Cross-Cultural Campaign Concept

by UNK Agency



Balázs Parragh, Project Manager

Graves Bauer, Marketing Coordinator

Floor Verhoeven, Content Coordinator

Gleb Rokins, Product Coordinator

Margot Janssens, Product Coordinator

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Concept overview

UNK Agency was tasked with helping Kroos target a new market, Polish Expats living in the Netherlands, in a mission to appeal to a more international audience. Through our research we came up with the campaign “Hidden gems” inspired by the little plant treasures that grow within our cities. However, we also combined our ideas with another creative brief “Your traditions belong here too.” aiming to make space for Polish traditions in the Netherlands.

With those two creative briefs as our inspiration, we conceptualized three intertwining ideas in an omni-channel marketing campaign. To summarize our ideas; Plant tags aiming to spread awareness of Kroos’ brand to the Polish audience with Polish iconography, A podcast redesign which gives more room for guest stars to speak about polish traditions, and a brand-new workshop which creates a new space to Poles and their culture in the Netherlands.

Research into Cross-cultural audiences and competition

To accurately map out and understand the audience that we’re targeting, we mapped out potential competitors that are aimed at providing the cultural inclusivity and social life that KROOS promises to polish expats.

Polskie Gniazdo: https://www.polskiegniazdo.nl/nl

A foundation that is focused on uniting polish expats of all ages with programs, cultural events and social gatherings. Their most frequent past events of 2025/2026 were 80s disco

nights, Polish cultural social gatherings with traditional food, amenities for children and musical performers who provided concerts live, alongside with their women's day event (Dzień Kobiet).

A consistent theme with all events is that they're either focused on partying or socializing with other expats, providing cultural experiences with Polish performers and a focus on families and children with specific amenities for them or events dedicated to children specifically.



Polska Szkoła Eindhoven https://www.eindhoven.polskaszkola.nl/

A Polish national school in Eindhoven. Not necessarily a competitor however it is worth mentioning since it is also responsible for organizing cultural events and tying the local Polish community together. It is a bi-weekly Saturday learning experience for children of polish expats, teaching them language, geography, history and culture.

The most important note is their organizing of social events for Polish nationals such as the Witaj Eindhoven which is a sizeable festival featuring Polish musical artists, live entertainment, traditional polish food and drinks accompanied by interactive activities.

Here is also the correlation with the previous mentioned competitor where it is focused on the family aspect of Polish culture. There are specific activities for children like arts & crafts workshops as well as puppet shows. For adults there is a wide range of artists to enjoy alongside traditional food and alcoholic beverages.

Conclusions:

It is essential to reaching the Polish expat customer base to understand how important family and tradition is to them. According to our testimonials and Gul-Rechlewicz, V.(2020)

Polish people who come abroad to the Netherlands to settle down need their culture to be included and respected by Dutch people as well. They appreciate honesty, respect, and inclusion of their traditions and values. This is why we put a heavy emphasis in our campaign to cater to their needs of cultural inclusion whether it's through the design of our product, the contents and community building sense of our cultural workshops or the desire to learn from polish foraging techniques and traditions in our culture focused podcast.

Competitive Advantage

Kroos: Kroos Wild Nature Education is an independent education platform that wants to strengthen Dutch nature and restore the connection between people and nature. They do this by giving workshops, sharing their knowledge, and offering year-long courses given by professionals who are passionate about nature and heritage. They teach people about nature skills, foraging for food and old crafts. The platforms she uses are Instagram, YouTube, Facebook, and Spotify, Google Podcast, and Amazon for her podcast. Content she posts:

- Informational foraging content
- Recipes with foraged food
- Edible plants
- Agenda of workshops

Kroos Wilde Natuureducatie – Let's get wild!

Competitors:

Elia Breedveld – Tilburg Elia Breedveld - Wildplukwandeling en eetbare wilde planten

All content on her website and socials are in Dutch. She gives workshops about foraging, and what to use it for. She forages in the wild and in food garden: Tuin de ES. she works together with the organization 013 Food. The platforms she uses are Instagram, E-mail, you can find her LinkedIn via Instagram, but not via her website. She posts on the socials:

- Recipes
- Seasons change in nature
- Projects
- family

Wilde Marjolein kruiden en wildpluk – Breda: https://www.wildemarjolein.nl

It is only in Dutch, she teaches healing with plants, foraging, making healing oil and creams, make a tea mix, and eat in nature she does this with workshops or courses, which are cheaper than the ones offered by Kroos. She forages in the Kapeltuin in Breda, and she gives some free recipes. The platforms used are Instagram, E-mail, Facebook, and YouTube. The content she posts:

- Herbal plants characteristics
- Medical characteristics of plants
- Recipes

De Wilde – Eindhoven Wildplukwandeling Eindhoven – Brabant – De Wilde School

Only in Dutch. Courses about foraging/cooking, soil courses, and pruning courses, which are usually online. Focusses on families. Offers lower prices than Kroos. Platforms used are Instagram, E-mail, Facebook, Spotify, and LinkedIn. Content on the socials are:

- Recognizing herbal plants/Medical characteristics of plants
- How we can give back to nature
- Family

What sets Kroos apart from the competition: the workshops and courses can be done in English, she will switch it up with the Latin names of plants and give information on plants like characteristics on the shape of the leaves, the way the plant works and some possible risks and lookalikes of the plants.

Another UPS is that she sells additional products through her webshop which fall into the categories: crafts, creativity with nature & botany: for example a mushroom knife, a fishing rod, Knowledge map, plant stamp, foraging pouch etc.

Communication Objectives and Control

1. Brand awareness: Reach and recognition after 3 months of launch, make Kroos recognizable as an English/Polish-friendly nature education and urban foraging platform among the target audience, with at least 1500 unique QR-code scans across the plant tag placements and +1,000 reached internationals on Instagram. Number of YouTube channel subscribers expects to increase from 46 to 300 through new podcast episodes and short form content. By the end of the campaign, the average number of views on each podcast episode expects to be around 1,500, with compliance rate ≥60%.

2. Brand purchase intention: Within 3 months of campaign, we expect to achieve around ~150 first time workshop attendees, and shift the attendee mix to a 1:4 ratio of internationals (preferably Polish) to Dutch participants.

3. Trust: Within 3 months of launch we aim to establish Kroos as a trustworthy, culturally aware source among the target audience, with at least 70% of surveyed Poles agreeing that "Kroos understands and respects Polish foraging traditions," and by featuring at least one Polish voice (podcast guest, workshop host, or testimonial) as a visible trust signal.

4. Advocacy: Within 3 months we expect to turn satisfied attendees into advocates so that at least 25% of new bookings are attributable to referrals or word-of-mouth (tracked via a "how did you hear about us?" field and referral codes), and achieve an at least 1:4 ratio of new workshop participants who came through referrals to those who came without it.

5. Retention: Within 3 months we expect to achieve a return or "interested in further workshops/year-long course" rate of at least ≥25% among first time attendees, captured via post-workshop follow-up. Measurable via the follow-up survey + repeat-booking data.

Segmentation, targeting, persona and consumer insights

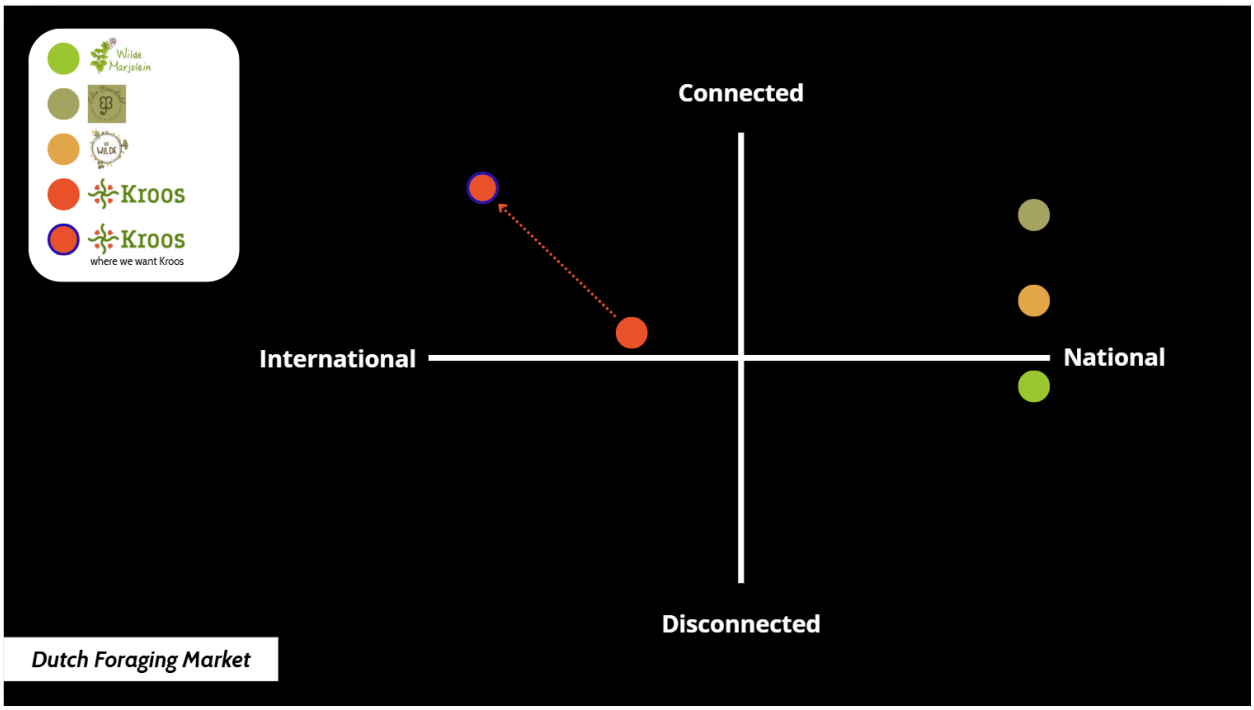
For our original demographic the target was polish expats with disposable income around the ages of 18-35



We developed this persona according to our testimonials gathered mostly by our PC (Gleb) and our secondary research (Gul-Rechlewicz, V. 2020). With this thorough cultural insight, we could determine a specific segment of Polish expats that have an interest in foraging. The most important insight was the desire for a lot of Polish expats to integrate into everyday Dutch life. Immigrants want to socialize with Dutch people and want to build friendships and connections with them, however a lot of the time Dutch society feels to them as very exclusive and closed off. Understanding this nuance is essential to make sure that we can target the exact Polish expats who would be interested in joining a local community with workshops targeted at their exact cultural needs.

Additionally, the testimonials from polish people in the age range of 30-35 described the foraging experience as something that they would be interested in however they consider it to be an activity that is most common for an older generation (40s-50s). According to this they expressed a view that they don't necessarily have an interest yet but that changes over time as people age. This also supports targeting a slightly older demographic since 18–30-year-olds might not have the income or the need that this service provides

Positioning



Positioning Statement

With this campaign we would like Kroos to take an international and connected position. Connected to Disconnected being the *emotional* ratio pair, and International to National being the *functional* ratio pair.

“Your traditions belong here too” reframes Kroos as a familiar home deeply rooted in traditions and belonging rather than an invisible class-system that is gatekept and where outsiders are excluded.

Big Idea

The big idea we had for our campaign was: Hidden Gems.

Based on information that we gathered during interviews we could figure out that Polish people were not really into the Dutch nature “I feel that Dutch nature is flat/fake, and not real nature". That's why we decided that with our campaign we wanted to show that even Dutch nature has it's hidden gems that are worth paying attention to.

This would work culturally because, it is a new way of foraging that is still unfamiliar within the Polish community

It is different from competitors because, the world nowadays is very digital in comparison to a couple of years ago (McCarthy, 2023). Most places make use of the new digital age and do a lot of things online, and that is where we are different. Part of our campaign will be done online, with a podcast. However, another way we want Kroos to become visible is by having real-time marketing as part of the campaign. By creating plant tags to put in nature we want people to find Kroos in real life, instead of online, which is very different in the online world we live in.

However, our creative brief did not win, so we had to switch it up a little bit. The tagline of the creative winning brief was "your traditions belong here too". It was about bringing Polish traditions to the Netherlands, instead of giving them something new.

We connected our concepts to the big idea of the winning brief by adjusting them slightly to bring Polish traditions into our different concepts, to make the Polish people feel more connected to their home country. The goal is to highlight natural areas within Urban places in the hope that it triggers nostalgia and/or homesickness to the cultural disconnect Polish expats feel here in the Netherlands. Even though Poles integrate in Dutch society, they still feel left out socially, which leads them to find community through their cultural background (Djundeva & Ellwardt, 2019). This campaign will focus on repairing the bond between the disconnect Polish expats feel and giving them an adapted space that culturally aligns with their values.

Tactics (campaign message, branding and media selection)

Translation

These two big ideas are vastly different from each other, with each having their own strengths. The *Hidden Gem campaign* taps in on *adaptation* to a new environment. It shows the target audience to be creative with the traditions they are used to without getting rid of the core of those traditions. In a gentle way it shows how to implement traditions in a new, innovative way. The *Your Traditions Belong Here Too campaign* focusses more on *creating space* for habits from own cultural background into a new society. It provides the target audience with a helping hand, so that even though they moved to a new country, they don't necessarily have to change their core in order to participate in society. It also cashes in on convenience of making the transition of moving to a new country more gradual.

Both ends of the spectrum are neither right nor wrong. However, our big idea was the complete opposite of the winning brief's big idea. To integrate and embrace a grounded core value into the products that this campaign would produce, we had to switch strategy. We needed to take a more conservative approach and leave the dynamic part a bit behind. Instead of the target audience adapting to the new environment and putting the focus there, we had to come up with a solution that caters to their needs.

Channel, Platform and Media Choices

How does the audience interact with the campaign?

The first image shows each channel with their distinct product depicted.



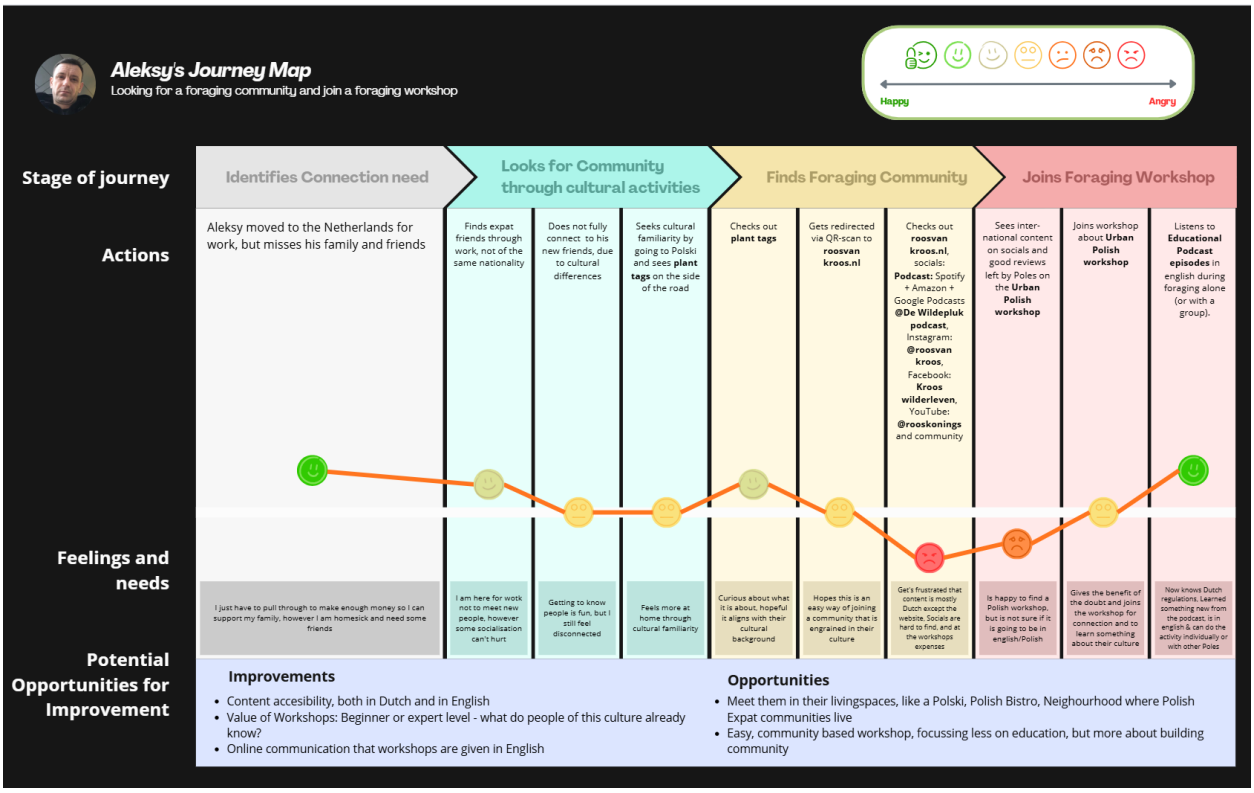
The 3 channels with each of them containing a product.

Originally these were the product ideas we were going to use for the Hidden Gem campaign; However, we had to change the core value of those products. This drastically changed the outcome of the products.

Product	Hidden Gem value: Adapting to new society	Your traditions belong here too value: Society adapting to newcomer
Podcast Series	This product initially focused on a foraging series with short form content; snippets. The host would be Roos teaching the audience about the properties of the plants that she would find. It would be both visual and auditory. Posted on YouTube shorts and Instagram Reels; This choice had to do with the followers base of the socials of Kroos and the format choice.	The product evolved into a foraging miniseries with 15–20 minute episodes. Roos hosts alongside a Polish forager, symbolizing a cultural bridge. Each episode focuses on intentional foraging: gathering plants to brew alcohol (like dandelion wine or elderberry cider) and preparing traditional Polish dishes for the upcoming Urban Workshop, such as pierogi. The podcast also features an exchange of foraging techniques, cultural differences, and practical tips for using any local environment to the listener's advantage. We shifted to an audio-focused format after learning that listeners often multitask while consuming podcasts. The episodes remain short to suit foraging walks while still being educational. The series is published on Amazon, Spotify, YouTube (with calming drone visuals), and YouTube Music, aligning with the updated format and Kroos' platform offerings.
Urban Workshop	A workshop at a lower price, taking on more people (bigger group), will be a lower threshold on the educational part and focus more on connecting with the participants, while going for a walk in the forest and foraging. Roos will still explain some educational knowledge on plants, just a bit less than normal.	The Urban workshop became Polish themed as we found research that alcohol is heavily incorporated into the Polish culture, but this had to be legal alcohol that could be brewed in the Netherlands like wine and beer. To make it more Polish we came up with dandelion wine and elderberry sirop/beer for this workshop (*Madej et al., 2014*), with additional dishes such as pierogi.
Plant Tags > Plant signs	Initial plant tags looked a bit different as these were a bit basic and more focused on Kroos and	With the shift in target audience, the plant tags were redesigned for Polish users. We incorporated strong

	what the company sells. For instance, it connected to the Instagram content that performed the best – the videos where she "randomly" bites in a plant on the street – hence why the tagline on the tags was 'try & eat me'; the tags also had the Latin name, Dutch name and English name of the plant incorporated on the tags, with a QR-code and KROOS' full logo – this was due to the workshop that was given during the Q&A where Roos gave the Latin names of the plant, to not fully abandon the Dutch audiences and in general expats of all nationalities the English version was also included – due to the target audience change of the winning Creative Brief we had to fully change the look, feel and symbolism of the tags.	cultural symbolism using Wycinanki papercutting motifs (*The Art Of Polish Papercutting: Wycinanki*, z.d.) to bridge Dutch and Polish elements: the Dutch tulip, Polish foraging symbols like mushrooms, and survey feedback requesting more berries and high-contrast colors (*Foraging - PlantTags*, z.d.). Research showed that summer foraging in Poland is closely tied to the bilberry, which inspired the dark blue border, deep red interior, and white cut-outs. The red and white also subtly reference Poland's national colors. Originally envisioned as hanging tags, the design changed after survey feedback indicated that a 10 cm diameter would be needed for visibility (*Foraging - PlantTags*, z.d.), however it would be too heavy for delicate plants. We therefore transformed them into ground-placed plant signs, which remain visible without damaging the environment. This approach also made the product more sustainable and ecologically friendly.

With these changes in mind, we made an adapted user-journey that incorporated the products and one way how they could stumble upon Kroos would be like in the image below.



User-experience. Campaign products are incorporated with the current user-journey.

Another way could be that Kroos would be found out through digital popularity on her platforms: Spotify, Amazon, YouTube and YouTube Music and that people find the link to Roos' website and join the Urban workshop like that.

How does each channel amplify one another?

Plant signs – The signs in community locations will generate curiosity, especially if the signs are placed in numbers or if there is a fun path to follow.

Urban workshop - The signs will lead to the workshop agenda on Kroos' website where the Urban Polish workshop will attract the interest of Poles.

Podcast - After the workshop, Roos lets people know where to find her podcast that they can use during foraging, or when the podcast is first found online she lets people know where to find Kroos' website. This will be achieved by ending every episode with 'find my website at Roosvankroos.nl'.

All the social media platforms will lead to her selling platform: the website: Roosvankroos.nl.

Executions

How do the executions align with and support the central concept?

The executions welcome Polish expats back to the traditions they already carry, by introducing a different type of foraging in another environment that they are used to, which is Urban nature, due to the placement of plant signs in environments that already actively builds a cultural bubble within a foreign society. The workshop will welcome them back home through the gathering, cooking and brewing foraged ingredients in a more secluded and natural environment, as far as Dutch nature is called nature. And the podcast will make the individual foraging walk feel more immersive by educating and taking Poles back into a calmer environment, instead of the busy roads and traffic in cities.

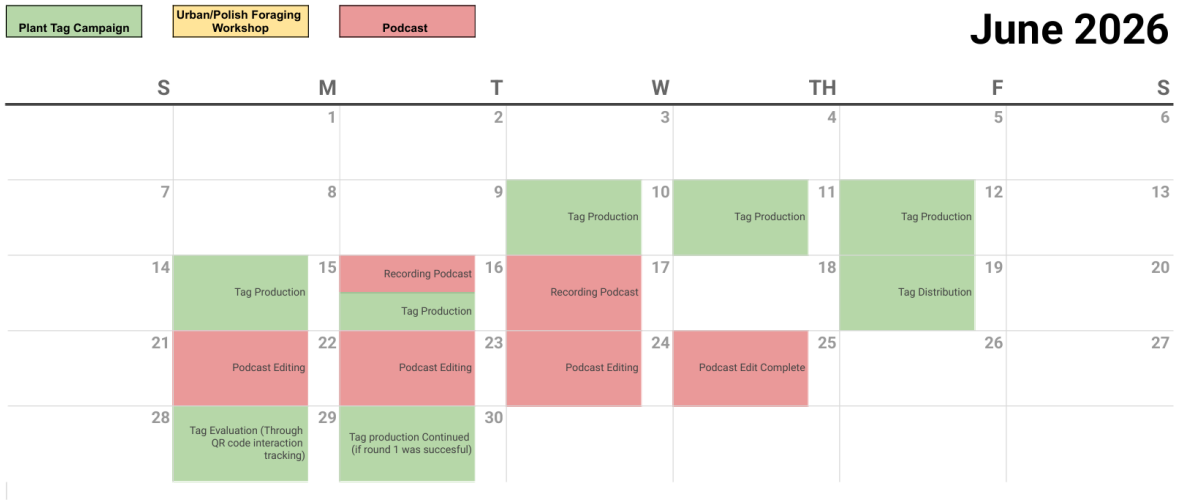
Risk Assessment

Even though it might be farfetched, we made a conscious choice to only use the name KROOS in the design of the plant signs and other products. Why? All people that we spoke to (different internationals) did make a swastika reference, not consciously, but it crossed their minds. Due to the history of World War 2 and Poland we actively took it out of the designs we made, as the negative connotation could trigger negative reactions to the brand and damage the brands reputation with this target audience.



Action and Content calendar





Appendix

Gul-Rechlewicz, V. (2020). Immigrants in the Netherlands "Second-class Citizens? The Polish Case". Studia Europejskie - Studies in European Affairs, 24/2020(3), 109-128. https://doi.org/10.33067/SE.3.2020.6

Madej, T., Pirożnikow, E., Dumanowski, J., & Łuczaj, Ł. (2014). Juniper Beer in Poland: The Story of the Revival of a Traditional Beverage. *Journal Of Ethnobiology*, *34*(1), 84–103. https://doi.org/10.2993/0278-0771-34.1.84

McCarthy, L. G. (2023). *How to survive in a digital world*. The Source. https://source.washu.edu/2023/11/how-to-survive-in-a-digital-world/

The Art of Polish Papercutting: Wycinanki. (N.d.). https://polska.fm/the-art-of-polish-papercutting-wycinanki

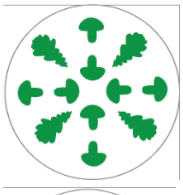
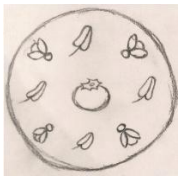
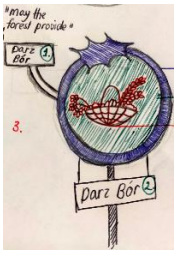
Djundeva, M., & Ellwardt, L. (2019). Social support networks and loneliness of Polish migrants in the Netherlands. *Journal of Ethnic and Migration Studies*, *46*(7), 1281–1300. https://doi.org/10.1080/1369183x.2019.1597691

Foraging - Plant tags Survey results

Tijdstempel	What is your gender?	What is your age?	What nationality do you have?	The following part of the survey will show pic Please only fill out the design that appeals m If none appeal to you, continue to the next pa	Does this design appeal to you?	Does this design appeal to you?	Does this design appeal to you?	Does this design appeal to you?
1-6-2026 17:31:04	Man	18 - 25	Dutch	Continue				
1-6-2026 18:17:19	Man	18 - 25	Polish	Continue		Yes		
1-6-2026 20:35:01	Man	18 - 25	Polish	Continue		Yes		
1-6-2026 21:06:32	Man	60	Polish	Continue			Yes	
2-6-2026 8:53:19	Woman	44	Polish	Continue		Yes		
2-6-2026 8:59:59	Man	47	Polish	Continue				Yes
2-6-2026 9:01:09	Man	31 - 35	Polish	Continue				Yes
2-6-2026 9:13:27	Woman	18 - 25	Polish	Continue				
2-6-2026 9:43:00	Woman	41	Polish	Continue		Yes		

Does this design appeal to you?	Does this design appeal to you?	Does this design appeal to you?	The different designs need to represent forag What can we do to improve shape wise?	What color would be visual in an Urban naturi (What does the color symbolise for you?)	How big should a plant tag be for you to notic	Thank you for particpating, your feedback is r Feel free to share with friends or family.
			They are good designs, but they dont pop out. It d	Brown, orange,	Bigger than my shoe i guess	End survey
	Yes		All of those signs are circles. There is no real vari	Urban natural? Those two words are contrasts	Within the grass? Nothing is noticeable within the	End survey
			I like the mushroom shape I'm a big Mario fan	Dark blue or violet since it has good contrast with	A5 or A4 size	End survey
Yes	Yes		Add berries, mushroom is fine, be edible	Berry colours	15-20 cm	End survey
			Add berries sign	Green	Road sign size	End survey
	Yes	Yes	Some symbol linked with country side	Green, Braun	60-70cm	End survey
		Yes	Nothing	Different	10 cm	End survey
	Yes		From my perspective, the design doesn't need to l	Probably some dim colors of nature could catch r	Around 10 cm wide should be good enough I gues	End survey
	Yes	Yes	Add animals and birds	Green- symbolise nature, plants, something new	It depends, but around 30 cm x 10 cm	End survey

Designs 1-7 below; *for if the survey is closed at time of grading*.

1. 
2. 
3. 
4. 
5. 
6. 
7. 

Foraging - PlantTags. (z.d.). Google Docs. https://docs.google.com/forms/d/e/1FAIpQLSfDvbeYkoTR34nYxidrAVSBjmC3XhQRpCQntGxlpv886WKmZQ/viewform?usp=header

Iteration Log – Intercultural Project

Start Prototyping: *13.04.2026*
End Prototyping: *08.06.2026*

Project Group KROOS

Bálazs Parragh – PM
Floor Verhoeven – CC
Gleb Rokins – PC
Margot Janssens – PC
Graves Bauer – MC

Goal

Create an omni-channel and multi-cultural communication campaign for Kroos. This campaign will be focused on bridging Dutch, slight Scandinavian and Polish cultures through a marketing campaign for expat foragers.

Desired Target Audience

Polish Expats between 18-35 Y/O that moved to the Netherlands and are interested in foraging; they have extra disposable income to spend, they are interested in education and knowledge on plant characteristics & ecosystems and like workshops on old crafts such as fermentation, birch tree sap tapping and making coloured pigments out of nature.

Desired Platform

It will be a Real-time Engagement format that will be carried out as a campaign stunt.

Desired Content

The campaign will be all about presenting Kroos as something familiar to return to and provide a bridge for Polish expats in the Netherlands with traditions they already carry. We want to achieve this by making Polish Expats feel a type of Nostalgia or some type of comfort in an unfamiliar space, such as an urban environment with ‘less’ nature, in connection to home traditions through plant tags that will be presented as if they were treasures that foragers hunt for.

Iteration Label / Prototype	Date	Who did this? (Name + Role)	What prototype was tested, why, and how? (e.g. set-up, methods, variables, props, feedback...)	What insights or input was obtained, what data analysis method did you use? Reasoning/Justification/Feedback/ Data	What are the next steps / changes to the prototype that need to be taken?	What are some potential limitations, ethical concerns, and biases to these insights?	What cultural influence was involved in making the decision? (Meyer, Hoffstede, Hall.. etc.)
Instead of Polish people, target international expats	5/8/2026	G.B. (MC)	Through research we found, Polish expats would not be interested in the foraging workshops. Therefore, we decided to expand our research and target audience to International expats instead.	Firstly, through research we found that foraging is culturally significant in Poland, which would be a good sign. However, Polish people are not interested in Dutch nature. Their foraging experience in Poland in lush big forests doesn't compare to here. So, polish people would not really be interested in foraging here. Additionally, the polish are highly price sensitive. Through interview and research	We concluded our target audience research needed to expand to international expats instead of simply polish expats.	Expanding our target audience so widely means our scope of search also increases. For the size of our time doing detailed research into such a large group is not feasible.	The primary reasoning behind this decision was the Polish sensitivity to price. Admittedly, the asking price on the website is on the luxury end of pricing. So naturally people which already tend to lean toward saving money may have more trouble making this commitment. https://www.agroberichtenbuitenland.nl/actueel/nieuws/2024/06/04/

				we concluded the prices as listed on the Kroos website were not appealing to the target audience.			price-sensitive-polish-consumer
Branding and Company Iconography concerns	5/12/2026	**G.B.** **MC**	Through some peer interviews we found some other opinions which backed up our team's initial feelings toward Kroos' Branding choices.	We found that some of Kroos, iconography was unintentionally reminiscent of a particular historical symbol associated in western and eastern Europe with a terrible era. We found through peer review and casual interview that that opinion was shared with others aswell.	The question raised was; should we tell the Client? On one hand our team had the company's best interest at heart. We wanted to help Kroos be successful and felt that our target audience may be particularly sensitive to the issue brought up. On the other hand, we were not in a place of authority, so we did not want to	Once again, we are not at authority to speak on core decisions withing the Kroos company. However, on the other hand, it is our job to help this company the best way that we can. Additionally, also considered the alternative meanings of the iconography. Our own interpretation may not be the intended one.	Poles lean heavily toward Risk avoidant on the Meyer's scale. This may mean they are more sensitive to roadblocks or potential turn-offs in the user journey. That alongside the historical meaning of the iconography in question, means the polish audience have a high chance of being turned away should the logo catch their eye first.

					say anything out of line. In the end we decided to bring it up should there be an opening for it.		
Sample ideation (Brainstorm presentation)	19/05/26		We thought about the tags and ethical risks to putting it in nature. Shape, material (ecofriendly) and color were taken into account. For now we were thinking of: - Paint, that is Dutch weatherproof (rain and sudden extreme heat proof) - What the tags are	Currently we are brainstorming about making the tags as ecofriendly as possible, looking into the mission of Kroos as well, so we align ourselves with the values of the company, whilst finding the balance with waterproofing the tags.	Decisions have to be made on material, color and shape. Simultaneously we have to test the prototype with the test group as soon as possible to see what they like to see back in the product and what works best for them.	The idea's given where thrown up to give an idea of imagination. The color green would not work in a natural of urban natural environment, because it would blend in too much. The weight of a ladybug tag on one side would also not work as it might destroy the fragile plants. The material used would have a color restriction etc.	After brainstorming we can see for example first how we are going to interconnect the tags to the workshop, communicating the theme of the workshop and the tag could be in in the shape of a local animal found in Poland. For example, if we're going with the butterfly idea: - Dutch butterflies

		Margot (PC)	made out of: Wood, sugarcane fibers, edible paper, plasticized paper - What the shape of the tags will do to the plant, when it comes to weight: a butterfly is more balanced than a ladybug on one side for example			The choice we make will determine if we can achieve the goal of eco friendliness and weatherproofing the products. If we have to make a compromise we have to see what the priority and interest is for the product: plant tags	are *the Speckled Wood, the P eacock, and the Cabbage White* https://www.butterflyidentification.com/butterflies-of-the-world/butterflies-in-the-netherlands Butterfly Iidentification. (2023). *Types of Butterflies in the Netherlands (List With Pictures)*. Butterfly Identification. https://www.butterflyidentification.com/butterflies-of-the-world/butterflies-in-the-

							netherlands#:~:text=The%20most%20common%20butterfly%20species%20in%20the%20Netherlands,Speckled%20Wood%2C%20the%20Peacock%2C%20and%20the%20Cabbage%20White. - Polish butterflies are *the Map, the Common Brimstone, and the Scarce Copper* Butterfly Identification. (2023). *Types of Butterflies in Poland (List With Pictures)*. Butterfly Identification. https://www.butterflyidentification.com/butterflies-of-the-world/butterflies-in-poland#:~:text=Polan

							d%20is%20home%20to%20several%20species%20of%20butterflies%2C,Biebrza%20National%20Park%2C%20and%20the%20Niechorze%20Butterfly%20House.
Procedure of the validation (asset) & testing plan	22/05/26	Margot (PC)	The testing plan included 3 fidelity levels each with their own procedure, with each level higher becoming more close to the real situation that we eventually test.	None yet really this was the plan how we were going to obtain data and insights from our test groups. It included collecting insights on color, shape and visibility.	Depending on the feedback from the prototypes it will give us the information we need to continue when building our product.	In the plan it is described more as a risk assessment, mostly weather changes and how people perceive the product, some people will maybe tamper with our tags as they perceive it as trash.	The west is putting the focus on eco-friendliness and climate change and sustainability. This includes prevention of trash in nature with regulations such as plastic bottles now having attached bottle caps. Smith, I. (2024). What's behind the

							new attached bottle caps? Inside the EU directive causing drink spills everywhere. *Euronews*. https://www.euronews.com/2024/07/02/why-are-bottle-caps-attached-to-the-bottle-inside-the-eu-directive-causing-drink-spills-ev
Prototyping + validating low-fidelity product	28/05/26	**Margot (PC)** **+** **Floor (CC)** **(+ Graves (MC) during designing Prototype NOT validating)**	Low-fidelity product was tested. People had to pick and choose what shapes and colors they would see best outside on campus. We also asked them what associations they made with the designs.	When we asked them what associations they made with the designs, we had gotten Chrismas due to specific cut outs of the paper that reminded them of paper Chrismas stars, instead of what we wanted: nature and foraging.	Use another shape in the middle than the oak tree leaf. Even though it is the national tree of Poland it did not have the preferred effect.	For now with this prototype nothing yet. We haven't had unethical feedback from the test group.	Certain paper cuts are associated with Chrismas, like how it is celebrated in the West. We definitely are going to take out those elements and prototype it in a way that represents foraging and nature better.

Remaking tag design sketches	31/05/2026	**Margot (PC)** **+** **Floor (CC)** **(Collaborative remote task)**	After validating Floor and I made new sketches according to the feedback we've gotten back. I made them this day, Floor had the digital ones prepared a bit earlier. We ended up with sketches and clear digital ones, due to me having to learn work with illustrator and this posed as a bit more challenging than I thought. We ended up in total with 7 designs.	The insights that we got back from the first validation round were: "First Christmas, then Nature." "This one could work, but it does not symbolize foraging for me" "Maybe a mushroom would work better in the middle" "In Eastern Europe paper chains are well known, maybe you can do that?"	Next steps would be to test the designs, this time remotely through a survey.	Working in Illustrator and with sketches already gives a different feel to the validity of the designs, on top of it the use of color influenced the question on shape, especially as it was not consistent. This could alter the outcome of the responses, as the explanation on semiotics during the seminar, stated that color is a powerful tool to hook people's attention and one of the most effective ones.	The design was a mix of 1st round validation, secondary desk research and the seminar: DESIGNING CULTURALLY RESONANT CAMPAIGNS. Specifically, the semiotics part. A lot of symbolism and color went into the design, to attract people's attention. We thought of national symbols such as the oak tree, flower: corn poppy, animal: the European Bison, the Stork and the White-tailed eagle. Traditional Polish things: Wycinanki Foraging specifically, we made use of the Wicker basket in one of the designs, mushroom shapes

							and the oak leaf as well, but a bit thicker. Swarnakar, S. *THE ROLE OF COLOR PSYCHOLOGY IN ADVERTISEMENT - Developing brand identity and its impact on the buying habits of consumers*. (2024). [Masterscription, AAFT University of Media and Arts]. https://www.researchgate.net/publication/381999143_THE_ROLE_OF_COLOR_PSYCHOLOGY_IN_ADVERTISEMENT_-_Developing_Brand_Identity_and_its_Impact_on_the_Buying_Habits_of_Consumers GeoCountries. (2026, 6 juni). *Poland National flag*. Geo Countries. https://www.geocountries.com/national-symbols/poland

							AdminFA. (2026, 26 februari). *Mushrooms in Poland: Ultimate foraging guide*. FungiAtlas.com. https://fungiatlas.com/mushrooms-in-poland/
Reiteration of tags	01/06/2026	**Margot (PC)**	To validate the designs and ask some additional questions about, shape, visibility and color, I made a survey and then send it out on Teams to Polish students and in the UNK Agency group chat encouraging team members to send the survey out to their network or any Polish person they encountered.	Based of the testing plan and the insight we've gotten from the first Validation round, I made questions on color, shape and visibility: For example, these are some questions: 1. The following part of the survey will show pictures of 7 different designs. Which one would be most visible when it comes to shape to *you*? *Please only fill out the design*	Next steps would be to adjust the design of the tag accordingly to the survey and secondary research.	Working in Illustrator and with sketches already gives a different feel to the validity of the designs, on top of it the use of color influenced the question on shape, especially as it was not consistent. This could alter the outcome of the responses, as the explanation on semiotics during the seminar, stated that color is a powerful tool to hook people's attention and one of the most effective ones.	The design was a mix of 1st round validation, secondary desk research and the seminar: DESIGNING CULTURALLY RESONANT CAMPAIGNS. Specifically, the semiotics part. A lot of symbolism and color went into the design, to attract people's attention. We thought of national symbols such as the oak tree, flower: corn poppy, animal: the European Bison, the Stork and

				that appeals most to you **If none appeal** to you, **continue to the next part.** 2. The different designs need to represent foraging and nature. Could you share your thoughts on the design (also when it did not appeal). What can we do to improve **shape wise?** 3. What color would be visual in an Urban natural place for you? (What does the color symbolise for you?)			the White-tailed eagle. Traditional Polish things: Wycinanki Foraging specifically, we made use of the Wicker basket in one of the designs, mushroom shapes and the oak leaf as well, but a bit thicker. Swarnakar, S. *THE ROLE OF COLOR PSYCHOLOGY IN ADVERTISEMENT - Developing brand identity and its impact on the buying habits of consumers*. (2024). [Masterscription, AAFT University of Media and Arts]. https://www.researchgate.net/publication/381999143_THE_ROLE_OF_COLOR_PSYCHOLOGY_IN_ADVERTISEMENT_-_Developing_Brand_Identity_and_its_Impac

				4. How big should a plant tag be for you to notice them within the grass when you walk by?			t on the Buying Habits of Consumers GeoCountries. (2026, 6 juni). *Poland National flag*. Geo Countries. https://www.geocountries.com/national-symbols/poland AdminFA. (2026, 26 februari). *Mushrooms in Poland: Ultimate foraging guide*. FungiAtlas.com. https://fungiatlas.com/mushrooms-in-poland/
New digital design	02/06/2026	**Margot (PC)** **+** **Floor (CC)**	Floor and I looked at the survey results and made a new design according to the feedback, while considering the new sustainability and feasibility adjustments. Trying to make it as easy as possible for Roos to recreate. We	What we gathered (from serious answers) from the survey was that we needed to use a contrasting color such as blue or dark violet, the signs should at least be 10 cm in diameter and the designs should contain more berries.	Next steps would be to make the digital design.	With planning out the digital design we took out deliberately the part of Kroos' design with the vines, due to the association of the swastika with world war 2.	The design was a mix of survey results, secondary desk research and the seminar: DESIGNING CULTURALLY RESONANT CAMPAIGNS. Specifically, the semiotics part. A lot of symbolism and color went into

			planned out the new design digitally.				the design, to attract people's attention. We kept the oak tree leaf to symbolize nature, we kept the mushrooms to symbolize polish foraging, we added Dutch tulips to symbolize a bridge between Polish and Dutch culture through foraging, we made berry designs, one in the back of the tag and one as the edge of the tag (corresponding to Polish summer foraging) and we kept traditional Polish papercutting: Wycinanki. Swarnakar, S. *THE ROLE OF COLOR PSYCHOLOGY IN ADVERTISEMENT - Developing brand identity and its impact on the buying habits of consumers*.

							(2024). [Masterscription, AAFT University of Media and Arts]. https://www.researchgate.net/publication/381999143_THE_ROLE_OF_COLOR_PSYCHOLOGY_IN_ADVERTISEMENT_-_Developing_Brand_Identity_and_its_Impact_on_the_Buying_Habits_of_Consumers Mętrak-Ruda, N. (2023). Berry Special Traditions: A Fruit for Each Month. *Culture.PL*. https://culture.pl/en/article/berry-special-traditions-a-fruit-for-every-month GeoCountries. (2026, 6 juni). *Poland National flag*. Geo Countries. https://www.geocountries.com/national-symbols/poland

							AdminFA. (2026, 26 februari). *Mushrooms in Poland: Ultimate foraging guide*. FungiAtlas.com. https://fungiatlas.com/mushrooms-in-poland/
Making high-fidelity tag product (physical)	02/06/2026 – 03/06/2026	Margot (PC)	After the responses and the planned out digital version, I made the physical product.	What we gathered (from serious answers) from the survey was that we needed to use a contrasting color such as blue or dark violet, the signs should at least be 10 cm in diameter and the designs should contain more berries. We combined the sign with our secondary research on Poles. We used the Billberry as the tag sign, as it is linked to summer foraging in Poland, the colors corresponded with the survey results as well. (The round shape of the sign was	Next steps would be to show the physical product to Roos and see what she thinks.	I hand painted, cut, layered and wrote, drew everything. This got the main features and message across; however, it was not as clean as I expected it to be. The paint gave off, the good glue that I had ran out, resorting me to use other glue, which didn't stick as good as it should, letting the edge of the design go over time, and then also the white didn't stay white as the red paint gave off easily and I didn't have a coat to set it with.	The design was a mix of survey results, secondary desk research and the seminar: DESIGNING CULTURALLY RESONANT CAMPAIGNS. Specifically, the semiotics part. A lot of symbolism and color went into the design, to attract people's attention. We kept the oak tree leaf to symbolize nature, we kept the mushrooms to symbolize polish foraging, we added Dutch tulips to symbolize a bridge

				based of the bilberry as well). Then the inside was made out of Polish papercutting (Wycinanki) and we left the background of the cut outs deliberately white as red and with are the national Polish colors. To bridge the Dutch and the Polish culture we used the tulip to represent the Dutch culture and the mushroom for the Polish culture (people in the survey also said to use mushrooms).			between Polish and Dutch culture through foraging, we made berry designs, one in the back of the tag and one as the edge of the tag (corresponding to Polish summer foraging) and we kept traditional Polish papercutting: Wycinanki. Swarnakar, S. *THE ROLE OF COLOR PSYCHOLOGY IN ADVERTISEMENT - Developing brand identity and its impact on the buying habits of consumers*. (2024). [Masterscription, AAFT University of Media and Arts]. https://www.researchgate.net/publication/381999143_THE_ROLE_OF_COLOR_PSYCHOLOGY_IN_ADVERT

							ISEMENT - Developing Brand Identity and its Impact on the Buying Habits of Consumers Mętrak-Ruda, N. (2023). Berry Special Traditions: A Fruit for Each Month. *Culture.PL*. https://culture.pl/en/article/berry-special-traditions-a-fruit-for-every-month GeoCountries. (2026, 6 juni). *Poland National flag*. Geo Countries. https://www.geocountries.com/national-symbols/poland AdminFA. (2026, 26 februari). *Mushrooms in Poland: Ultimate foraging guide*. FungiAtlas.com. https://fungiatlas.com/mushrooms-in-poland/

Digital design	04/06/2026 - 05/06/2026	**Margot (PC) + Floor (CC)**	The base of the digital tag was ready, however now it needed still some details such as: QR-Code, Kroos' Logo and bend letters.	From the insights above I finished up the digital design with the branding of Kroos and the placement of the letters and QR-code, so the functional aspect connected to Kroos' company.	Next steps would be to put the tag design in full production.	With planning out the digital design we took out deliberately the part of Kroos' design with the vines, due to the association of the swastika with world war 2.	The placement of the letters where kept simple and clear, because form Meyer and Hofstede we found out that Polish are Low to Mid context, when it comes to understanding and like chronological order from Hall, but like text and messaging simple and clear. Bulawka, H., Molek, J., & Wozniak, J. (2023). When East Meets West: Polish Business Communication from a Cross-Cultural Perspective. *Journal Of Intercultural Communication*, 98–108. https://doi.org/10.36923/jicc.v23i2.188

Workshop structure and pricing	04/05/26	Balázs Parragh PM	We asked polish people about the workshops held by KROOS and gauged their interest through a qualitative measurement. • Testimonials from polish nationals living in Poland • Testimonials from polish expats regarding workshops	Our research and personal testimonials were conclusive about Polish people not seeing Dutch nature as “real nature” being too organized and over-engineered therefore not worth exploring. This was also combined with an attitude within Polish people deciding to go through the foraging process without a guide because polish people would rather try to cut costs and do it themselves because they feel capable.	We came up with the idea to make workshops that focus on nature present in urban settings. Considering that this is a lower involvement workshop due to the location being central and easily accessible for polish expats. Due to this I believe we can also tackle the question of price sensitivity since there's less work required for the organization of such a workshop there is opportunity to include this workshop as an entry level cheap alternative to KROOS’s more extensive workshops.	KROOS might have to communicate with local gemeentes as to not break the Dutch foraging laws (stroperij) since public and private properties with greenery are managed usually by the municipality. For this reason, she needs to be aware of her rights and plan accordingly with the urban foraging or nature walks. A possible compromise could be that she shows the educational part of foraging and teaches about the flowers and plants she uses however doesn’t commit to foraging them therefore not breaking Dutch foraging laws.	Personal testimonials from polish expats and Polish nationals. "Visions of nature in Eastern Europe: A Polish example" by Hunka et al. (2009) is cited in APA 7th edition as: *Environmental Values*, *18*(4), 429–452.

Change in social media direction	07/05/26	Balázs Parragh (PM)	After thoroughly looking at KROOS social media presence. I decided to analyze what makes her social media successful and what type of content is the primary focus. • Most posts were about community and snippets from workshops • Reels promoting an upcoming workshop • Most importantly reels where Roos bites into a flower or plant for shock factor and explains what the	After looking thoroughly at all analytics mostly looking at views likes and shares we determined that by a huge margin the most successful videos on Roos's Instagram were the ones where she bites into something and then explains what the purpose of the plant is and how you can use it. These videos were made in Dutch but despite that they manage to almost consistently reach above 1000 likes which is very impressive for a not widely spoken language.	This led to us thinking that if the format is so successful on its own in Dutch, then there is a very simple and effective way to spread her outreach to internationals since she already has a format that works very effectively. Through this we developed the social media plan for which the first step was for her to focus on creating more of this format and develop it further while also changing the language of the page to English or also film reels in English so that internationals feel that its approachable.	A big concern with this transition is that Roos has built her following on a Dutch speaking Instagram page. Therefore, switching her language might be alienating to her fans that followed her for the Dutch videos. This concern is exactly why we suggest not necessarily abandoning speaking Dutch but rather including English speaking content aswell as to appeal to a larger international base aswell. This would mean more work for social media however with the formats developed it is an easily repeatable sequence.	Post related to the workshops and the community (77 likes): https://www.instagram.com/p/DYP18ZPiJOA/?utm_source=ig_web_copy_link&igsh=MzRlODBiNWFlZA== Post about Roos eating elderflower (1200 likes): https://www.instagram.com/reel/DYKSVLkBGzK/?utm_source=ig_web_copy_link&igsh=MzRlODBiNWFlZA==

			flower is and how it could be used				
Group ideation workshop and tag campaign	26/05/26	Balázs Parragh (PM)	We had to connect the idea of an urban foraging workshop with deeper roots in polish culture. Our original creative brief was focused on the idea of hidden gems and due to the winning brief focusing on “your culture is welcome” we decided to include more aspects of polish culture.	We had to make this change due to the insights about polish expat experiences feeling disregarded and their culture not being welcome in the Netherlands. The insights from Gul-Rechlewicz (2020) showed how exactly polish immigrants in the Netherlands feel and what aspects of their homes they miss.	We decided to include an emphasis on polish guests on the podcast who would be able to focus on topics concerning polish people from an authentic source. Also, we decided to research topics, practices, food and drinks (vodka, pierogi, beetroot soup, traditional polish beer) that have roots in polish culture and figure out how to include this in our urban workshop channel.	We had to figure out how to include aspects of polish culture especially concerning foraging techniques, wildlife, and social habits that would make them feel welcome in the environment of KROOS workshops, while also considering how we would be able to do this without making polish people worried that we are just using polish national symbols and culture for selfish reasons without understanding their cultural basis.	Article about polish immigrant experiences in the Netherlands Gul-Rechlewicz, V. (2020). Immigrants in the Netherlands "Second-class Citizens? The Polish Case". Studia Europejskie - Studies in European Affairs, 24/2020(3), 109-128. https://doi.org/10.33067/SE.3.2020.6
Channel 2 – Conceptualiza	27/05/2026	**G.B.** **MC**	Switch to a “Walk-Along” Format to included Polish	The winning creative brief included heavy focus on polish	This discovery and restraint left us to decide to change the	One major drawback of this change is the lack of visual	Article featuring foraging as a part of polish tradition and

tion and creation			foraging techniques into the experience, but lose visual content	traditions and rituals. On further research we discovered polish foraging techniques. Designed to forage with minimal damage to the environment.	podcast format. instead of a visual format aiming to generate short form content alongside long form content to build an online presence. We chose to focus on developing an audio only version of the podcast focusing on technique, tradition and immersion.	content. In order to keep the podcast, mobile and immersive visual elements would become too cumbersome. This does mean we lose out on the opportunity to generate short form content to share on social media.	culture: https://www.polishculture.nl/en/2021/12/01/mushrooms-in-polish-tradition/
Wycinanki (polish papercutting) as tags	28/05/2026	Floor Verhoeven (CC)	After brainstorming for the design for the tags, and doing some more research I found Wycinanki (Polish papercutting), to be more specific of the Lowics region (2020). And decided that it could be an interesting design for the tags that resonates with Polish culture.	We made this decision based on the winning brief: your traditions belong here too. It was important that the tags actually resonate with our target audience, and that they feel connected to their own culture. By using their crafts from their home country we want them to feel nostalgic and see what it is about.	The next steps is to test some designs and see what people think of when they see the tags. Based on that we will change and decide upon a design that is fitting for Kroos as well as the Polish target audience.	We are all not experienced in Wycinanki, so it will not look exactly like how it is in the Polish culture. An ethical concern could potentially be that our efforts are not appreciated and the Polish people will feel disrespected.	articles about Wycinanki, talking about the history, the meaning of it, and the different styles. *The Art of Polish Papercutting: Wycinanki*. (2024). Polska.Fm. https://polska.fm/the-art-of-polish-papercutting-wycinanki Aniskiewicz, A. (2016). *Folk Art at*

							Home: A DIY Guide to Polish Paper Cut-Outs. Culture.Pl. https://culture.pl/en/article/folk-art-at-home-a-diy-guide-to-polish-paper-cut-outs *wycinanki*. (2020). Ku.Edu. https://crees.ku.edu/wycinanki
Floral and mushroom design for Wycinanki tags	28/05/2026	Floor Verhoeven (CC) Margot (PC)	We made multiple floral designs for the Polish papercutting. We went around with them and asked people what their initial thoughts were when seeing these, and why they thought that. We also asked them after which one of the designs would fit best with our client and target audience, and if they would change something.	The feedback that we received was that the first thought usually was nature or Christmas. It was this one specific design that gave of christmas vibes, because the leaves (that were supposed to look like oak leaves (an important native Polish tree (Oliwia, 2024))) gave of the vibes of mistletoe, or gave of the vibe of a Christmas ornament. The others did give nature vibes. We also heard that we	Re-design the tags, and include mushrooms in the design. Create a QR code so we can keep track of the amount of scans. And start testing the prototype outside on campus.	Same as the previous entry We are all not experienced in Wycinanki, so creating complex natural design will be complicated, and it will not look exactly like how it is in the Polish culture. An ethical concern could potentially be that our efforts are not appreciated and the Polish people will feel disrespected.	Articles about the importance of mushroom foraging in Poland and native trees in Poland AdminFA. (2026, February 17). *Mushroom Hunting in Poland: The Ultimate Guide to Species, Laws, and Foraging Culture*. FungiAtlas.Com. https://fungiatlas.com/mushrooms-in-poland/

				could include mushrooms in the design since mushroom foraging is a big thing in Poland (AdminFA, 2026). During the testing people also told us that paper chains were a big thing in eastern Europa and it could be interesting to hang these tags on those paper chains, or to have leaves stuck out of them to create more depth and make it more noticeable.			Oliwia. (2024, May 16). *Native tree species in Poland - One More Tree Foundation*. One More Tree Foundation. https://one-more-tree.org/blog/2024/05/16/native-tree-species-in-poland/ (template) design ideas for the tags. You need to scroll down to see the different designs (sorry my art board is a bit messy): https://assets.adobe.com/id/urn:aaid:sc:EU:48e4a478-77c6-402e-bac6-cfdd26379f57?view=published
Attention grabber for the tags	28/05/2026	Floor Verhoeven (CC)	Initial idea was something with noise, or something on eyesight (scarecrow in bird	The feedback we received is that they usually don't pay that much attention, or look down. Something that	Together with the tags, test the chalk attention grabber to see how many scan we would get using	The Polish people do not respond to the chalk, because they	Article about the Polish national animals and directness

		Margot (PC)	shape, and then in the case the shape of an white tailed eagle since that is one of Polands national animals (Diana, 2023)). When we were still brainstorming we asked people what they are looking at around campus, and what would get their attention.	would get their attention would be something really big and out of place, or if something would be very colorful. Based on this we came up with the idea to use chalk to draw the designs of the tags on the floor put arrows around it and write come find me. As sometime in polish culture they prefer to be slightly more direct (Journal of Intercultural Communication (JICC), 2023).	both of the techniques	don't like it or don't care about it.	Diana. (2023, April 3). *Poland National Animal: An Intriguing Backstory*. Travels In Poland. https://travelsinpoland.com/poland-national-animal/ *Journal of Intercultural Communication (JICC)*. (2023). Journal of Intercultural Communication (JICC). https://immi.se/index.php/intercultural/article/view/10.36923jicc.v23i2.188/209?utm_source=

Colours for the tags	31/05/2026	Floor Verhoeven (CC)	After some research about the meaning of different colours in Poland we have decided to go with the colours white, with accents of red and green as colours for the tags.	According to different sources I found that the colours red and white are very important in Polish culture, they represent concepts like courage and purity, red also stands for the sun (Colors, Appearance & Attributes in Polish - PolishLingo.Net, 2025) red in slavic countries is also seen as a colour that stands out which is what we are looking for. Green has become the colour for environmental movement (Hill, 2010). White is also associated with the air between the earth and sky (White: Colors in Polish Folklore (Part 2), 2019). So the colours red and white are important in the Polish culture, and green is often associated with nature. This way we can connect the two important this for our	Next steps are to apply the colours to the design of our tags and start testing it outside on campus.	The tags are not visible enough and people walk by them without noticing them.	*Articels about the meaning of the colours white, red and green in the polish culture* *Red: colors in Polish folklore (part 1)*. (2019, June 15). Lamus Dworski. https://lamusdworski.wordpress.com/2019/06/15/red/ *White: colors in Polish folklore (part 2)*. (2019, June 17). Lamus Dworski. https://lamusdworski.wordpress.com/2019/06/17/white-colors-in-polish-folklore-part-2/ Hill, P. M. (2010). *'Był człowiekiem czerwonych przekonań,' 'na volitvah so zmagali zeleni'*: Colour Metaphors and Symbols. *Zeitschrift Für Slawistik*, *55*(4), 400–417.

				campaign together and add it to the design of our tags.			https://doi.org/10.1524/slaw.2010.0032 *Colors, appearance & attributes in Polish - PolishLingo.net*. (2025, June 23). Funerarias De México. https://polishlingo.net/colors-appearance-attributes-in-polish/ At the end is the design
Digital tags	02/06/2026 04/06/2026	Floor Verhoeven (CC) Margot (PC)	I created the digital design of the tags in Adobe Illustrator, and Margot added the additional text and QR-code	Based on the research about colour, testing the design with mainly Eastern European students, and the survey I combined all of the in an online design that Roos could use in	The next steps are to make the digital version physical	That the design will not look as good in the physical world as in its online version and doesn't do Wycinanki justice.	*https://assets.adobe.com/id/urn:aaid:sc:EU:cccfc26d-595b-4201-8192-e701c9f89472?view=published*

				other digital things as well if she woud like.			
Include cooking traditional Polish dishes into the urban foraging workshop	27/05/2026	**Glebs Rokins (PC)**	Initial idea of the new workshop format (urban foraging) was focused on internationals (not specifically polish people), because of our research (including studies and interviews), which showed low interest of polish people in Roos's foraging workshops. But after taking in consideration the winning creative brief we had to return to polish audience and include stronger connection with polish culture to make this audience feel more welcomed	Through interviews with Poles and research on Polish culture and consumer habits, we discovered that the workshops offered by Roos are not of interest to Polish expats for a number of reasons, including price, mentality, and the workshop format. Polish people are highly price sensitive. Also, mushroom picking and foraging for them is a family-based activity, so the current workshop format is not designed for this audience. However, taking in consideration winning creative brief we had to turn back towards this audience and	To adapt the urban foraging format to a Polish audience, a number of changes were made, one of which was the addition of a workshop program featuring the cooking of traditional Polish dishes (such as pierogi) using ingredients obtained through previous foraging. This will not only evoke a pleasant feeling of nostalgia (Rabikowska, 2010), but will also make Poles feel more welcome and valued, which is especially important given that many Polish expats experience difficult emotional states and suffer from	Based on data obtained during interviews and research on this topic, we are confident that Poles would welcome this addition of a workshop program. However, it is unknown how the Polish audience will react to changes to the original recipes (where it was necessary). Negative reactions/disappointment are possible.	Food holds a special place in Polish culture. Poles often cook from their own gardens or forest finds (Centrum Badania Opinii Społecznej, 2018), which resonates well with our concept. We also took into account the emotional state of Polish expats (Djundeva & Ellwardt, 2019), making the expression of respect for their culture and cuisine even more meaningful.

				transform our urban foraging format to better fit Polish audience.	loneliness (Djundeva & Ellwardt, 2019).		
Include alcohol making into the new urban foraging workshop format	26/05/2026	**Glebs Rokins (PC)** **+** **Graves Bauer (MC)**	To make our urban foraging workshop concept more authentic for a Polish audience, we decided to add the production of light alcohol to its program. To test the feasibility of this decision, we conducted a study of statistics, scientific papers, and interviews with representatives of the target audience.	The study revealed that the idea of adding the preparation of light alcohol to the workshop program makes sense and resonates with Poles for a number of reasons. Firstly, alcohol holds an important place in Polish culture, and the tradition of preparing it from foraged plants has its roots in the distant past (Madej et al., 2014). Secondly, Poland is among the European countries with the highest per capita alcohol consumption – 11.5 liters of pure alcohol per year (Statista, 2016), which only confirms the relevance of the idea.	The urban foraging workshop will be extended with preparation of light alcohol, such as dandelion wine or elderberry cider. This will take place at the very end of the workshop, after the food cooking. Since alcohol preparation takes a long time, the workshop will only include the preparation of a pre-made beverage, which will then ferment at the participants' homes.	Although making light alcohol at home is legal in the Netherlands, care must be taken during the preparation process, as improper handling can lead to poisoning. Roos will be required to clearly explain all steps of the process to workshop participants, or she will keep the ingredients for herself and arrange a tasting at the next workshop.	When making the decision, the special attitude of Poles to alcohol (Statista, 2016) and their centuries-old traditions of preparing it from collected plants (Madej et al., 2014) were considered.

Acknowledging and complying with Polish foraging norms during the urban foraging workshop	24/05/2026	**Glebs Rokins (PC)**	After we had to take into account the winning creative brief, we changed the target audience of our urban foraging workshop concept from international to Polish. According to the winning creative brief we had to include stronger connection with polish culture to make this audience feel more welcome	After conducting research on Polish foraging traditions and interviewing Poles, we found out that Polish foraging norms (e.g. cutting mushrooms at the stem rather than pulling) are specific and well-established (UniLodz Mycologist, n.d.). Workshop that respects these traditions rather than importing pure Dutch/Anglo foraging frameworks will feel more authentic.	The new format workshop (urban foraging) will be conducted in accordance with Polish foraging norms and traditions in order to show respect for Polish traditions and culture and to make Polish expats feel more welcome.	Because Roos doesn't have a Polish background, she'll have to learn Polish foraging norms and traditions from scratch, as well as immerse herself deeply in Polish culture to better understand her audience. It's quite challenging to change her habits and keep foreign rules and customs in mind.	The centuries-old Polish tradition of collecting was taken into account, as it has been and remains an important part of Polish culture (Culture.pl, 2023). Accordingly, respect for it will be an important part of establishing positive relationships with this target audience.
Change of colours for the tags	02/06/2026		Instead of white, with red and green details we are changing the colours, based on more research and responses from our survey.	We found out that the colour of a bilberry (european blueberry) was recommended, which is also an important plant in Polish forests (Zdanowski, 2026), the extra colours would stay white and red (which is also the inside colour of a bilberry)			Zdanowski, A. (2026). *Acta Horticulturae*. Actahort.Org. https://www.actahort.org/members/showpdf?booknrarnr=165_12

UNK CREATIVE AGENCY

03 JUNE, 2026

KROOS

LET'S GET WILD

ABOUT US



Balázs Parragh
Project Manager



Graves Bauer
Marketing Coordinator



Floor Verhoeven
Content Coordinator



Gleb Rokins
Product Coordinator



Margot Janssens
Product Coordinator

OMNI-CHANNEL STRATEGY

Cultural Persona

Imię Nazwisko 38 Female

Cultural value tension

Independence vs Western validation: Polish people take a lot of pride in their cultural heritage and tradition however expats in the Netherlands are also seeking to integrate and have an expressed need to be treated as equals to Dutch citizens.

Behaviour

They use Reddit to ask questions around the foraging laws , moreover, due to coming accros Non-Native plant species they eighter go to workshops to find a community that forages, or go on their own explore with apps such as plantnet identity and finding Dutch foraging locations with Falling Fruit.

What she doesn’t say

Says they are happy, but are still lonely and miss their families in Poland. Even when they feel well integrated. They have little contact with Dutch people. They usually stay in touch with only a few close friends or family members

When to reach them

Weekends where theyre searching for a new activity.

What the brand assumes

Homesickness, nostalgia, adventure

What she actually needs

- Low-stakes, recurring social contact
- Participate in activities related to her culture / reminiscent of home
- A space for stress reduction / mental relaxation



Plant tags on edible plants all over a specific location.

Prototype testing
Targetting internationals on campus

The tags are small, but in numbers. It will make people curious and make them start thinking that this is out of place. Checking out the labels! We bait them.

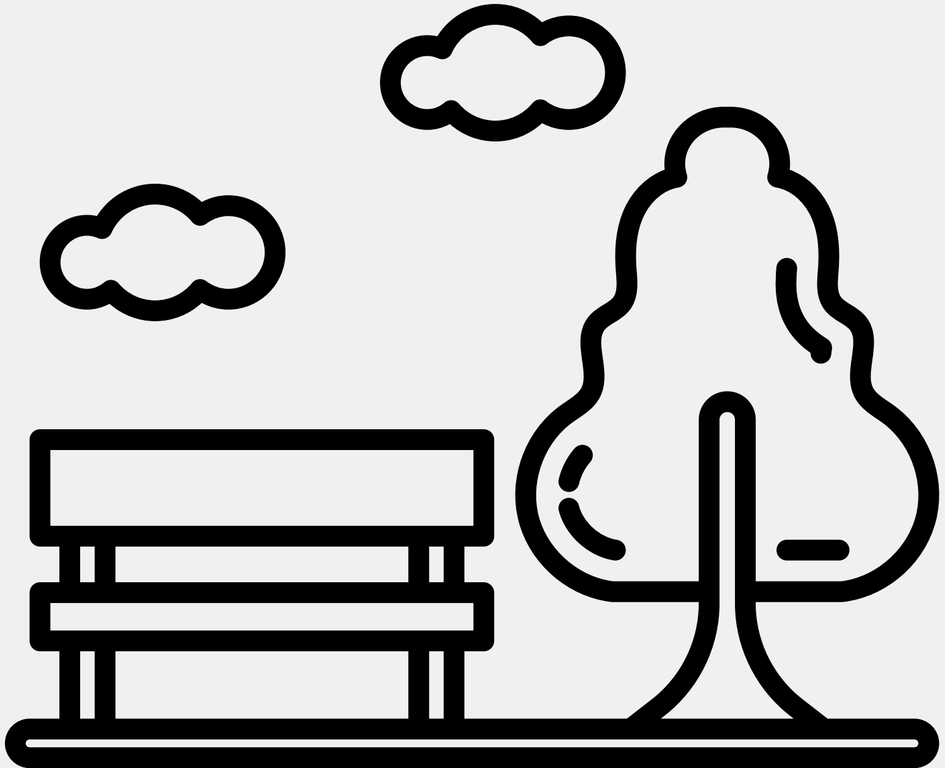
More reach
Idea expansion in a park, Locations where people forage -> Permits





INTERACTION

LIVE EXPERIENCE



A workshop to uncover the hidden gems growing withing the Dutch urban landscape, while connecting that to the traditional ways of Polish foraging

make a captivating new workshop that focuses on the plants you can find in the city and close to home. With those ingredients, they will later cook Polish dishes and brew alcohol (that is legal in the Netherlands)

Also for Polish people that are not very impressed by Dutch nature. We can include their cultural heritage to emphasize theyre welcome and considered in this safe space for them. Foraging is possible and welcoming in the Netherlands. You just have to look for the hidden gems.

The content will be made in English to make it more accessible for English-speaking people. This will make content have greater reach and more engagement

ONLINE podcast

Long Format Content

Podcast content for YouTube & Spotify

Talks with a Polish guest (episode 1) about foraging in Poland and the Netherlands

COMMUNICATION OBJECTIVES

Tag campaign-Create a learning experience that is welcoming of Polish culture and rooted in associating forage learning with KROOS.
Urban foraging-Communicate that a local, affordable and culturally accepting and polish focused foraging experience is availible
Podcast and social media-Welcoming polish guests that provide an interesting cultural insight and cultural representation and recognition to polish foraging enthusiasts.

SOLUTIONS AND MEASUREMENT

Tag campaign-Visible tags with QR codes that measure engagement
Urban foraging-Polish inclusivity in activities and foraging techniques (wooden basket). Measured by attendees and online activity around the workshop.
Podcast and social media-Transition from dutch to english language to be welcoming to internationals. Put an emphasis on learning and applying polish customs and culture.

WHAT WE ACHIEVE

Connection Campaign and creative brief

winning brief: Your traditions belong here too

Tags: when designing the tags we did some research to the polish culture and traditions so we could think of ways to connect it to Polish culture.

- Wycinanki
- design with nature and mushrooms
- colours, white with red and the colour of a billberry as accents, which are significant colours in Poland

Workshop: existing workshops dont connect to polish audience. To connect the Polish culture to Kroos workshops we added:

- Polish foraging techniques
- wooden basket
- traditional polish dishes, modified based on foraged plants (like pierogi)
- make (legal) alcohol

podcast: to connect our podcast to the winning brief we will invite a Polish cohost to talk with Roos about the similarities and differences between dutch and Polish foraging

core message

think

During:

- think about what those tags are
- think about foraging
- think about the content of the podcast

after:

- think about Kroos
- think about booking (another) workshop
- think about their home country

feel

during:

- feel intrigued
- feel nostalgic
- feel like their culture is accepted

after:

- feel like they would want to do a workshop by Kroos
- feel connected to their home country

do

during:

- check out the tags
- watch the podcast
- join the workshop

after:

- do (more) workshops by Kroos
- watch more podcast episodes

What does Kroos gain from this?

Target the Polish audience with direct connection to their culture and traditions

Corporating polish traditions and iconography.

A marketing campaign

A unique campaign with new ideas

Low-Budget executions

Ideas designed with budget in mind

WHAT MAKES **US** DIFFERENT?

Physical marketing, in a digital world

Physical tags in the real world

In a world where everything is digital this marketing campaign will stick out as a unique real world idea.

Immersive
An immersive break from the busy life in the form of a foraging adventure in nature

Informational
The podcast will be full of information and useful foraging advice

Immersive podcast adventure

Urban/Polish Fusion

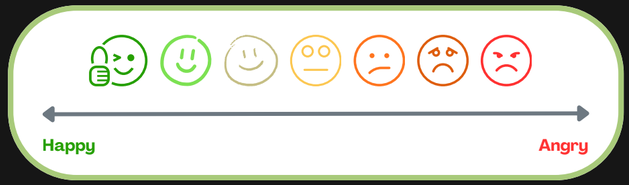
New Applications of Polish Traditions

Giving a new home to traditional polish foraging techniques.
A place to get a taste of home or learn about new dishes and cultures



Aleksy's Journey Map

Looking for a foraging community and join a foraging workshop



USER EXPERIENCE

Stage of journey	Identifies Connection need	Looks for Community through cultural activities			Finds Foraging Community			Joins Foraging Workshop		
Actions	Aleksy moved to the Netherlands for work, but misses his family and friends	Finds expat friends through work, not of the same nationality	Does not fully connect to his new friends, due to cultural differences	Seeks cultural familiarity by going to Polski and sees **plant tags** on the side of the road	Checks out **plant tags**	Gets redirected via QR-scan to **roosvan kroos.nl**	Checks out **roosvan kroos.nl**, socials: **Podcast:** Spotify + Amazon + Google Podcasts **@De Wildepluk podcast**, Instagram: **@roosvan kroos**, Facebook: **Kroos wilderleven**, YouTube: **@rooskonings** and community	Sees inter-national content on socials and good reviews left by Poles on the **Urban Polish workshop**	Joins workshop about **Urban Polish workshop**	Listens to **Educational Podcast episodes** in english during foraging alone (or with a group).
Feelings and needs	I just have to pull through to make enough money so I can support my family, however I am homesick and need some friends	I am here for wotk not to meet new people, however some socialisation can't hurt	Getting to know people is fun, but I still feel disconnected	Feels more at home through cultural familiarity	Curious about what it is about, hopeful it aligns with their cultural background	Hopes this is an easy way of joining a community that is engrained in their culture	Get's frustrated that content is mostly Dutch except the website, Socials are hard to find, and at the workshops expenses	Is happy to find a Polish workshop, but is not sure if it is going to be in english/Polish	Gives the benefit of the doubt and joins the workshop for connection and to learn something about their culture	Now knows Dutch regulations, Learned something new from the podcast, is in english & can do the activity individually or with other Poles

Potential Opportunities for Improvement

Improvements

- Content accesibility, both in Dutch and in English
- Value of Workshops: Beginner or expert level - what do people of this culture already know?
- Online communication that workshops are given in English

Opportunities

- Meet them in their livingspaces, like a Polski, Polish Bistro, Neighourhood where Polish Expat communities live
- Easy, community based workshop, focussing less on education, but more about building community

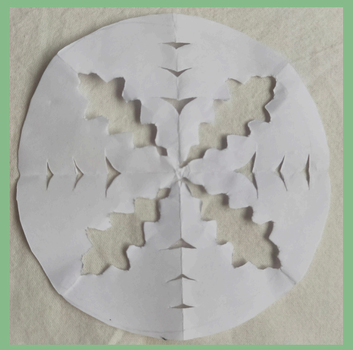
USER EXPERIENCE

	On it's own	vs	Combined
Planttags	✾ Hooks people's curiousity or occasional anger (polution) ✾ Simulates foraging ✾ Cultural trigger ✾ Without a QR-code there is no link to discover Kroos		✾ Planttags - Tags in living spaces will generate curiousity, especially if the tags are placed in numbers or if there is a path to follow. ✾ Urban workshop - The tags will lead to the workshop agenda where the Urban Polish workshop will attract their interest. ✾ Podcast - After the workshop Roos let's people know there to find the podcast that they can use during foraging or they find Kroos' website through the podcast due to every episode closing with find my website at Roosvankroos.nl
Urban Polish Workshop	✾ Without anybody knowing of it's existence, through other channels, not a lot of engagement will happen		
Podcast	✾ People might listen to it when they find it, but not self-initiate to check out the website ✾ Only way to find the podcast easiest is through the website or on Spotify and Amazon		

PROTOTYPES

PLANT TAGS

Initial Designs





We first asked around what the initial designs evoked in people emotionally.

Responds

“First Christmas, then Nature.”

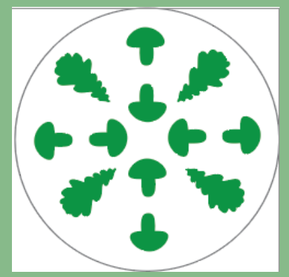
“This one could work, but it does not symbolise foraging for me.”

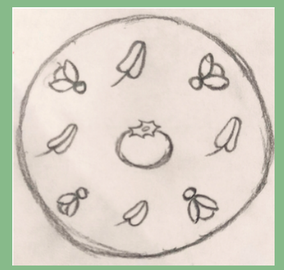
“Maybe a mushroom would work better in the middle”

“In Eastern europe paper chains are well known, maybe you can do that?”

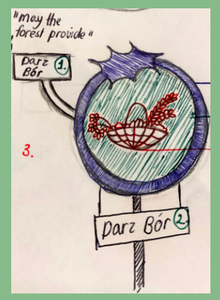
Not exactly what we were looking for..

Designs 2.0









We then made these designs, based on respondses and research on seasonal vegetation and national vegetation

Feedback

Currently we're asking Poles what they think about it!



WHY DOES THIS WORK?

- Foraging already was a part of Polish life
- Respects Polish traditions
- Keeps cultural identity alive
- Creates community
- Built for Polish skepticism

The campaign works because it taps into foraging as a familiar Polish habit, brings it into the city where expats live, and is built around Polish trust and traditions, keeping cultural identity alive while creating community

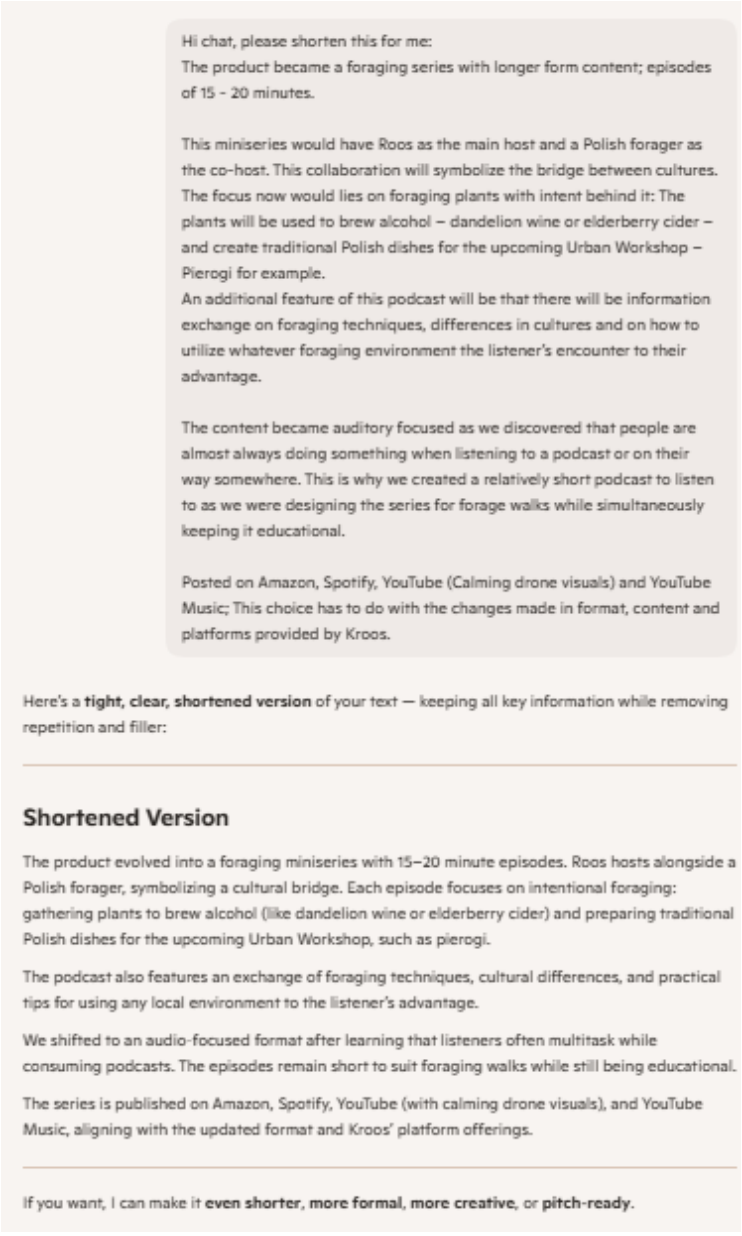
LET'S GET WILD!

THANK YOU

AI disclosure

Document: Cross-Cultural Concept Campaign
Who? Margot
For what purpose: I asked chat to shorten my handwritten parts on the *Tactics (campaign message, branding and media selection)* section.

Evidence:



Hi chat, please shorten this for me:
The product became a foraging series with longer form content; episodes of 15 - 20 minutes.

This miniseries would have Roos as the main host and a Polish forager as the co-host. This collaboration will symbolize the bridge between cultures. The focus now would lies on foraging plants with intent behind it: The plants will be used to brew alcohol – dandelion wine or elderberry cider – and create traditional Polish dishes for the upcoming Urban Workshop – Pierogi for example.
An additional feature of this podcast will be that there will be information exchange on foraging techniques, differences in cultures and on how to utilize whatever foraging environment the listener's encounter to their advantage.

The content became auditory focused as we discovered that people are almost always doing something when listening to a podcast or on their way somewhere. This is why we created a relatively short podcast to listen to as we were designing the series for forage walks while simultaneously keeping it educational.

Posted on Amazon, Spotify, YouTube (Calming drone visuals) and YouTube Music; This choice has to do with the changes made in format, content and platforms provided by Kroos.

Here's a **tight, clear, shortened version** of your text — keeping all key information while removing repetition and filler:

Shortened Version

The product evolved into a foraging miniseries with 15–20 minute episodes. Roos hosts alongside a Polish forager, symbolizing a cultural bridge. Each episode focuses on intentional foraging: gathering plants to brew alcohol (like dandelion wine or elderberry cider) and preparing traditional Polish dishes for the upcoming Urban Workshop, such as pierogi.

The podcast also features an exchange of foraging techniques, cultural differences, and practical tips for using any local environment to the listener's advantage.

We shifted to an audio-focused format after learning that listeners often multitask while consuming podcasts. The episodes remain short to suit foraging walks while still being educational.

The series is published on Amazon, Spotify, YouTube (with calming drone visuals), and YouTube Music, aligning with the updated format and Kroos' platform offerings.

If you want, I can make it **even shorter**, **more formal**, **more creative**, or **pitch-ready**.

Hi chat, please shorten this for me:
Due to the target audience change we customized the tags to Polish people. Symbolism was heavily incorporated into the product: Polish paper cutting – Wycinanki (The Art Of Polish Papercutting: Wycinanki, z.d.)
– used for the symbols bridging the Dutch culture – National flower: Tulip – with the Polish culture – Foraging characterized with: Mushrooms – and based off the responses on our designs in the survey: use more berries and use contrasting colors to make it stand out in the grass, such as darker blue or violet (Foraging - PlantTags, z.d.). With that information we found out that summer foraging in Poland is heavily connected to the bilberry (a variant of the blueberry, but smaller). This made us choose the dark blue edge on the tag, the darker red inside and leaving the cut-outs white. The red and white are also national colors of Poland, so that connects it a little more as well.
Then for the shape of the tag we chose a round shape as the bilberry is round, but this would not really fit on the plant as we also got back from our survey that the shape has to be at least 10 cm in diameter to be visible, but this would weight a fragile plant down, so this is why we chose to transform the plant tags into plant signs stuck into the grass (Foraging - PlantTags, z.d.).
This made it also more sustainable and more ecologically friendly, without destroying the local nature.

Here is a **shorter, clearer version** of your text — keeping all essential meaning while removing repetition and tightening the flow:

Shortened Version

With the shift in target audience, the plant tags were redesigned for Polish users. We incorporated strong cultural symbolism using **Wycinanki** papercutting motifs to bridge Dutch and Polish elements: the Dutch tulip, Polish foraging symbols like mushrooms, and survey feedback requesting more berries and high-contrast colors. Research showed that summer foraging in Poland is closely tied to the **bilberry**, which inspired the dark blue border, deep red interior, and white cut-outs. The red and white also subtly reference Poland's national colors.

Originally envisioned as hanging tags, the design changed after survey feedback indicated that a 10 cm diameter would be too heavy for delicate plants. We therefore transformed them into **ground-placed plant signs**, which remain visible without damaging the environment. This approach also made the product more sustainable and ecologically friendly.

If you want it **even shorter**, **more academic**, or **more brand-ready**, I can refine it further.

Bewerken op een pagina