of Sztynort have been struggling to find a shared language – literally (because German and Polish language are so different from each other) and metaphorically (because ideas about the development of the place vary greatly). Heritage researchers have noted that processes of place-making are excellent challenges for practicing societal dialogue and lived democracy. As a response to these considerations, one aim of the festival was hence to offer a new platform for dialogue between stakeholders and activists. Unlike previous events and spaces of dialogue, which often happened in political centres such as Olsztyn or Berlin, this platform was designed to happen on site at the manor, during the festival: this helped the place to be more present and tangible for political negotiators or planners. *At the festival, stakeholders were able to meet and talk to visitors and local communities of the palace, rather than just think about them and plan the place and its development from afar. In the backdrop of the festival, the involved agents were able to think about next steps and get to know each other.*

## Visitors: Who came to the Palace during STN:ORT 2018?

During the festival we asked visitors who entered the manor to sign into a registration list and asked them for details about their places of residence. While the main reason was their safety (we wanted to know who is in the building), it also allowed us to find out a little bit more about our visitors. For the statistics we deleted all personal data provided and focused only on places of residence and the events visited (day time or evening).

In the period between the 6<sup>th</sup> and the 12<sup>th</sup> of August 2018 we counted around 1000 visits at the manor of Sztynort. The most popular evening event during the festival was the classical song recital with soprano and piano (Barbara Zamek and Uwe Münch) on Friday, 10<sup>th</sup> August 2018, closely followed in popularity by the public reading of "Sztynort 1935" on Thursday, 9<sup>th</sup> August 2018. While the Thursday event mobilized a large number of visitors from the local surroundings, who came to see their friends and relatives, the concert on Friday was more accessible to an international (non-Polish speaking) audience and attracted an interesting mixture of sailing tourists, returning German second home owners, as well as representatives of heritage initiatives, transnational initiatives and diplomatic bodies.

### Visitors and the Weather



The first table shows the correlations between the weather conditions and the number of visits. It clearly indicates that heavy rainfall and thunderstorms had a

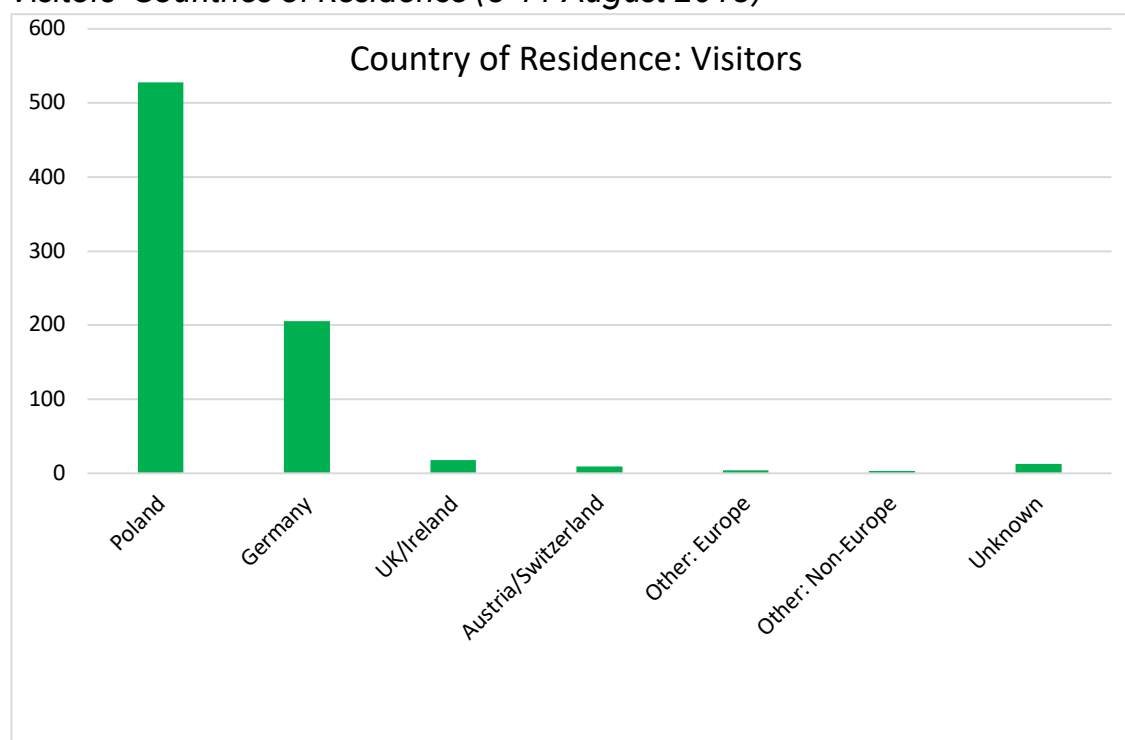


negative impact on people's decisions for a visit of the manor and of the palace days Stn:ort 2018.

### *Regional Distribution of Visitors*

It is important to note that we did not ask visitors for their nationality, ethnicity, or place of origin: the data refers to where people live. Some visitors might have also inserted their temporary place of residence as tourists in the area rather than their permanent places of residence after their vacations. The most prominent groups of visitors arrived to the palace in Sztynort during the festival week from Poland (68%), the second largest group from Germany (26%). This percentage reflects a growing interest of domestic tourists in the palace as well as a continuing interest of German visitors in it. It will be interesting to re-investigate to what extent perceptions and visions of the development of the manor vary within the visitors' community. What has not been enquired is the professional background or income of visitors: this information would be relevant in terms of designing offers and activities for them and making these offers accessible to diverse audiences.

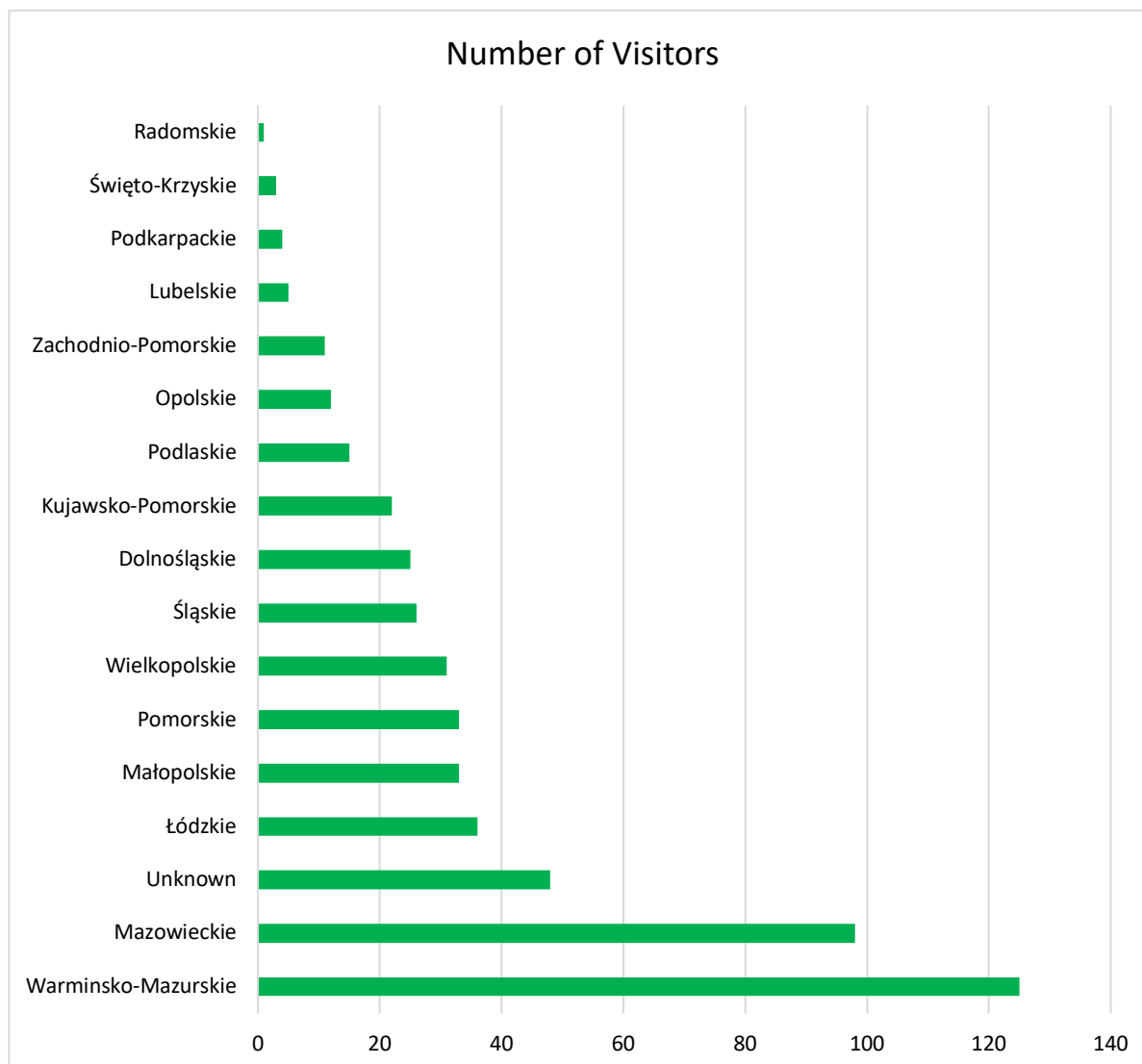
### *Visitors' Countries of Residence (6-11 August 2018)*



Country of Residence	Number of Visitors	Percentage
1. PL	528	68%
2. GER	203	26%
3. UK/IRE	18	2.9%
4. AUT/CH	9	1.2%

5. Other: Europe	4	0.5%
6. Other: Non-Europe	3	0.4%
Unknown	13	1.7%
<i>Total</i>	<i>778</i>	

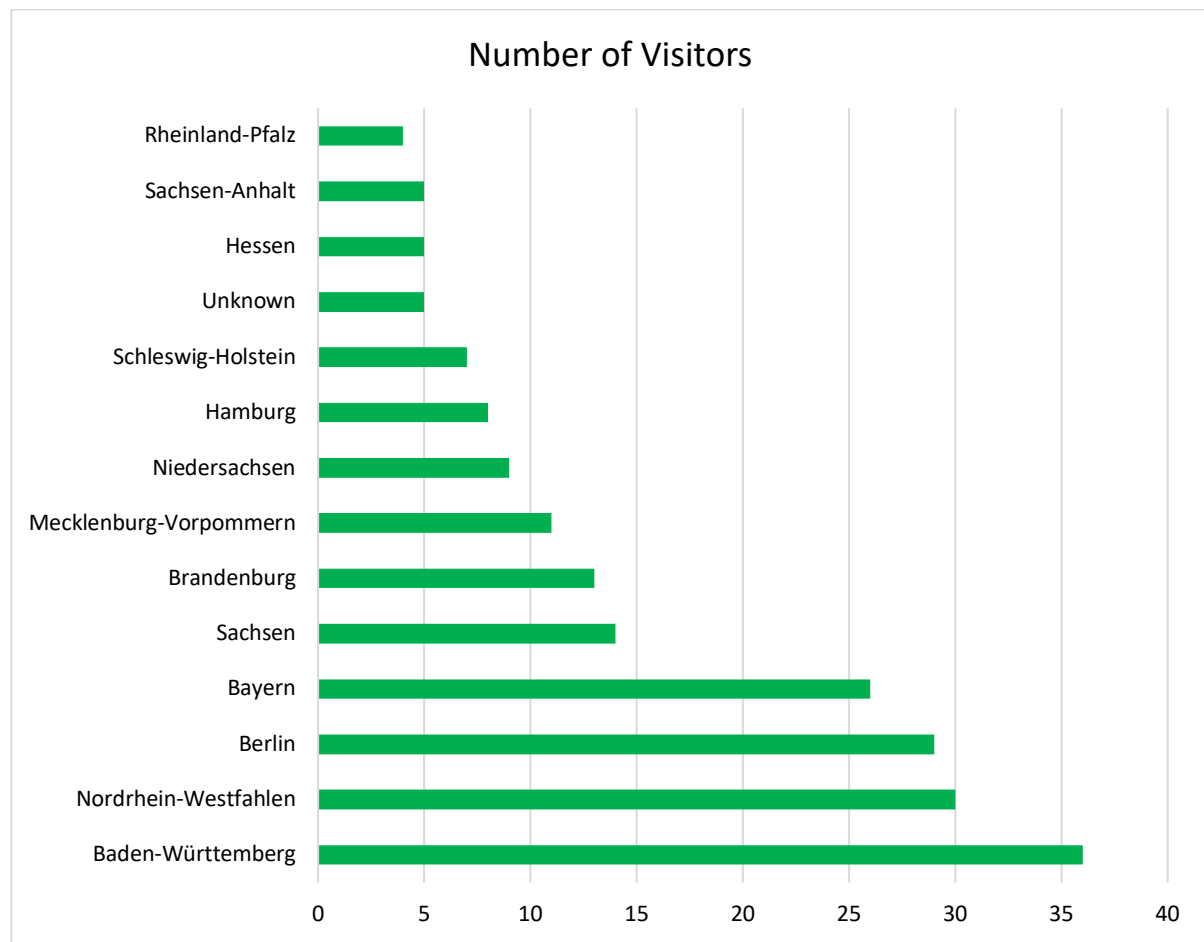
### Polish Visitors According to Region



Region	Number of Visitors	Percentage
<b>1. Warminsko-Mazurskie</b>	<b>125</b>	<b>23.7%</b>
<b>2. Mazowieckie</b>	<b>98</b>	<b>18.5%</b>
3. <i>Unknown</i>	48	9.1%
<b>4. Łódzkie</b>	<b>36</b>	<b>6.8%</b>

<b>5. Małopolskie</b>	<b>33</b>	<b>6.5%</b>
<b>6. Pomorskie</b>	<b>33</b>	<b>6.3%</b>
7. Wielkopolskie	31	5.9%
8. Dolno-Śląskie	23	4.35%
9. Kujawsko-Pomorskie	22	4.2%
10. Śląskie	19	3.6%
11. Podlaskie	15	2.8%
12. Zachodnio-Pomorskie	11	2.1%
13. Opolskie	10	1.9%
14. Górno-Śląskie	9	1.7%
15. Lubelskie	5	0.9%
16. Podkarpackie	4	0.8%
17. Święto-Krzyskie	3	0.6%
18. Karpackie	2	0.4%
19. Radomskie	1	0.2%
<i>Total</i>	<i>528</i>	

### Visitors from Germany according to Region



Region of Residence	Number of Visitors	Percentage
<b>1. Baden-Württemberg</b>	<b>36</b>	<b>18%</b>
<b>2. Nordrhein-Westfalen</b>	<b>30</b>	<b>15%</b>
<b>3. Berlin</b>	<b>29</b>	<b>14.6%</b>
<b>4. Bayern</b>	<b>26</b>	<b>13%</b>
5. Sachsen	14	7%
6. Brandenburg	13	6.5%
7. Mecklenburg-Vorpommern	11	5.5%
8. Niedersachsen	9	4.5%
9. Hamburg	8	4%
10. Schleswig-Holstein	7	3.5%
11. Unknown	5	2.5%
12. Hessen	5	2.5%
13. Sachsen-Anhalt	6	3%
14. Rheinland-Pfalz	4	2%
Total	203	

Personal conversations as well as the spelling of particular toponyms (such as: Londyn, Irlandia) give another evidence that people's places of residence often do



not correspond to their nationality. While we cannot make any claims about people's national or language identity from the available data, there are indications that a certain number of visitors are Polish citizens who live and work outside Poland. For the festival this bears relevance: both in terms of the subjects that we might address in the future (eg.: what do places like Sztytnort or Mazury mean for diaspora Poles?) and in terms of the language skills that we can expect from "foreign" visitors (what languages do we need to offer to make the event accessible?). In the coming year, we could thus consider to include questions about language skills and nationality in the visitors' survey.

As we were welcoming visitors and also while going through the lists, it became clear that most visitors of the palace in Sztytnort come as a family unit with children or with their spouses. Given that we are not allowed to take into consideration the names and (assumed) gender and (assumed) age range of the visitors, there is however no statistical data through which we can give evidence of this claim. We could include questions about this in next year's visitors survey. From our preliminary observation and the perceived trend of visitors travelling with their families or as a couple (rather than as single travelers) we can think about the types of activities that are suitable for these groups of visitors. Offers for children are definitely well-received and accessibility for visitors of a higher age also needs to be thought about. Going one step further, we can also think about how the location, the site and the festival could be made more open and attractive to those who are currently in the minority of visitors: to individual travelers and backpackers, to travelers with public transport, to coach tours, to visitors from outside Europe.

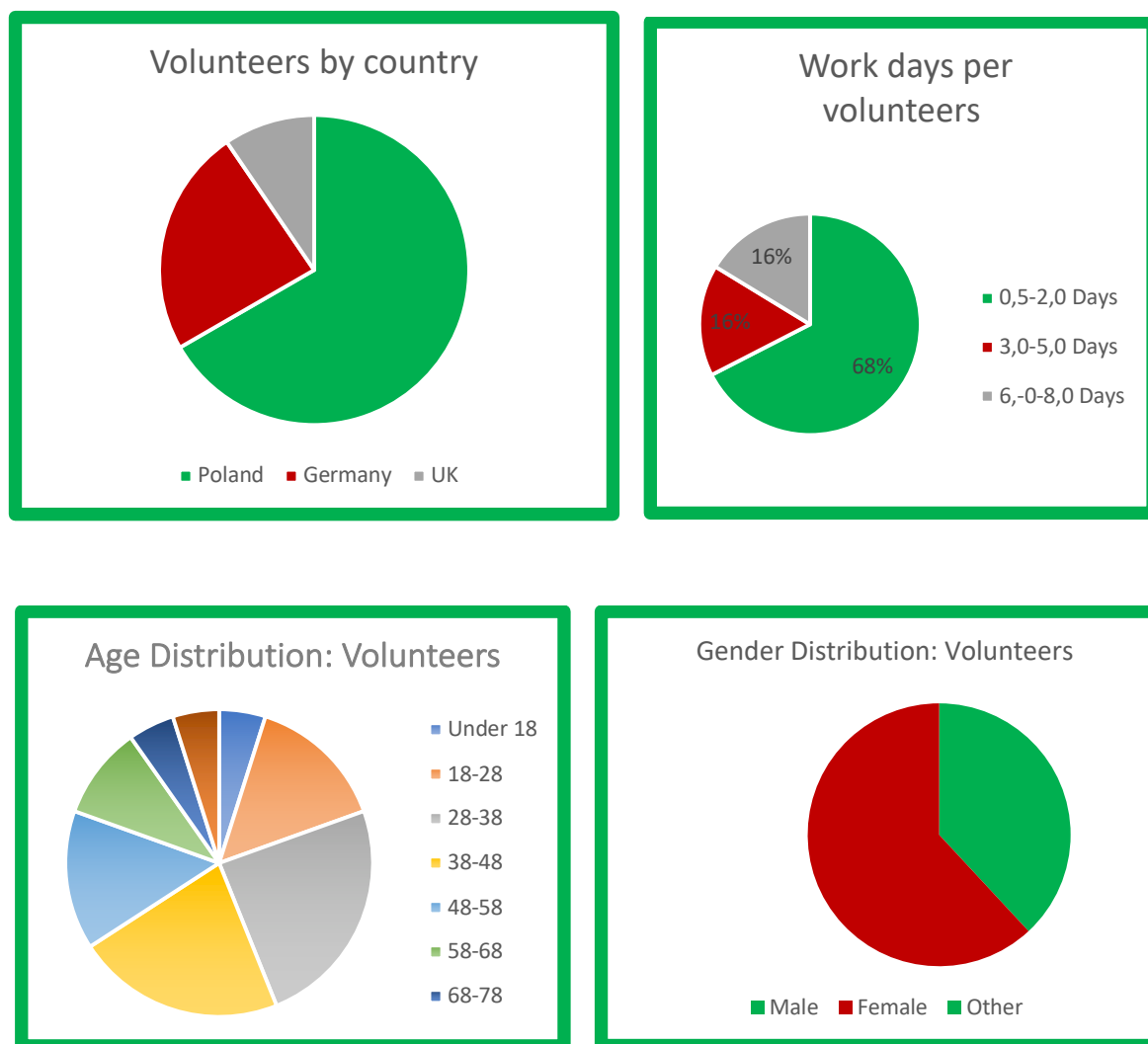
In the last two statistics, we see the regional distribution of visitors in Poland and in Germany. For Poland, we can see that the majority of visitors to Sztytnort live in the regional surroundings of Warmia and Mazury - however we should be cautious with these numbers, some visitors might have provided their holiday address. The second most frequent place of departure for visitors of Sztytnort is the Mazowieckie Voivodeship, particularly the capital Warsaw, the most frequent city of residence for the visitors. Visitors from the South-West of Germany are the most frequent attendees from abroad, followed by North Rhine Westphalia and Berlin.

These collated statistical insights into this years' festival attendees are helpful for developing the future festival as well as for expanding the realm of visitors and working on targeting particular audiences that we would like to interest in the festival and the heritage site in the future.

## Working with Volunteers

### Our Volunteers: Statistics & Experiences

Another crucial domain for bridge-building was the work with regional and national volunteers of different ages: involved in the festival were over 40 volunteers, including artists and performers, who donated their time and work to the festival – in the preparation phase, during the festival, and in the post-festival phase.



During the festival, volunteers spent most time on site and were involved all through the process. This meant that they had the opportunity to get to know each other, have conversations, challenges, and fun. It also allowed them to build their own relationships to the building and memories. For our UK artist Thea, the time in Sztynort was her first time in Poland. Karolina, who grew up as the daughter of two second generation Poles in the UK, felt that her participation on the festival gave her the chance to explore her cultural identity, practice Polish, and gain confidence with her family roots. The two young women made friends also with the intern from the

German-Polish heritage foundation, Katja, who again had the chance to encounter female peers from a different cultural context and practice her conversational English.



The social workers of the “Sunny House” in nearby Gołdap, an institution for individuals with special needs, arrived together with a motivated group of eight men and women from their mid-twenties to their mid-eighties. The volunteers were visible helpers of the festival with much contact to the visitors’ audience – at the reception desk and while advertising the event to sailing tourists in the pleasure port. As many of us were non-Polish speakers and we had to deal with Polish visitors’ audiences, they experienced situations, in which they were experts and more capable than others in the team.



One important goal in this section of bridge building was to reconnect local and regional residents of the area to the building and make them part of the festival. The volunteers from the "Sunny House" were one of those links. Another was the collaboration with members of the University of the Third Age in Węgorzewo, who performed in the manor as actors, and with local youth, who helped in the reception and acted as tour guides, as well as with regional cultural activists, who also participated as tour guides. As a transnational organizer, and with a group of heritage activists predominantly from Germany, the festival director considers that finding the dialogue with local residents is and remains particularly important.

A key element of the work with volunteers was to not "use" them and their work, but treat them as equal and creative partners and support their self-development: artists and performers were given the freedom to decide on their creative agenda in the thematic framework of the festival and were then provided with the necessary materials. Tour guides scripted their own tours, supported by the festival director.

The reception administration was planned in a team of volunteers ahead of time. While most tasks were discussed with the volunteers upfront, some emerged in the process. This volunteer strategy was directed towards empowering the involved individuals to take responsibility and to be part of the creative process. As the festival was reliant on volunteers and their efforts, volunteering was not a mere performance of help and work - it was actually necessary and the involved individuals (hopefully) felt more valued and taken seriously through this constellation. Nevertheless, to end on a self-critical note, the time constraints and the budget limits in providing the financial resources for creative endeavours were not necessarily conducive to the realization of this agenda. These are thus two domains to address in the next planning process.

- ☐ Get people to do what they like
- ☐ Let people offer you help
- ☐ Remain dependent on help and support
- ☐ Give space for creativity
- ☐ Let people be responsible for their projects
- ☐ Mediate and support, do not prescribe
- ☐ Be professional, reliable, available
- ☐ Create safety-nets

## Translations

A crucial discussion point that needs to be solved for the coming years is the issue of linguistic accessibility of the festival programme to its diverse visitors' community.

The process of translating has been one of the most challenging parts of the festival organization. It is one of the premises to offer the festival programme in three

languages: Polish and German, for the main visitors' communities, and English for all other international visitors. As there was neither a budget for copywriting nor one for translations, the producer tried to do most of the work herself, using (the horrible tool of) Google translator as a first help and editing the texts from there on. This is, of course, highly problematic and diminishes the quality of communication and narrative appeal. When it came to Polish, they resourced translators from the Social Media Community by sending a call out on Facebook, or contacting particular individuals in the pool. If most time, it worked out ok, it was always related to stresses and the bad conscience of asking somebody for an unpaid favour. At the same time, however, it made different people part of the festival and allowed them to contribute in real time, without having to commit their help beforehand. There should definitely also in the future be a model for volunteering for the festival that acts on this principle: It is the principle of trust in a solidary crowd and the principle of purposefully relying on community rather than establishing oneself as a self-reliant entity. The task in the next year will be to be more confident with this principle, while at the same time introducing some kind of professionalism in the process. There needs to be some kind of safety net for the organizer that translations will be done in time and can be asked for. The first principle of volunteer help is that helpers propose their help to us, if they see a call and are available. They can also offer to do a part of the task, if they are unavailable for the full job. The second principle is that we have interesting tasks that we match with people to whom this task could be a joy or who have some kind of personal benefit or possibility for development through the task.

## **Festival Documentation**

A similar principle was at work with the documentation of the festival: instead of offering a full documentation of the festival, the organizer asked different participants for their photos and videos from the event. On the one hand, this was a strategy born out of necessity and the fact that the organizer did not have a good (or any) digital camera for the festival. On the other hand, not having a camera was also a purposeful action: it broke down the master-narrative of the festival into the small narratives of all those who were part of it and their pictures. There were no shiny, great "official" pictures, but the official pictures were the ones that everyone could have taken. This is a means of decentralizing the festival, allowing everybody to participate in the storytelling and letting go of the desire for control. It may be an idea to distribute cameras next time, offer short photography workshops, and make communal photography/ documentation into a principal of the festival. Of course, this is more work and effort than simply hiring a photographer and a camera man. But more effort and work also mean more focus on the process and better chances of participation, interaction, and building relationships.



The photographs were consequently published on the festival website, as was a short film about the piano in Sztynort. We are not happy about the time it took to publish them online: this was achieved only one month after the event because the producer was reliant on different groups of people to share their photos with the festival. This should either have happened more swiftly, or there could have been an earlier announcement on our website when the photos/films were going to come life. It might be an idea to create a private platform, onto which participating groups could immediately upload their pictures, and where the pictures would then be edited and copy-protected.

Making sure the festival is well-documented should be an essential part of next year's planning. How this is done, is another question: it would be desirable to make the documentation multi-voiced and participatory rather than producing a sleek, top-down story. Digital platforms or participatory applications could help, but so could the collaboration with schools in the region, who could send "reporters" from their students, who would be supervised by a teacher or a local journalist, independently from the festival team.

### **Creative Processes**

As noted, the collaboration with artists and other partners was dialogical and started with listening: what was it, the performers or engaged individuals had in mind? There was a question about pragmatics: How could it be realized, whom with, how costly was it? And then there was also the process of framing it, or of choosing a frame: what theme could fit with the suggested projects? As all artists were performing as volunteers and did not take any payment (we only paid them accommodation and travel), the producer gave them mostly free hand in deciding what they wanted to perform and encouraged them either to take risks and try out something new, or to also draw on their repertoire in order to not have to invest too much preparation work. The direction of Stn:ort saw it as her task to make links between cultural formats that are remote from each other and to develop intriguing thematic frameworks that put familiar narratives in a new light. She aimed at introducing new ideas for storytelling and for sharing diversity. Creatives of all levels of experience should have space and resources to develop their own projects, to run them, and take responsibility for the success of these projects. Participating creatives were advised to make their work more economically, environmentally, and socially sustainable.

### **Festival Preparations**

Part of the knowledge of how to run a festival locally and how we did it includes the processes through which it was carried out. Much of it was organic and grew out of ideas, encounters and necessities. At the beginning of the year, we started connect to partners from the previous year and to individuals, who had suggested they wanted to get involved. We considered with them, what we could offer and what they were willing to contribute. A little later, the theme emerged from our conversations: The fact that the book "Doppelleben" about the owners of the manor of Sztynort, Heinrich und Gottliebe von Lehndorff, had recently been published in Polish translation, became our point of departure for developing the a festival theme.

In June, the producer traveled to Gdańsk to attend the book launch of "Podwójny Życie", to meet the present political stake holders and heritage activists. She also had a conversation with the book author, which was recorded as part of the exhibition. The visit in Gdańsk was also the starting point for linking up with artists and art curators from the Baltic City. The pre-festival organizational trip continued with a short journey from Gdańsk to Sztynort, where the organizer met up with the local community, with cultural stake holders from Węgorzewo and Giżycko, as well as with heritage activists of Sztynort.

Back her office in the UK, the producer tied further networks: she established or furthered contacts with artists and musicians, and created links between them, organizing their collaboration during the festival. She also worked toward acquiring sponsorships for the event and liaised with sponsors. Other connections were made with early career UK-based artists, who got in touch with us as volunteers. Further volunteers from Germany and from Poland were recruited and started to work for the festival.

All throughout the process, the producer was in constant contact with the chair of the Lehndorff-Gesellschaft e.V., Dr. Bettina Bouresh, with the executive director of the German-Polish foundation for Heritage Protection, Dr. Peter Schabe, and with Prof. Wolfram Jäger. She was further in dialogue with the German embassy in Warsaw, who had agreed to co-sponsor one of the events, the song recital. German Cultural attaché Fried-Hansel Nielsen was consulted for the preparations of the concert evening.

These preparations of the festival and its theme through networking demonstrate the iterative and organic processes through which the festival evolved. They also show the intriguing complexity of transnational movements, relationships and networking involved in creating the event. What is most notable about the way, in which the festival came together, is the advances of trust and the offerings of free labour, voluntary engagement, and cultural creativity that were made to the initiator

and producer of the festival by so many individuals and organizations. That shows the desire of many for that festival to happen and reflects the shared hope that something will grow there in the future. The producer of the festival will also take these offerings as a seed capital and view each of the contributors as associate partners in the process of the festival. Despite the fact that the festival was not planned in all detail from the start, did not follow a clear strategic mission and did not target particular groups of visitors, the programme that came into being in the process was able to address different audiences and had an inclusive character. Instead of providing an easily consumable, simplified programme for the sake of inclusivity, the producers did their best to make demanding cultural products available to audiences, who would maybe otherwise not be able to access them.

About the festival theme: As the reader can see from the description of the evolution of the festival theme and programme, it becomes clear that the title "Spacer/Spaziergang/Walk" was not set in the beginning, but relatively late on in the process, when the different elements of the programme came together. The festival title was hence a method of creating a thematic connection and larger framework for the different elements of the programme. Once the theme was set by the director after reviewing the available resources, the participants were asked to sharpen the focus of their contributions accordingly.

One critique that could be voiced over how the festival came together is that there was no public call for it. It is true that most of the participants, performers and volunteers came on board through personal acquaintance. However, these acquaintances were mostly made in and around the palace of Sztynort in the previous years. All initiatives that approached the organizer were accommodated in the festival. Via the platform Facebook, the organizer launched one public call to recruit teenagers as volunteers and tour guides of the manor: this initiative did not take off. Whether this was linked to the algorithm logics of Facebook or the fact that people better respond to personal calls than to general calls is unclear. It did though teach us about the importance of personal communication and real ties of mutual respect, trust, and often even friendship. We are therefore not planning to re-model the festival structure to become a fully open-call structure. It is important that we are transparent about this decision and that those who want to get to know us and who want to get involved have the chance to do so. We will try in the coming years to develop a structure, with a mix of organic relationships and well-communicated, open calls that are not exclusively posted on social networks, but also, and more so, in the local, regional, and transnational press, in our own newsletters, and on public platforms. At all costs we want to avoid becoming a fixed, exclusive circle, in which every new participant has to go through an awful lot of hurdles before being allowed to do something. At the same time, we do not want to lose the intimacy of the team and the touch of carefully crafted relationships. One of the inspiring local institutions

that beautifully master the art of relationship-management is the Museum Kultury Ludowej in Węgorzewo. This can be seen in the yearly folklore market with hundreds of (returning) craftspeople and musicians.

A further piece of self-criticism is the communication between the partners and the organizer: while on the one hand the communication between the producer and the artists and other partners was a creative process and dialogical, the producer could have been in touch more regularly, been more pro-active in re-checking the work-process of single collaboration projects and provided clearer information and guidance to the involved. This issue was partly caused by a lack of financial means for communication infrastructure (the expense of international phone calls), and partly by a lack of confidence (Will we be allowed to organize the festival? How do we finance it? How to organize a festival for the first time?). In the coming year, these aspects should be less of a concern to the organizer.

## **Closer Planning Stage**

In the closer planning stage, in addition to keeping up the conversation between the producer, the closer team, and the artists, two further elements were particularly important: The first being advertising the event through marketing and PR, and the second being running through the logistics and imagining and preparing the local processes. Another aspect, that should have really happened much further in advance, was the search for sponsors, that (mostly due to a lack of confidence) was left to the last minute.

### **PR and Promotion**

Having already mentioned the issue of translation, this also played into the PR process of the festival. We struggled to get promo and info materials ready in reasonable time to print and advertise, or else to send them over to relevant local, regional, national, and transnational press. While we did contact and invite the press, and while we did receive declarations of interest from the media, nobody turned up, and we did not receive any media coverage. This is a big task to deal with: it means that in the coming years, we have to find a team of interns or volunteers, who write authorized, bi- or trilingual press releases, before, during, and after the event. To that, the volunteer will also get a list of media to be contacted for the festival.



We did print 30 copies of an A3 poster with a scan code to the website that was distributed locally in Giżycko and Węgorzewo through local volunteers, and it would have been great to distribute it more widely. In terms of aesthetics and recognizability, the poster was a good success, visitors asked whether they could purchase it on site. Next year, apart from printing the posters earlier and in a larger number, we should have posters on sale – potentially even some from the previous years.

Much work was put into writing, translating, and designing the webpage from scratch, as well as into writing and making the layout of a detailed

programme of the event in three languages, that was prepared as PDF and could be downloaded on the festival website. This work was on the one hand necessary – a festival importantly needs a website and a detailed programme, but neither of the elements were well-enough circulated among potential and actual visitors. As for the programme, it would have been important to make a print copy of it available – best beforehand, but at least on site. This time, several factors stood in the way of making sure that this was the case: the lack of a printing budget, the delay of translation work, and the problem of printing and binding timely enough according to our wishes. As for the webpage, we should have advertised it more prominently on social media, via a mailing list, and via the media. If a programme is available, locally and maybe in the regional and national capitals, people get to know the festival through a tangible object. Therefore, the programme design and texture is as important as the content.

Personal and official invitations to local stakeholders are another field that should be taken care of more than at present: as both hierarchies/ formalities and personal relationships are very important aspects of the workings of Polish society, next time, personal invitations to the festival should be sent out to a select group of stakeholders in advance. The festival will gain more local acceptance once this social convention is followed. The official invitations should contain the invitation to the opening with a request to register for the event, as well as a programme book, free tickets to the events, a donation envelope and a list of festival souvenirs.

## Local Residents

While we did work towards informing and involving local residents of the village by getting in touch with them individually via email or social media, the collaboration with the village should grow and be deepened in the coming years. While it is



nothing that can be forced, it should be integrated as a long-term goal into the agenda of the festival. The planning and preparation process infrastructure must include consultation with village representatives, local entrepreneurs, local, youth and children, and local elderly. This year we recruited two local teenagers as festival volunteers, who helped throughout the festival. A local entrepreneur did the catering for one of our events, and several residents came to evening events of the festival. As younger people are usually working in tourism and older residents struggle with mobility, it is difficult to make their participation possible. We need to find ways to work around that. They could be: after work activities for local residents in the manor, crafts workshops in the village or at people's homes. Another obstacle apart from the more practical ones, is people's fear of entering the palace: the fear concerns not only the memories of their own past and of the disappointments about the ruination of the building – the fear also concerns the fact that this is a transnational, German-Polish event, where they may not be welcome and may not understand all.

### **Sponsors and Donations**

The financing of the festival is an urgent topic that must be addressed. This year, the festival was sponsored by the local sailing school Gertis, parts of it were funded by the German Embassy in Warsaw, and we further received material sponsorship by the Marina company and by a local flower shop. Further donations came from individual visitors through voluntary ticketing. In the preparative phase, we contacted a list of companies and individuals, who we thought could be potential sponsors of the festival in Sztynort: anti-mosquito companies, and financially successful individuals, who we had met and introduced to the project Sztynort. While some of the individuals might have given donations to the German-Polish heritage foundation (they did however not reply to our emails), none of the companies reacted positively to our requests. This includes local companies, whom we asked for small support, such as lunch vouchers for our volunteers, and larger companies, who we asked for monetary funds, but also for samples of their products. Successful sponsorship management is a complex endeavor and also needs to be taken care of by a separate team of people, potentially volunteers.

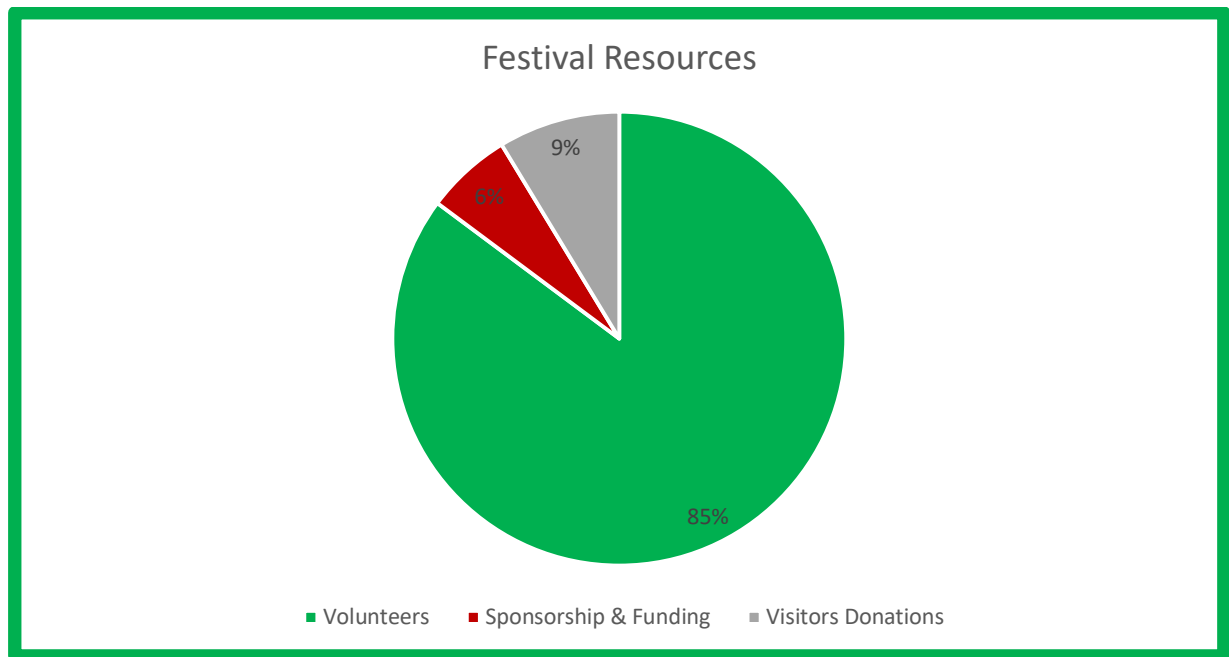
While we first considered to launch a digital crowd-funding campaign, we then decided against it. Why? Crowd-funding platforms take a percentage of the donations for their service and donors do not get tax benefit after donating. Instead of crowd funding, we therefore started a collaboration with the German-Polish heritage foundation: their chair, Dr Peter Schabe offered us to collect donations on our behalf during the festival period through their intern Katja Hock and digitally via a donation link on our website. That way, collecting donations happened within the framework of a legally registered, non-commercial foundation rather than via a commercial online-service. It would be of interest to register voluntary work as

donation so that volunteers could get tax benefit for their unpaid work on the project. Of course, these voluntary donations have to be closely monitored by and well-managed by a volunteer manager.

At this point we need to remember that obtaining the festival budget is by far not only a financial issue to be solved. Financing a festival also means being part of it, saying yes to it and, potentially, having a political agenda for it. It is therefore desirable – even if this is, economically speaking, not the most efficient way to do it – to gain a varied range of supporters and sponsors, companies, funding bodies, and individuals. Sponsoring is one way of creating a sense of participation, belonging, and acceptance within the festival community, and of rooting the festival in the heart of the community - if it is done well. Whoever sponsors a festival, owns it – so to say. Matching sponsors to what they could sponsor is a similar process like the one of finding volunteers for volunteer work. Sponsors should not just be given anything needed for the festival, they should be given the opportunity to sponsor something that matches their interest, that they are proud to sponsor, in simple words something that strikes their chords and acknowledges their competencies and values. If a festival incorporates different sets of values and works together with different value communities, sponsorship also has to follow these different regimes of value to gain people's trust. Example: A festival that is fully funded by one source or sponsored by one sponsor, it will have to propose a programme that entirely reflects the values of this funding body. It will have to narrate its story along the lines of its particular framework entirely. Therefore, not only the increase of funding volume, but also the diversification of funding and its participatory character are points on the agenda of longer-term developments. Micro-funding and larger scale funding should both be encouraged, facilitated, and rewarded within the festival structure.

## **Budgeting the Event**

Budgeting Stn:ort 2019 was a difficult endeavor: first, because there was no budget to draw on and to distribute, and second, because we did not have much experience about estimating the work volume, materials and costs for preparing, running, and summing up the festival.



Therefore, our calculations were largely speculative and as little as possible was spent. Our priorities were making the palace a safe place to visit through safety equipment, assuring accommodation and travel to the volunteers and artists, and organizing the necessary equipment for the evening events. Some of the costs were related to logistics and materials. In this year, as festival producers, we tried to save costs by doing ourselves many tasks that would often be outsourced: this included content writing, layouting, graphic and web design, marketing & PR. It also included translations and project documentation, account management, and technical support.

The event was fully run by volunteers, there was no paid individual involved in the organization. After calculating the final costs of the event, the results are impressive: Volunteers generated 85% (18 775 EUR) of the total festival budget (22 038,87 EUR). 6% (1351 EUR) were covered by sponsorships and external funding, and the remaining 9% (1912,87 EUR) will be covered by visitors' donations. Ideally, in the next years the festival will generate a surplus of donations, which can be put into the organization of the next festival or also assigned to a next step in the renovation of the manor.

## Safety



Thinking about safety is crucial when organizing any event, but particularly events that take place in a building site or ruin like the manor of Sztynort. Making sure our volunteers and visitors were safe and that the building was insured against possible harm was a priority before even starting to set up the programme. Of course, we are still in the beginning of learning how to do that, but some key principles were followed that gave a sense of safety and should be kept as best practice:

- Insuring the owner of the building
- Insuring the volunteers with a travel insurance / here it is best to let international volunteers choose their own insurance and reimburse them and insure Polish volunteers locally with a travel insurance (here: AXA)
- Getting contact and health insurance details and a number to a close of kin, as well as information about potential illnesses, regular medication of the volunteers: leave a printed copy available to the core team. This is particularly crucial while working with elderly, teenagers, and people with special needs! We designed a volunteers' registration form for that purpose.
- Thinking through the building and its safety hazards and purchasing new safety equipment or replacing old equipment. The German-Polish foundation funded and purchased the safety equipment that we asked for, including first aid kits for the expected number of visitors, fire alarms and extinguishers (heritage friendly), sign posts and warnings, helmets and torches for visitors of the cellar
- Upon setting up the festival site, we got rid of all safety hazards in the public areas, including renovation equipment and tools
- One of the key features of our safety practice was the registration desk: every visitor entering the palace had to register so that we always knew who was inside at the time. This, of course, required a constant presence of volunteers at the registration desk. However, it also gave the chance to collect donations. Evening events had limited numbers of 40 people for those events that took

place in the cellar, and 70 for events that took place in the entrance hall. Ideally, next year we would have 2-4 volunteer members present with a tablet all linked to the same system, who would register people coming in and ticking them off upon leaving.

- The volunteers were briefed about the safety equipment, and we had one volunteer with a first aid qualifications and Polish language skills. Ideally more of us will have renewed first aid skills.
- It was essential to make only the spaces available to visitors that could be monitored by the team, which in our case was the entrance hall, the garden chamber, and the first two rooms of the cellar. If there were more personnel on site other areas (eg. the kitchen area) of the manor could be made available to visitors

## Running the Festival

### Reception Desk

An important institution to the festival was the reception desk. At the reception desk, visitors:

- received information about the festival and its idea
- received information and a small printed leaflet about the festival programme
- could sign up for a guided tour or register for an evening event
- were invited to register upon entering
- received helmets and torches to view the cellar
- could buy literature about the manor (Antje Vollmer, Doppelleben, Polish edition)
- were invited to give a voluntary donation
- in the evening tickets (free, with voluntary donation) were given out to keep track of the number of visitors





The reception desk was the gate into the manor and to the festival: it was nicely decorated with table cloths and at the same time looked somewhat formal through the registration documents. We had stacked copies of the book "Podwójne życie" in a shelf to present them to visitors. The desk was permanently staffed with 1-3 volunteers who spoke at least two of the following languages: Polish, German, and English. An essential task of the registration desk was to mediate between the visitors and their first impressions of the building: dealing with the potential for a quite negative impression of the building and encouraging people to a more balanced reading of it: this was done by involving them in conversations about the festival week and giving them options what they could do in the palace as visitors, and how they could support the palace as donors or as volunteers. The registration desk was staffed by senior German citizens, by individuals from the area with special needs, by young British artists and by a young local volunteer. Heritage activists from the Lehnendorff-Gesellschaft, from the German-Polish Foundation, and from the Festival STN:ORT initiative were present at the reception desk. If the registration desk is the image of the festival that people have from the start, it is important to make the idea of diversity and inclusivity visible there.

An area of development for the next year will be to improve the signposting of the festival programme – at the registration desk as well as in Sztynort and the nearby towns (Węgorzewo and Giżycko).

### **Staging the Palace: Scenography**

Throughout the festival, the manor becomes a stage for stories and culture. Of course, it is already in itself a very characterful location with a very strong sense of place. This sense of place can be emphasized in different ways for different topics and should, in itself become part of the art element of the festival. It is clear that it needs to be functional, too – it needs to offer possibilities for performances, be a “natural gatekeeper” for trespassing visitors, and leave space for technical equipment, exhibition pieces and guided tours. Apart from that, the stage design/ scenography for the festival can be very creative and playful. It can take the heritage site, its history, its myths, its natural environments – and of course the festival theme – as an inspiration for highlighting the place and turning it into an interactive artwork of its own, which the visitors become part of upon entering. For the 2018 festival edition, the decoration of the place happened very organically and was closely linked to the theme of “Spacer/ Spaziergang/ Walk”: the owner of a local garden shop offered her advice and got us to decorate the palace with the ubiquitous laburnum, a yellow blooming plant (some would call it weed) that grew in the fields around Węgorzewo and Sztynort. We picked it in big bunches and put it into round brick tubes that we found around the manor.





We also used pallets and trestles from around the manor to construct barriers between rooms, and the exhibition area. In the course of the festival, different friends and visitors brought us fruit and vegetables as gifts and as ingredients for

the soup. We displayed them as part of the scenography for the manor. Our volunteer artists took great delight in decorating the cellar with flowers in jars and Christmas lightning we had brought along from home. For the final concert our decorative adviser from the garden shop, lent us an old, red carpet that we put under the piano and that created the sense of a stage. In brief - we were successful in our ambition to make something out of what some would consider nothing. While it will be great to devote more attention to the scenography of the palace and collaborate with international and local artists and scenographers, one of the premises will remain to keep it affordable and invest more in people and in the inventiveness than in the purchase of materials. We will be favouring sustainability, use natural materials or simple smart technology over expensive new purchases. Local suppliers should also be favoured over suppliers from elsewhere.

## Exhibition

The group exhibition was one of the great collaborative achievements of the festival. The exhibition had different parts which were contributed by different partners: It included an exhibition part about nature lover, explorer and artist Walter von Sanden and his wife Edith on 14 charts, which we received from the Muzeum Kultury Ludowej in Węgorzewo (it had originally been prepared by the Ostpreussisches Landesmuseum in Lüneburg and given to the Museum in Węgorzewo by them). It further entailed a selection of new art work, which had been shown in Gdańsk before the festival and which we were able to show thanks to generous collaboration of the City Gallery Gdańsk/ Günther Grass Gallery in Gdańsk with their curator Marta Wróblewska: pieces stemmed from Liliana Piskorska (video clips of her art performances), from the art classes of Jadwiga Sawicka and Justyna Łuczaj-Salej (short video and animation clips). Further parts of the art display were a piece (clay) from German-Mazurian artist Hildegard Skowasch and a video-sound installation by Hannah Wadle. Another element of the exhibition that deserves mention was a transcribed interview with Antje Vollmer about her research and writing process of the double biography "Doppelleben" about Heinrich and Gottliebe von Lehndorff (the interview had been carried out for the exhibition). All parts of the exhibition iterated the idea of the walk, if also in different ways. We installed the exhibition in the front hall and in the garden hall for visitors to view. It was a great outcome that all partners of the exhibition were present at the event in Sztynort.





A very successful display that took place in addition to the exhibition was a contribution by the Technical University of Dresden and the team around Prof. Wolfram Jäger: oversize print-outs showed the architecture of the building, the plans for it, and the recent ongoing renovation works. The display worked in two ways: aesthetically, as a white canvas between the entrance area and the hall, and in terms of the content, which answered many questions that visitors had about the historical development of the building, the renovation activities, and the plans for the future. It would however been important to provide the information not only in German, but also in Polish, or, at least, in English.





Coming to the self-critique regarding the exhibition, we can say that it became to some extent marginalized and that it drowned a little in the overall events of the festival: this was not only due to the multiplicity of events, guided tours and workshops. It was also a problem in how the exhibition was presented to visitors and mediated for them on site. With a lack of staff-availability, but also with a lack of staff training, the narrative of the exhibition and the meaning of the different parts were not made clear enough to visitors. Tour guides were responsible for the story of Heinrich and Gottliebe von Lehnndoff, but had not been sufficiently briefed in their languages about the details of the exhibition. This would have been less of an issue, had the programme book, in which the exhibition was explained in detail, been printed and made available to the visitors beforehand as a hard copy. However, as previously mentioned, the printing could not be done in time by the local printing shop in the desired format and there was no staff resource for laying out at this point of the festival process.

So, in short, the exhibition guidance could have been significantly improved by shuffling the date of the vernissage forwards, training staff to mediate the exhibition, and by making available more information about it. Maybe it would be advised to organize it already in advance of the festival to give it enough space to breathe and to be acknowledged by visitors.

### Guided Tours



Part of the festival was a tailored guided tour through the manor that, as mentioned prior to that, told the history of Heinrich and Gottliebe von Lehnndorff in this palace and wall to wall with prominent members of the Nazi regime, notably Joachim von Ribbentrop. This narrative was developed in close collaboration with the Lehnndorff-Gesellschaft and with Antje Vollmer – and on the basis of her book “Doppelleben”. The tour was

scripted as a walk around the manor area, reiterating the festival theme “Walk” and allowed visitors to familiarize themselves with an important moment in the history of the manor. It also brought them closer to the estate and the park without needing to go very much into the building itself. Four volunteers were able to offer this particular tour to interested groups of visitors. The tours were offered in Polish, German and English. While initially, we had planned to offer tours at particular hours of the day, we soon realized that, if we really wanted to have as many people as possible attend the tour, it was better for us to be flexible. As the festival went along, we thus started to offer tours whenever a group of individuals showed interest in attending one. We also took the initiative to suggest tours and actively encourage people to attend. A common strategy for that was to say “You are lucky, we are just about to start a tour in 5-10 minutes.” In the meantime, usually some more visitors would link up to the tour and a group was formed. Tour guides would also adapt their scripts to the groups – for instance, if there were children, or if people had only a limited amount of time, they would keep it shorter. With that strategy, some of our tour guides managed to do up to 5 tours a day, leading to an estimated total of 8-10 tours every day and 60 tours offered throughout the festival in total. Tours were also one of the key factors for fundraising in the day time.

As festival producers, we were particularly pleased to win two tour guides of different ages, genders, and nationalities, who were new to the topic, but took on the task with much passion. There are still some issues we need to work on in the next years:

- Plan the recruitment and training of Polish and German-speaking tour guide volunteers
- Be timelier in the scripting and translation process of the festival-specific tour so that volunteers have the chance to familiarize themselves with the script
- Potentially link the tour guiding process to a research workshop into one aspect of the history of the place

Katja Hock, this year’s intern of the German-Polish heritage foundation would be a good person to be involved in the running of the training of tour guides. We will need to find a Polish partner for her to organize the event. Maybe the tour guiding organization of Giżycko could be interested in getting young people engaged in tour guiding. Another possible collaboration partner is Borussia in Olsztyn. It may also be an idea to work together with regional story-crafters: Wojciech Marek Darski (Mazury od środka), Jerzy Łapo (Mazury według Jerzego), and Krystyna Jarosz (Historical Department of the Muzeum Kultury Ludowej in Węgorzewo). The training could be organized as a peer group event, where volunteers mentor each other, followed by a master class, in which invited storytellers give advice. Volunteer tour guiding is a great activity to bring generations together and to work in a

transnational, multi-lingual team. For that reason collaboration with the University of the Third Age in Kętrzyn or Węgorzewo (Uniwersytet Trzeciego Wieku) would be another possibility. The collaboration partner should be decided on the basis of next years' festival event.

### **Accommodation, Catering, Logistics**

Luckily, the manor can now be used for accommodating up to six volunteers, and the facilities are livable. Some guests might also enjoy being accommodated in the manor for the experience, but it should not be the only option - otherwise they have a right to believe that we are trying to save money on them. This year, we accommodated our volunteers in the manor, and our guests were based in "Stara Szkola" and in "Garncarnia". Some of the guests, who paid for their own accommodation stayed in the hotel of Port Sztynort. This is of course the closest and most convenient location and, given that the hotel supported the festival throughout, one could think about hosting performers there, the next time.



Another issue is about catering: if no food is served on the festival site itself (we should change that next year) then the team of volunteers will need to find something to eat in their breaks. Doing a big shop in Węgorzewo or Giżycko and then preparing the food in the kitchen of the residential part of the manor is only an option, if there are enough volunteers to spare a few for doing the cooking. Otherwise, it would be a good option to pre-order daily lunch from the village food stalls for the volunteers.

Apart from that there is the everyday logistics of picking people up in Giżycko (performers or guests), shopping for items. Because of the location of the festival, it is essential to have at least one car and one driver available throughout the duration of the event. It might even be advisable to opt for two cars and two (plus) drivers. The budget should thus include the transport during the festival.

Another very practical issue concerns the collection, segregation and clearance of rubbish during the festival. This has to either be agreed upon with the port company (paying them a fee to get rid of the rubbish) or with somebody from the village. If nobody is willing to take care of the rubbish after the festival, the organisers have to bring it to the waste disposal facility themselves. At the start of each festival, there should be a process of considering how waste could be reduced, and how previously purchased items could be re-used. All produced rubbish should be segregated and recycled as much as possible.

### **Post-Festival: Logistics and Processes**

After the festival, the temporary “village” dissolves, and this should happen in a relatively orderly fashion, which allows things to come to a good closing. The palace needs cleaning and tidying, accommodations need to be cleaned and left, cars and storage rooms need to be packed, people need to get their connections back home.

On a different level of engagement, data – photos, memories, statistics, receipts, new contacts, archive materials from the festival – need to be brought into order, organized, and published/ drawn conclusions from. This work might even be the hardest bit – the pressure is over and the success of achieving one’s goal, however, the work still lasts and gets more and more tedious. Different networks need to be catered for: a follow up with the team, a follow-up with individuals of the closer festival network, a follow up with festival visitors, a follow-up for the press that the event happened.

Photographs need not only to be published, but also to be stored safely and filed away for the next years to be accessible as a reference. It would be of use to set up a storage infrastructure for the festival that is adaptable and based on the previous experiences.

Another central part is making the final calculations of the event budget. This year we also included a number estimating the cost of the unpaid work done by volunteers and tried to get to the value of the festival rather than the cost of it. This document is also part of this calibration about the value of the festival.

While the immediate follow-up of the festival should happen within one to two months (this year we did not manage that), other processes carry on and continue: The network of visitors needs to be taken care of all year round with online updates, emails, or other formats. Further on, grant applications need to be formulated and sent out together with partners by the end of the year for the next season.

In this post-festival phase, it would also be important to have one or two volunteers or interns to help with the closing of the festival. These volunteers could have social media skills, accounting skills, editing, writing and translation skills. If no volunteer is found, a freelancer with a usual office skillset could be employed for one or two weeks.

## Conclusion

After Stn:ort 2017, Stn:ort 2018 was another pioneering journey for the cultural revitalization around the palace of Sztynort. While it was clearly perceived as a success by many participating individuals, this success was possible only thanks to the huge investment of volunteers and cultural institutions. A pioneering journey is also always a learning journey: there were many things we did not know and found out on our way of organizing the event. About other things, however, we knew that they should have been done, but simply did not have the financial means or personnel to put them into practice. It is clear that the same will be true for next year, yet we hope that some processes which might have surprised us or which we overtaxed this year, will be more predictable in the next.



Carving out processes that are unique to our festival is also essential for developing a set of values that drives the palace days. Logistics and ethics are interrelated. Therefore, it must remain important to reflect on the infrastructures of the festivals and their claim to fairness and democracy, as much as curating the content of the festival fairly and inclusively. One key premise in the development of the festival is that we rather take the risk of re-inventing the wheel than thoughtlessly repeating standard festival formats without giving them thought with respect to our particular setting and its history. We will choose our way of doing things and therefore we will truly own the institution. What may stand in the way of opening the festival to a

community is people's recent growing readiness and willingness to consume places and culture rather than getting involved: we will try for a balance between aspects of consuming and creating and approach visitors as co-producers of the place. The festival will continue creating a space, in which visitors can be members of a community of care, shared cultural experiences, and (hi)stories.

### **Goals for the next festival**

The most central goal of the next festival should be taking care of processes and making sure they have more breathing space beforehand. Much work got lost, because of unfortunate timing of processes or the difficulty to plan ahead as we were reliant on volunteer availabilities. The second important aspect will be to work out the financial feasibility of the festival and have some security about the budget and the means for spending. Unless we decide it is going to become a free festival altogether – but this is another story – key is to have an idea, how the financial part of the festival is going to work out, ideally in a way that money is generated for the re-vitalization of the palace or for festival equipment without making the festival inaccessible.

### ***Producing/ creating value: socio-cultural value of the festival***

A question that we will continue to answer in the course of putting on new editions of the festival is the question of value: what is the value of what we are producing and how can we describe and measure it? If we follow the sets of value that we began with, including community building, cultural engagement, creative practice, grass-roots education and international exchange of ideas, economic parameters are not sufficient for giving a truthful account of the complexity of value that we produce during the festival. The task will thus be to provide alternatives of measuring and of accounting for the means used to produce the festival. This is, however, not a question to be solved overnight, or rationally, at a table, but one the answers to which will evolve gradually.

Let me briefly comment on a number of areas of value that are catered for by the festival, and that should be fostered and nurtured in the future.

### ***Cultural creative contents about the palace: creating heritage experience***

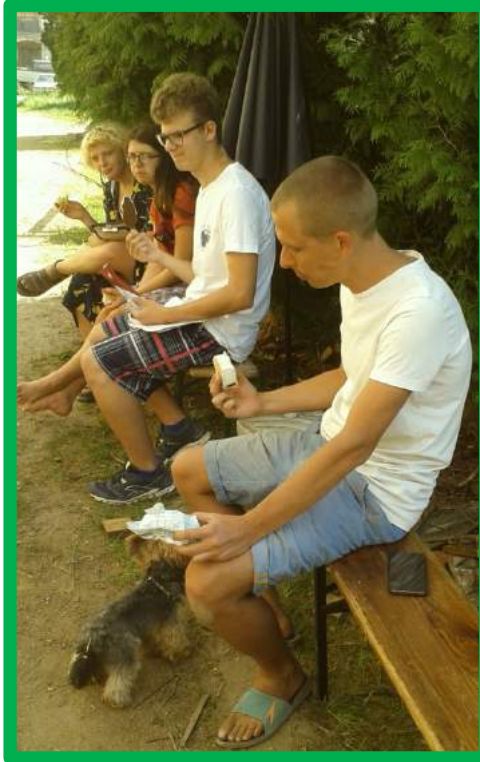
Creating scripted tours, exhibitions and similar formats that concern the palace in some sense, essentially means producing a heritage site with a story that can be accessed, engaged with, and shared by visitors. Last year and this year, we created tourism narratives around the manor that could be experienced as tours or exhibitions. Without shared stories and narrations that are known and mediated, sites are vulnerable to destruction.

### ***Webbing transnational and local networks***

Stn:ort festival engaged many local and transnational actors and through organizing the shared event, these actors got to know each other and collaborated. The festival is the start of webbing a network of creativity that has the potential to reach across the globe. The trans-local webbing of people and places is a citizens' task in times



of advanced global communication. Networks are the capital of the 21<sup>st</sup> century and thus, creating new networks, is of tremendous value.



### *Politics of place*

Through the festival, we create a space of encounter for heritage activists, members of cultural and social associations, for elected members of local and national governments, and for members of the Lehndorff-family to come together, negotiate and get to know each other better. Seeing the heritage community and experiencing the place gives a much stronger sense of place and aids planning and decision making much more than a meeting up in a sterile location away from the actual palace building and heritage community.

***Fostering belonging and cultural ownership: regional, European, global***

Another value that the festival pursues is creating belonging and cultural ownership to the region, to Europe, and to a global community. We engage tourism communities, local residents, volunteers from different parts of Europe, we try to open the palace to global questions and offer local perspectives on them, and we raise local concerns in conversation with international creative practitioners and creatives and seek for new ideas. By using the space for cultural events, we also introduce it gently to the visitors, and help them to get to know it and appropriate its history, secrets and its materiality: its architecture and its partial decay.

***Creative, collaborative tourism***

Lastly to mention in this context is that Stn:ort 2018 is an attempt to establish a form of creative, collaborative heritage as a local practice, through which visitors of all backgrounds cross paths and co-create a space together. The aim would be to plant the seed for developing the palace as a place that accommodates people, is inclusive, and challenges people to think for themselves and for their community.

***Virtual Stn:ort***

Let me add the idea of a virtual castle, a virtual Sztynort to the conclusion: If we stop thinking about the manor as a physical building only, and start thinking about the manor as a community that we have to grow and bring together (this is not a new idea, but an idea that is discussed in heritage studies), we can see that a festival can foster such a community. If we invest into growing the community, then the community will point at directions for how to carry on with the manor building, too. They will establish a relationship with the building. The festival can also work as a mediator to help and empower communities to take care of historical buildings and feel both a physical, tangible and an ideal connection to the building.

## **Attachment: Festival Check List (work-in-progress)**

### *Planning phase*

- ☐ Finding the theme
- ☐ Collaboration partners and recruitment of volunteers
- ☐ Creative projects and collaborations
- ☐ Language, translations, proof-reading processes
- ☐ Better communication between partners and organizer
- ☐ Logistics
- ☐ Safety
- ☐ Budget and financing of the event (Stable elements, special-year-specific elements/ subdivision)/ sponsor-recruitment,
- ☐ Fundraising activities
- ☐ Funding application writing
- ☐ Generation of resources
- ☐ Accommodation: volunteers, guests
- ☐ Work out the processes for: PR, social media, leaflets, poster, press
- ☐ Integrating the village
- ☐ Aesthetic planning/ stage design
- ☐ Coaching for guides/ Introduction into the rules of the house
- ☐ Festival sign posting/ Information: where is what?
- ☐ Catering for groups and volunteers
- ☐ Everyday logistics: picking up people in the car, shopping of items
- ☐ Rubbish clearance
- ☐ Access to sanitary facilities

→ *How to make the processes more open and inclusive without losing quality?*  
*How to guarantee a more transparent organization process for the team?*

### *Onsite-processes:*

- ☐ Atmosphere of informality, creativity, openness
- ☐ Safety
- ☐ Visitors' registration
- ☐ Guiding visitors
- ☐ Inviting visitors for workshops
- ☐ Inviting visitors for opening events
- ☐ Mediation of art work/ exhibition
- ☐ Documentation of festival through photos, blogging, everyday newspaper
- ☐ Plan rubbish disposal

→ *How to include more local residents in the processes, better work conditions for volunteers, more Polish offers for visitors, better gender balance (include more men)?*

→ *How to better cater and care for international guests/ guest programme?*

→ *How to communicate the different parts of the exhibition better, make sure people have the chance to understand/ better onsite-communication?*

#### **Post-Festival:**

- ☐ Logistics of people and things
- ☐ Personal follow-up
- ☐ Press-Follow-up
- ☐ Photo-Documentation
- ☐ Certificates for volunteers and artists
- ☐ Reports and calculation
- ☐ Reflection on learning experience
- ☐ Taking care of the network

→ *How to be swifter with the post-festival duties?*

→ *Volunteers are important also for the post-project phase*

#### **Collaborations and Networks**

- ☐ Art and creativity
- ☐ Volunteers
- ☐ Partnerships with organizations
- ☐ Sponsorships and donations
- ☐ Village and port
- ☐ Universities and research
- ☐ Politics

#### **Producing/ Creating Value: socio-cultural value of the festival**

- ☐ Cultural Creative contents about the palace: creating heritage experience
- ☐ Webbing transnational and local networks
- ☐ Politics of place/ History writing
- ☐ Fostering belonging and cultural ownership: regional, Europe, global
- ☐ Creative, collaborative tourism
- ☐ Investments: Calculation of costs

#### **How did we incorporate our values?**

- ☐ Trustworthiness
- ☐ Flexibility

- ☐ Freedom to stay, leave, come back
- ☐ Organic growth
- ☐ Importance of aesthetics and beauty
- ☐ Fiction must be part of reality
- ☐ Following one's own rhythm
- ☐ Fostering civic and creative courage and responsibility
- ☐ Innovation, creativity, tradition, history
- ☐ People over materials
- ☐ Thinking with the environment/ as part of...
- ☐ Open Access, and welcoming culture of participating
- ☐ Controversies, contradictions, conversations
- ☐ Multilingualism and action over perfection
- ☐ Spaces for creativity
- ☐ Creating learning opportunities through experience, through mistakes, practice, self-study, group study, or chosen mentorships/ apprenticeships
- ☐ Creating value has many faces: different types of value combined
- ☐ There will be no "final development plan" or project, only directions - and the idea of the process// Serendipity
- ☐ Unlearning hierarchies, self-empowerment, self-sufficiency and
- ☐ Sustainability: the manor needs to become a sustainable place

### ***Reflection and Feedback***

- ☐ Areas of improvement
- ☐ What we want to achieve in the following year
- ☐ Processes that worked and are good to keep