ICH VALORIZATION STRATEGY AND RELATED ANNEXES
DELIVERABLE D.T1.5.2
(WP T1, ACTIVITY A.T1.5)

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"1. Introduction: Conditions for making ICH an asset for regional development

Starting position for developing a valorization strategy ICH with a focus on sustainable financing and marketing concepts:
- to understand ICH in its specific regional or even local context.
- The bearers of ICH must be taken prominently into account.

This includes a closer look not only into isolated financing models but also into the variety of cultural traditions in a broad range such as:
- oral traditions and expressions,
- performing arts,
- social practices,
- rituals
- festive events,
- knowledge,
- practices concerning nature and universe,
- traditional craftsmanship.

Each ICH is particular in respect to know-how, mastery and expertise, which are the core to be maintained.

ICH and financial models:
Financial models need to start with an analyses of sustainability issues rather than with the implementation of tools.

Resourcing ICH
Important: To speak about resourcing ICH rather than financing, because of the non-monetary investments into ICH by volunteering, by providing spaces or and material resources.

By considering it in the routines of public administrational or private organisational work have turned out to be at least as important as monetary finances for the local sustainable development in CE regions.

There is no secret recipe or a standard model, which can easily be adapted for resourcing and financing ICH in every region and for every type of ICH.
The conditions are particular and manifold, because ICH is not a commodity as others are.

ICH is therefore:
- highly interconnected with people and groups,
- embedded in historical grown social contexts,
- entangled with the local environmental circumstances

Thus, ICH demands:
- specific,
- individually knit,
- financing solutions.

A developed toolbox and a best-practices collection, if connected to the specific regional conditions, help to foster a regional development under the light of including ICH as an important indicator.

Toolbox is meant as a range of different valorization approaches, resourcing and financial models and marketing plans, which are summarized in chapters 2-5.

The strategy with its diverse elements in the toolbox will be continuously developed and needs to be updated continuously when changes occur.

An important part of the project is the development of sustainable regional networks of different stakeholders to start exchange and learning processes.

As sharing experiences, also failures and bad examples, is useful to learn, the best practice research, which was conducted during the WP T1, is attached to the strategy. It will give some examples how to proceed successfully and help to collect further tools.

2. Strategies for Valorizing ICH

Acknowledging immaterial and symbolic values is an important first step for a sustainable valorization of ICH. The broader the acknowledgement is embedded in the region the better it is for sustainable resourcing of ICH. In general, valorization of ICH may be achieved in different approaches:

Labeling and predicatisation as ICH

An official labeling as ICH either through a national association or the UNESCO raises awareness for something. It must not be only the naming on an official list, but it can also be a regional commitment to an ICH.

Once the region officially understands a practice, craft or so as ICH, the citizens will pay more attention to it, and the people involved with it will feel appreciated and recognized, which might conclude in wider knowledge of the ICH and more support.

A letter of intent will help finding regional sponsors.

Official labels:
- can be used for advertising,
- facilitate the visibility of the ICH beyond the local context.
- are helpful for building communities of practice and knowledge networks.

(Re)presenting and reappraisal in museums (and other professional and public contexts)

Publicity and presentation in museums as well as gaining of knowledge about the ICH through research and collection of stories and objects will raise more awareness, visibility and continuity in the community and beyond: the ICH is indeed recognized by a larger audience as something conservation-worthy.

Museums do not just simply exhibit ICH, but:
- put in larger contexts,
- are contact partners for research,
- for preserving,
- telling and re-writing the stories connected to the ICH.

This will facilitate the relevance of the ICH and maintaining the knowledge for preservation.

Sustainable involvement of different stakeholders

It became quite obvious that networks with actors and stakeholder of different fields are enormously important.

In most cases, a basis network already exists of the people who are involved with ICH:
- ICH bearers,
- volunteers,
- and citizens, who frequently deal with an ICH or are generally interested in cultural activities.

Beyond these actors, other stakeholders should be involved more offensive, such as:
- political actors and policy makers,
- scientists and intermediaries,
- financial operators and businesses.

In this way, different perspectives can be captured, interest can be build up as well as relationships among different people but most important to the ICH, its practices and history itself. An identification to the ICH and all connected strings must be established.

3. Resourcing for ICH

The best practice research, the presentations and discussions with the experts as well as the interviews of the project partners showed clearly, that non-monetary means of resourcing matter enormously.

Resourcing therefore is not meant as only monetary, but beyond:
- it includes the often called "soft factors" such as engagement, practice and creativity driven by passion of the people involved with ICH, which are often the basis for ICH.

These factors should be guaranteed just the same as stabile financing plans.

Volunteer Work

Volunteer work and personal commitment are the most important factors for maintaining and valorizing ICH. Without the engagement of heart's blooded people no ICH will be preserved.

Therefore, a strategy must include ways to strengthen and foster the voluntary work of citizens and to find ways and to support programs which involve more citizens (in case it is not happening yet). Some of the best practices, such as "Schwäbisch-Allemannische Fastnacht", can be understood and consulted as examples when it comes to including voluntary work.

So-called "Helper's-parties" or the visibility of all people being involved in the process help:
- to strengthen the connection to the ICH
- to motivate the volunteers to keep investing time into the ICH.

Time and Space

"Time is money", and even if this is just some saying, the recognition of the time is extremely relevant.

Beyond volunteers, the provision of time and of space is extremely important: Places for celebration festivals, for storing costumes or other materials, for meeting and practicing ICH may be more or less costly available.

Some examples of important resources and a signal of acknowledging ICH as an important issue for the municipality or the region are:
- the option for getting holidays for doing ICH volunteer
- the possibility to support ICH work to some extend during work time, for example in public administrations but also private organizations.

Preserving and passing on know how

ICH is understood as living traditions. The process of "doing ICH", of actually manufacturing and "doing" it, is the essential factor.

Practices and activities are important knowledge. If the ICH is forgotten or lost, it dies.

Different forms and ways of preserving knowledge can be:
- the reconditioning of the ICH in museums and research institutions,
- the documentation by the bearers of the ICH is important

□ the listening to stories being told by the elderly generations.

Passing on the knowledge includes a cross-generational approach. How can the current ICH bearers and younger audiences – potential ICH bearers themselves – be brought together so they can learn from each other?
□ Volunteer programs can be helpful,
□ Inclusion of schools and kindergarten in ICH related activities.

All important educational institutions should be integrated in ICH cooperation, and thus can be understood as resources for knowledge transfer of ICH related knowledge. Also, interest for ICH is aroused by early childhood experiences through own families, which shows that personal/family relationships play a very important role.

Mastery

Knowledge about ICH ranges from amateurs to experts, but also artists:
□ the larger the basis of amateurs is, the basis for artistic debates rises and therefore receives more visibility, which might lead to more commercial use.

On a professional level, know how about the production and performance of ICH is often merged in specific persons. It is helpful to identify those "masters" of an ICH and include them in the regional networks. Their knowledge and mastery is often an important link.

Not everyone, who is aware of the importance of safeguarding and valorizing ICH, is an expert of ICH.

Undoing heritage

Once an ICH is acknowledged and understood as ICH, the risk of commodification occurs. This can happen when the ICH is isolated from its origin (manufacturing) processes and used for tourist purposes only. It can happen when:
□ the bearers of the ICH then are not the beneficiaries but tourist associations or even companies.

External marketing might involve the risk to foster the image revaluation of a whole region or town more than the visibility or incomes of the creators or the bearers of an ICH. Commercialized products and staged rooms of production can come to the fore, which is detached from the ICH and its community.

The greater the gap to the ICH bearers and creators, the greater this risk becomes.

4. Financing models for ICH (by Daniela Adler and Conny Weber)

Existing financing models for ICH have been mapped and researched by all project partners within the Activity A.T1.1 (ICH financing benchmarks). Furthermore, a best practice research has been conducted by PP8/UHAM. As already pointed out in the chapter before, resourcing for ICH goes beyond monetary means and includes important factors such as

volunteering, knowledge transfer as well as time spent for ICH. Nonetheless, the question of financing remains.

Furthermore, special attention has been paid to crowdfunding as a potential financial model for ICH. The attached detailed elaboration by PP13/ISN (Conny Weber) gives more insight into this.

5. Marketing Tools / Strategies[1]

Marketing is often confused with advertisement, an even if good marketing has the effect of advertisement, the intention in the first place is not the same. Marketing in a wider sense must be understood as the engagement of citizens and different actors on a local level. To achieve this goal, the first questions, which must be asked, are:
- □ what are the needs of the local community?
- □ Who is part of the community?
- □ How can a conversation be started?
- □ How can you reach the target group?

The focus of a marketing campaign, however in turns out to be in detail, should be on interaction of both sides rather that a one-way-communication.

A first step should be the internal clarification about what should be communicated:
- □ What is the key message and who will be the voice to reach the target group / community?
The mentioned understanding of the structure and the needs of the local community will help to find strategies of communication and moreover to find influencers, which is quite important.

One of the specific characteristics of ICH is that it builds upon local structures, local historic contexts and people. Sometimes, the knowledge about this and the contemporary links are lost or missing. Therefore, it is important to reestablish this connection or, if it is still there, to prioritize it.

Marketing is a helpful instrument for this, on condition that it is not understood as advertisement. If the community and the values of the ICH are emphasized, there is a good chance that a sustainable effect can be achieved. Important is also to connect them to more current trends, issues and news and best to make them part of the trends.

5.1. Tools and strategies

a) "Traditional" Marketing

Printed media are (still) quite important when it comes to marketing: cooperation with local and regional print media for example by organizing press trips or regularly giving interviews can give a personal and emotional insight about the specific ICH and its

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1 This chapter has been drafted with involvement of Jasmin Vogel, Head of Marketing at the Dortmunder U.

practices and bearers. The importance of print media campaigns is still existing, furthermore, it strengthens local cooperation.

Media websites: Local and regional **media websites,** such as city portals or portals addressing tourists, play an important role in the context of marketing. They have become more important since many citizens do not actually buy printed papers anymore. The visibility on tourist portals can also reach target groups on a non-regional level.

Newsletters spread via email are used in order to directly contact (potentially) interested people and/or keep in touch with them. It is a good tool to inform citizens and tourists about events and new insights and is already used by many ICH bearers.

b) Social Media Marketing

Social Media comes in many different forms and the term goes beyond Facebook and co. It includes blogs, sites, forums and Social Networks, under which Facebook can be listed.

The use of Social Media in the context of ICH is still in the development phase: The traditional channels described above are still considered more important, even if the consciousness about the importance and coverage of social media is emerging. An awareness about the importance of storytelling formats is arising – which is best done by social media (see more about storytelling further on in the text, section c.).

Social Media Marketing aims to reach out to audiences via digital tools, such as blogs, Social Networks and so-called Micro Blogging such as Twitter, where a very limited space for the message is given. Different target groups can be reached with different tools, a characteristic for Social Networks is the high number of younger audiences. Therefore, the use of Social Networks works well to reach target groups, which do not react to classical marketing campaigns.

A very important issue about the use of Social Media is maintenance on a regularly basis, which includes layout, but more important content. The communication (like posts and tweets) must be targeted and catchy (knowing that this is a very wide term) and the understanding of the community / target group of stakeholders is a basic prerequisite. Many companies, public institutions, non-profit organisations but also persons of interests have own Social Media teams, who are responsible for the maintenance of the different channels. All this, of course, costs money, which is often tight for ICH bearers and cultural projects. Hence many try to use Social Media Marketing alongside. This can work, but mostly there is not enough time or knowledge to build up a good Social Media campaign. If there is not budget for a professional Social Media manager, strategies could be:

- Focussing on one or maybe two channels instead of trying to feed all networks half-hearted.
- As with all other marketing activities, the key message, the target group and community must be identified and clarified.
- Networks and blogs must be kept up-to-date, inputs and posts should appear on a regularly basis. This must not be every day, but weekly the least.

c) Storytelling

Storytelling has become important in the context of digital as well as print marketing in the past years. Basic line is to develop a story related to the key message AND the target

group, so the connection can be established already during the consumption of the marketing. The audience is integrated in the story and can easier feel related to the product/event/process. The existing stories can be made visible via different voices (Polyphony). Requirements of a storytelling development are a concrete strategy of the content (what is the story?) and an implementation of a content management (workflows, storylines, production for different channels and platforms).

Guideline for developing a specific marketing strategy for local ICH
• User centred approach
	▫ Identification of the community: target group, stakeholders, influencer, persons responsible (latter should be trained in the specific marketing tools)
	▫ Change of perspective: not only my view of things is important but also the perspective of the community
	▫ Development with the community rather than for the community
	▫ Prototyping: developing a plan for a small scale project / idea will help to understand the different steps. If it works, it can be used on a larger scale

• Central questions
	▫ What is the solution of the problem?
	▫ Who is the voice (about this story)?
	▫ What is the key message?
	▫ What could be challenges?
	▫ Implementation of the contents and storytelling strategy
	▫ Timeline for realisation

6. Guideline for setting up processes for making ICH an asset for regional development

As stressed before, the most important factor for the sustainable valorization of ICH is the identificatory potential, which ICH has for people. This must be taken into account while setting up an individual strategy for each region and every single ICH.

The valorization approaches, resourcing, financial models and marketing plans presented in the chapters before are the basis for the development of the individual strategy. They can be understood as a toolbox – not every tool will function for every ICH. It must be checked, which models and approaches are suitable and efficient. Therefore, every ICH must be analyzed individually to determine which approaches of valorization could be useful. How can new trends and developments be connected to existing knowledge about valorization ICH is another important question, which should be kept in mind. To work with the toolbox, the following 6-point-plan has been developed

6-point-implementation-plan

1. Identification of regional ICH (see CCC Manual and report of A.T1.1 for more details)

2. State of the Art
   a. Network: Identification of the bearers and involved people and understanding of the mindset of all involved actors
   b. Financial and resourcing situation: Identification and analysis of the current financial situation, strength and basis, on which the ICH relays
   c. Visibility: Examination of the knowledge of the ICH. How well is it established in the region? Do people know about it?

3. Development of an individual strategy of valorization
   a. Content-based concept
   b. Strategic collaboration
   c. Sources of acquisition/financing
   d. Methods of acquisition and marketing

4. Implementation of the strategy
   a. Exploration of the feasibility
   b. Discussion and involvement of the ICH bearers and other actors (such as volunteers)

5. Periodically evaluation and network meetings
   a. Self-reflection: Which tools were useful – and which are not?
   b. How can the financing be improved?
   c. Are all actors involved and how can the collaboration be strengthen?

6. Development of a vision beyond financing
   a. After the successful financing of the ICH, a common vision is needed in order to continue with the project. Cooperation with museums or other institutions can take the ICH to the next level.

Relevant aspects for PP/mediators when identifying an investment strategy:

• Establishing a connection between the past and the present within the frame of ICH is a chance and a challenge. The ICH needs to stay relevant to people but at the same time modification is to be critically reviewed
• Building tolerance for change of ICH among ICH bearers is important. A mediation between generations is needed and should be covered by the mediators
• Self-reflection should be strategically included: Why should ICH be passed on to a younger generation? One reason could be the spreading of values connected to the ICH

• Sustainability has to be striven for not only economic aspects but can serve as a concept when all pillars – social, environmental and economic – are taken into account

• The most important resource for ICH and its valorization is voluntary work and engagement: peoples heart blood and passion

• The best way to valorize ICH is to promote the community connected to it

• Investors need a reason for investing in ICH: There needs to be a win-win situation for them (understanding economic motivations must be considered in the mentoring system). The challenge is to communicate an idea or strategy that demonstrates reasons and/or benefits for investing

• Regional specificities need to be kept in mind. When discussing tools such as crowdfunding for example, it might only be possible to consider on rather wealthy regions or countries.

• Motivation and conditions of the bearers differ from place to place and from individual to individual. Flexible and pragmatic solutions are needed.

A network among PPs and the mediators should be established: Sharing ideas, experiences and recommendations.

7. Annexes

7.1. Annex 1 – CROWDFUNDING AS FINANCING MODEL FOR ICH[2]

7.1.1. Financing models for ICH – Introducing Alternative finance to ICH

In the last five years crowdfunding has established itself as a serious new form of alternative finance, i.e. financial phenomena that have emerged outside of the traditional finance system. The new rules may have positive impact on financing ICH, as they will improve Europe-wide access to this innovative form of finance for small investors and businesses in need of funding, particularly start-ups. Investors on crowdfunding platforms will benefit from a better protection regime and a higher level of guarantees, based on clear rules on information disclosures for project owners and crowdfunding platforms.

According to the Framework for European Crowdfunding (De Buysere, Gajda, Kleverlaan & Marom, 2012) one of the most promising tools to help enable economic growth, job creation, and innovation is crowdfunding, as it is a highly democratic tool and means of funding new ideas, small business and job creation across Europe.

What is crowdfunding?

Crowdfunding is a special form of crowdsourcing. The idea of crowdfunding is to collect many small amounts from a community in order to support and realise a certain project, and thus to provide a new dimension of venture capital financing. Similar to crowdsourcing all stakeholders interested in a project idea can support the realisation of the project with their funds. The recognition for the funders rises from a "thank you" up to a price or other rewards.

In a nutshell crowdfunding is when "co-thinking" micro investors provide small amounts for big ideas. Combined with the intelligent use of "crowd-technologies", crowdfunding shapes new ways of entrepreneurship. The difference to traditional ways of financing such as credits or individual investors is mainly that a larger group of investors raises smaller amounts to realise a project. By spreading the investments across different projects the risk of an individual investor is lower and investors can build up a portfolio with different crowdfunding allocations.

Why is it interesting for ICH?

As previous projects and current research reveal, one of the biggest challenge for ICH is access to finance. Many intangible cultural heritage initiatives are depending on public funding that is insufficient. Further, the necessity of alternative ways of financing is obvious due to the hard restrictions of many banks. However, most cultural operators and people that manage cultural projects lack financial resources and expertise. Therefore, it is an aim of the ARTISTIC project to suggest tools and strategies to overcome these hurdles.

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[2] Prepared by PP13 – ISN (Innovation Service Network GmbH, Austria)

Crowdfunding may be a suitable solution, but probably not always the right tool for financing ICH.

    ▫ But crowdfunding can be an interesting means for selected ICH projects and initiatives fulfilling the success criteria required for crowdfunding.

    ▫ Crowdfunding can be a promising solution for national or regional ICH supporting activities, to improve cooperation between cultural operators, citizens and financial operators, as well as to combine public and private investments.

In order to understand how and where crowdfunding or other ways of alternative finance can support ICH stakeholders it is necessary to:

    ▫ Know the difference between the different types of crowdfunding

    ▫ To know the state of the art with regards to regulation and legal framework of the respective country

    ▫ To know the requirements a potential crowdfunding project has to fulfill in order to run a successful crowdfunding campaign

Finally, it is important to point out that crowdfunding remains rather domain independent. Basically, every project from every domain can be suitable for a crowdfunding campaign. The issue is not the domain, the challenge is the success. Approximately 50% of all crowdfunding campaigns fail, because project owners are not aware of the feasibility criteria, and the preparation time they need for the campaign to being successful, or simply do not address the right community.

    Thus, for the ARTISTIC project and for ICH it is important, not to re-invent crowdfunding for ICH, but to understand the mechanism driving success and mapping them to ICH.

7.1.2. The different crowdfunding models

A rough understanding of the different crowdfunding models is crucial for identifying success mechanisms and strategies for ICH projects. Besides the funding amount, the funding goals and the community – the country might also influence choosing a certain crowdfunding model. As not every model can be applied in every country. A short overview of the development of crowdfunding in the countries involved in the ARTISTIC project is provided in the following section 7.1.3 (p. 16).

DONATION-BASED CROWDFUNDING: For socially motivated or not-for-profit projects. Individuals donate small amounts while receiving no financial or other return. The donation is a philanthropic act for charity causes, and the funders are not expecting monetary compensation.

ICH related example: A folkloric dance group collects 1000 EUR for affording the trip to a competition.

EQUITY-BASED CROWDFUNDING: This model is for ambitious business plans. It works by the sale of a stake in a business to a number of individuals (investors) in return for capital.

This type of crowdfunding allows contributors to become investors or co-owners in terms of:
- Holding a percentage of ownership.
- Demanding a return on their investment (ROI).

ICH related example: A winery collects 650.000 EUR to extend the production site create a nice showroom. Investors get interest rates and other benefits.

REWARD-BASED CROWDFUNDING: This is the most widely used model. The funders receive a nonfinancial reward like products or services for their contribution. However, in the case of tangible products the reward-based model has turned out to be an excellent pre-sales tool since the product can be offered at a lower price compared to the real retail price. In reward-based crowdfunding, the perceived value of rewards should be higher than the economic one.

ICH related example: A local and traditional festival needs financial support. For 50 EUR investors get a T-Shirt, for 100 EUR they get a free entrance ticket and for 500 EUR their name will be displayed.

Pre-sales example: A craftman sells his products in advance. With the collected money he can afford his production (material, time etc.).

LENDING-BASED CROWDFUNDING: This model is similar to every typical lending scenario: individuals lend money to a company (peer-to-business lending) or to an individual (peer-to-peer lending) with the expectation that the money will be repaid with interest. The peer-to-business model is a relevant one for positive cash-flow companies that can credibly assure lenders of being able to pay back the loan. Like for the banking system, the interest rate of the loan is determined by the risk of the investment. Moreover, in this model the ownership is not diluted but the investor's contribution provides financial leverage.

ICH related example: A folkloric costume producer need to modernize its production site. Although he could ask his bank for a loan, he chooses crowdfunding as this allows running a marketing campaign at the same time. He borrows 350.000 EUR from the crowd and pays it back with interest rates after a certain time.

7.1.3. Analysing crowdfunding in the partners countries

Basically donation and reward-based crowdfunding are possible in Europe without major legal constraints. However, for collecting larger amounts of money (i.e. more than 20.000-100.000) EUR equity or lending based models are more interesting, as with higher investments most investors aim at a financial return. Thus, a very short overview of the state-of the art of crowdfunding for the project partners countries will be provided here.

This country analysis shows, that a challenge of the ARTISTIC project will not only be adapting crowdfunding to ICH but also to create awareness on crowdfunding in countries who do not have a large crowdfunding market yet. In a nutshell, Austria, Germany, Poland and Italy can be considered as more advanced with regards to crowdfunding, having also

a clear regulation. However, countries such as Hungary, Slovakia, Slovenia do not have a large crowdfunding market id any and a far away from a legal regulation.

When selecting projects for crowdfunding with in the ARTISTIC regions, it is important to:
▫ carefully select the crowdfunding model,
▫ the platform
▫ roughly check the current legislative status.

In some countries, especially the ones where crowdfunding is less developed, it might be difficult or even not possible to run campaigns with financial return. However, donation or reward-based (also pre-sales) crowdfunding will be possible.

This section provides a short overview on crowdfunding facts with regards to the countries involved in the ARTISTIC project. A more detailed overview, especially considering legal aspects and other countries can be found on the website of the European Crowdfunding Network[3].

Further, in the section 7.1.13 (p. 30) there is a list with active crowdfunding platforms in the respective countries.

Austria

The Austrian crowdfunding market is slowly changing from a small market niche to a serious alternative in the financial system. According to the 2nd European Alternative Finance Industry Report from 2016 (Zhang et al. 2016), 12m EUR have been raised in Austria in 2015. Well-known crowdinvesting platforms include conda.at, 1000x1000. at and greenrocket.com. Amongst all the crowdfunding platforms, Kickstarter and Indiegogo rate amongst the most well-known in the world. The change is due to the introduction of a new legal framework, which came into effect in Austria on the 1st of September 2015. Since then, the number of crowdfunding projects and crowd-based business models have increased rapidly.

Czech Republic

Although the crowdfunding market in the Czech Republic is quite small compared to other European countries, it is growing rapidly. By the end of 2015, 5 platforms were online and policy makers started including crowdfunding related issues into current legislation. However, a regulation has not been established so far.

Hungary

The Hungarian society is still trying to familiarise itself with the new funding method. In the country, the per capital volume of alternative finance compared to the GDP per capita is lower than average (Zhang et al. 2016). There are few active platforms, and they mainly use the donation or rewards model. Like in many other European countries, crowdfunding has started to spread in Hungary as well. However, it is somewhat delayed in comparison to international and other European countries. General mistrust, relatively low population and limited savings seem to hinder the enhancement of crowdfunding activity. Though

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[3] http://eurocrowd.org/crowdfunding-by-country/

strategic level activity lags behind practices and there are no crowdfunding platforms dedicated to sustainability only, there are examples of successful sustainability projects.[4]

Poland

According to the 2nd European Alternative Finance Industry Report (Zhang et al. 2016), Poland raised 10m EUR in 2015. Poland is performing pretty well in the crowdfunding market given its relative economic strength. It is ranked amongst the top 15 countries in Europe for the volume of alternative finance.

However, capital market regulations and administrative barriers connected mostly with public money gathering, are limiting the development of crowdfunding in Poland, a nation with almost 40 million people.

Slovakia

The Slovakian crowdfunding industry represents a newcomer in Europe. So far, projects from Slovakia have widely used international crowdfunding platforms.

By mid 2015, some local crowdfunding platforms started their business and tried to survive in the difficult policy and legislative environment.

Slovenia

Until 2015, no crowdfunding platforms were active in Slovenia. Thus, crowdfunding is a completely new industry for this small country and 2016 will be a trend indicator. According to the 2nd European Alternative Finance Industry Report (Zhang et a. 2016), the crowdfunding volume in 2015 for Slovenia was 0,8m EUR.

Germany

According to the 2nd European Alternative Finance Industry Report (Zhang et al 2016), Germany ranks second amongst European countries in terms of total volume. If this acceleration continues, it may be possible that Germany could become the largest alternative finance market in Europe, excluding the UK, in the coming years.

Italy

Crowdfunding established itself rather quickly in Italy, where Produzioni dal Basso, the first donation and rewards-based platform was launched in 2005. The growth of the crowdfunding market has been slow, but nevertheless relevant. Crowd-investment (lending and equity) started in the last years. Lending is heavily regulated and still intermediated by the platforms (lenders may not choose borrowers).

According to the 2nd European Alternative Finance Industry Report (Zhang et al. 2016), 30 Italian platforms were surveyed and thus Italy ranks seventh in terms of total volume in 2015 (EUR 31.61m).

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4 CASI Project POLICY BRIEF for Hungary: www.casi2020.eu/app/web1/files/download/issue-4-hun.pdf

7.1.4. Crowdfunding for ICH – Whats the difference?

Basically, crowdfunding for ICH isn't different than any other crowdfunding. But it is important to point out that crowdfunding provides on the one hand side many opportunities for ICH. On the other hand side it is necessary to map the ICH characteristics to crowdfunding success factors in order to establish strategies bringing ICH crowdfunding campaigns to success.

With regards to opportunities for ICH, crowdfunding could help to overcome the generation conflict. One challenge for successful and sustainable preservation of tangible and intangible cultural heritage consist in the active involvement of the young generation.

Why using crowdfunding for ICH?

There are two reasons why crowdfunding is considered for crowdfunding ICH:
  ▢ Lack of finance, thus, crowdfunding is used as a "financing tool".
  ▢ Marketing and community building, thus crowdfunding is used to increase community involvement or reach a wider audience.

7.1.5. State of the art – Crowdfunding ICH

Elaborating an objective state of the art on the impact of crowdfunding ICH is unfortunately not possible due to non-transparent platform data, non-harmonised keywords of platforms or simple restricted access to crowdfunding projects. For an initial analysis the scope will broadened from ICH to the cultural and creative sector (CCS), which covers according to the European Commission's a number of subsectors, such as architecture, archives and libraries, artistic crafts, cultural heritage, design, fashion, film, high, end, music, performing and virtual arts, publishing, radio, television and video-games.

According to a European Commission study from 2017, "a number of individual platforms that focus on CCS publish some data about their activities in Cultural and Creative Sectors, either on their website or in reports. According to Voordekunst.nl - the largest CCS specific donation and reward-based crowdfunding platform in the Netherlands, it has raised a total of €9 million from more than 90,000 donors since 2011, providing funding for 1,625 art projects. Kickstarter.com, the largest reward-based crowdfunding platform in the USA, has raised around $2.9 Billion for 121,016 campaigns worldwide since 2009 (status as at January 2017). Kickstarter has a strong focus on cultural and creative projects (…) and is frequently used by European creators and backers".

Special emphasis with regards to crowdfunding ICH potential lies on the categories:
  ▢ music (27.202 projects funded successfully, while most projects raised between USD 1000-9999)
  ▢ art (11.942 projects funded successfully, while most projects raised between USD 1000-9999)
  ▢ theatre (6.267 projects funded successfully while most projects raised between USD 1000-9999)
  ▢ crafts (2.175 projects funded successfully while 751 projects raised less than USD 1000 and 1122 projects raised between USD 1000-9999)

7.1.6. ICH crowdfunding success rate

Approximately 50% of all crowdfunding campaigns are not successful. With regards to ICH related categories it shows that while 27.202 music projects have been funded successfully, 27.812 campigns in this sector failed.

On Kickstarter, for example, 11.942 art related projects were successful and 17.096 weren't. For the category of crafts the failure rate is even higher. While 2.175 projects raised successfully the envisioned amount, 6.896 projects were unsuccessful.

Although ICH related sectors are popular and suitable for crowdfunding the failure rate is rather high. Reasons for this are manifold and can only be analysed by case – however some ICH related characteristics for risks are obvious:
- Create a convincing and emotional story
- Choosing the right platform with the right community
- Online vs. offline community: Especially with regards to the generation conflict one problem ICH projects might have is that the targeted community for achieving funds is not online

In 2016, in Eglisau - a small village in Switzerland - choir leader Helene Haegi went online with her Heimatliche Klängeexternal link (local sounds) folk music project. Her aim was to get two male voice choirs to yodel a mass for charity. Despite a video, a great network and creative rewards for investors, Haegi secured only CHF1,700 of her target of CHF10,000. "Our target amount was too high," reflects Haegi. A further problem was that her target audience are not heavy internet users. "Our club members have great networks, but not over the internet." Although some of the choir members have Facebook accounts and posted the campaign online several times, they simply weren't reaching anyone. "Another factor is that many older people are sceptical about making payments online," she says. Clearly, crowdfunding has yet to bridge the generation gap.

Figure 2: The importance of online communities. Example and image taken from European Commission 2017, p.106

7.1.7. Best practices, Use Cases and examples

Example of platforms focusing on cultural heritage

So far there is no platform dedicated to ICH projects. ICH projects can be found on large donation and reward-based platforms such as Kickstarter,[5] Indiegogo[6] or startnext[7] (to mention the largest ones) as well as on many different local platforms.

However, there are some niche platforms focusing e.g. on cultural heritage such as LoveItaly.[8] LoveItaly is a non-profit organization dedicated to the preservation and appreciation of Italy's unique cultural heritage and the world's greatest living museum. The association is the first of its kind to support conservation projects throughout Italy.

[5] Kickstarter: https://www.kickstarter.com/
[6] Indiegogo: https://www.indiegogo.com/
[7] Startnext: https://www.startnext.com/
[8] Loveitaly: https://loveitaly.org/

Further, Dartagnans[9] is a "French-based crowdfunding platform exclusively dedicated to the spread and preservation of the heritage, art and culture in France. Since its launch in 2014, around € 400,000 have been raised by 56 campaigns. Apart from matching heritage sites with donors, Dartagnans is also a communication agency, offering campaigners communication support for their project launched on the platform." (European Commission, 2017)

Example for arts and culture match-funding of a bank in Austria

In May 2016, Bank Austria announced a partnership with the reward crowdfunding platform wemakeit.at, to support arts and culture initiatives. It budgeted €100,000 to be allocated through the platform to projects participating into the so called "Bank Austria Art Award". The projects willing to take part to it had to be in the field of architecture, exhibition, theatre, comics, design, film, photography, games, art, literature, music, dance. They had to prepare a crowdfunding campaign on wemakeit - which reviewed the projects to verify they filled the requirements – and launch it. Bank Austria corresponded 33% of the funds targeted to each campaign who succeeded in raising the first third of the total amount from minimum 20 backers.

Furthermore, Bank Austria offered additional €10,000 as a prize to the project which, among the successfully crowdfunded ones, distinguished itself for social commitment as judged by a jury of professionals.

Example for a large investment based crowdfunding campaign
The company „WIMMER schneidert", known for ist traditional folk costumes since 1741, crowdfunds 350.000 EUR and increases customer base in the German, Austrian and Swiss region.

WIMMER is a family owned company sewing traditional Austrian folk costumes. The sewery is led in the 9th generation by Monika and Stefan Wimmer and has 17 employees realising custom-made high quality folk costumes.

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[9] Dartagnans: https://dartagnans.fr/

WIMMER SCHNEIDERT – TRADITION MIT ZUKUNFT

			700%
Start	Fundingminimum € 50.000,-		Fundingmaximum € 350.000,-
24.04.2017 abgeschlossen	€ 350.000,- investiert	111 Investoren	€ 3.153,15 øInvestition

7.1.8. Crowdfunding for ICH – Getting started

ICH stakeholders

When talking about crowdfunding, the following stakeholders are involved:

  □ The project owner, i.e. the ICH project or organisation to be crowdfunded

  □ The project backers, i.e. the community of investors consisting of family and friends, the organisations network, the platform community and other interest investors.

  □ The crowdfunding platform

  □ Further, especially relevant for ICH might be public authorities or regions aiming at supporting ICH or other financial institutions e.g. banks

The motivation of investors

Quero et al. (2013, 2014) distinguish between the following five types of motivations for individuals to participate in crowdfunding:

  □ experiential motive: have the feeling that you are part of a project and participate in the process of the creation of a work;

  □ show commitment to a type of work or a production method through your involvement;

  □ have a particular community's desire for a type of non-commercial creative product;

  □ consumer motive: advance purchase of the product; and - economic return.

The following table summarises the results of a study with regards to motivation both of crowdfunding project owners and backers (Gerber, Hui, & Kuo 2012):

Crowdfunding project owners	Crowdfunding project backers
- Receive financial support	- Support Creators and Causes
- Establish relationships	- Engage and Contribute to a Trusting and Creative Community
- Get validation	- Seek rewards
- Replicate success of others	
- Communicating via social media about own work	

A main characteristic of ICH projects is, that they are mostly related to a specific region and have a very emotional component (e.g. local unique traditions). Thus, the main motivation for project backers crowdfunding ICH is to support local projects aiming at the preservation of certain unique traditions, habits etc.

Costs for campaigns

There is a wide variety of underlying business models of platforms, e.g. preparation fees, success-based fees and transaction costs. On average, the overall costs for a crowdfunding campaign correspond to approximately 4-10% of the raised funding. Many platforms offer also additional packages for promotion (varying from 250-2500 EUR) or campaign preparation (varying from 250-2500 EUR) – depending on the experience of the ICH organisation, it is highly recommended to take advantage of the packages to ensure campaign success.

Besides the fees, the time required for preparing and moderating a crowdfunding campaign is quite high.

1. Setup

- **4 to 8 weeks**
- Define CF-model (e.g. Equity)
- Analyse, e.g. the business plan
- Design Campaign
- Create pitch video

2. Campaign

- **1 to 3 months**
- Lead-investor phase
- „Going Live" on platform
- Ongoing on- and offline marketing activities
- Ongoing supervision and communication

3. Reporting

- After campaign reporting during runtime of the project
- Regular reporting
- Publishing Information
- Communication and information for the crowd

Considering the amount of time and money to be spent, crowdfunding is quite expensive. Some small and mid-sized entreprises (SMEs) state, that they would have get easier and cheaper a loan from their bank.

Thus, the decision to acquire funds via crowdfunding is a strategic one, by carefully weighting costs and benefits.

7.1.9. Success factors for crowdfunding ICH

Crowdfunding can provide several added values for ICH organisations. However, such a campaign has to be planned very carefully. Due to the rapid rise of crowdfunding, there are only few guidelines in literature examining the factors for failing or succeeding, e.g. Mollik (2014) analyses the underlying dynamics of success and failure among crowd-funded ventures based on data from Kickstarter, the largest crowdfunding site in the US. Nevertheless, when looking for a successful integrated approach to financing ICH, some best practices based on practical experiences from the crowdfunding platform 1000x1000.at platforms as well as from discussions with other similar platforms can be summarised as follows:

1. Elaborate a communication and marketing plan:
In order to reach a wide audience and to convince them to support a project it is important to define which target group should be addressed when and with which instruments.

2. Establish a personal communication to potential investors:
Primarily, investors fund the person behind an idea. Therefore it is important to allow personal communica tion, e.g. by providing a phone number or visiting events for getting in touch with potential investors or al lowing face to face communication.

3. Investors are more than investors:
For sustainable innovation it is important to take advantage of the crowd side effects. Very good personal communication allows involving investors in the project. Thus, investors become multipliers, co-thinkers and partners at the same time.

4. The team behind the idea:
Usually, organisations consist of a team of people complementing their competences and knowledge. For successful crowd campaigns it is important to present the whole team, as heterogeneous teams promise suc cess.

5. Reporting the project progress:
Social media allows continuous reporting of the project progress. By involving the crowd in the discussion more people get involved in the project idea. The crowd wants to see persons moving things forward. This is supported by authentic communication including also reports about setbacks.

6. Clear presentation of how the funds will be used:

A clear presentation of how the collected funds will be used is essential. It is recommended also to indicate potential further investments, in case more funds than planned are raised.

7. Enough time for the crowd campaign, but not too much:
To ensure a good preparation for telling the story and activating the crowd during the idea finding or the funding process it is important to have enough time.

8. Crowd campaigns are a time consuming task:
Promoting a crowd campaign requires a very engaged team who spends much of their time in moderating the crowdfunding process and being visible in the discussions.

9. Involving cooperation partners:
It is very helpful to involve further cooperation partners who support the promotion of the project idea or are willing to further elaborate the project idea.

10. Start the campaign by activating family, friends and fans:
Achieving many funds in the beginning seems to be a success indicator and motivates people who usually prefer waiting. This can be achieved by making sure that friends and families are aware of the project and support it at an early stage. Further, many crowd members tend to wait for a certain dynamic until they start their investment.

The following table summarises success factors for crowdfunding.

In order to make use of crowdfunding for ICH related projects, it is important that all relevant stakeholders are aware of the following aspects:

Project	Crowd	Communication	Person
Clear Project Description	Family & Friends	Communication Plan	Time & Engagement
Project Team	Regionality	Emotion & Passion	Personal Involvement
Story & Innovation	Selection of Platform	Social Media	Open Mindset
Graphics & Video	Funding Goal & Rewards	Online & Offline PR	Cooperation Partner
Updates & Progress	Transparency	Personal Form	Professionalism

7.1.10. Marketing Tools / Strategies

Involving the Crowd

When elaborating a strategy on financing ICH projects and on the ICH sustainability in different ways, involving the crowd might be an interesting marketing tool and strategy.

When choosing crowdfunding as a financing option and thus involving a large number of small investors, this crowd involvement has several side effects highlighted in the following figure.
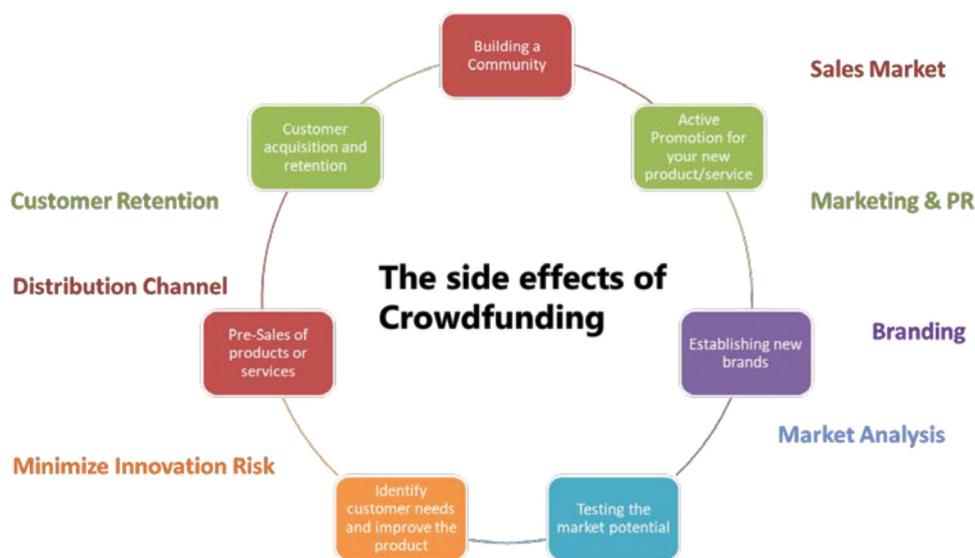

Figure 3: The side effects of crowdfunding for ICH

Crowdsourcing

Through crowdsourcing ideas can be developed creatively. Engaging with a creative community provides valuable insights, creates connections, and thus provides value for the innovation success. Crowdsourcing also allows filtering the project ideas and thus minimizing the innovation risk both for the project owners and the crowdfunding platforms. An ICH organization or any other individual can describe a challenge and start an idea contest for enriching ideas with the crowd. In a next step, these ideas are selected and evaluated by the community. The community can range from a selected group of experts to a global community with heterogeneous individuals, including creatives, potential stakeholders, or experts on selected topics.

The aim of crowdsourcing is to take advantage of a network consisting of co-thinkers, creatives, entrepreneurs and organisations who collaboratively submit ideas, evaluate the ideas and shape them to a final concept for a new product, service or start-up. Thus, ICH organisations can collect feedback and reduce the innovation risk at a very early stage and at the same time leverage the chance for a successful crowdfunding or marketing campaign.
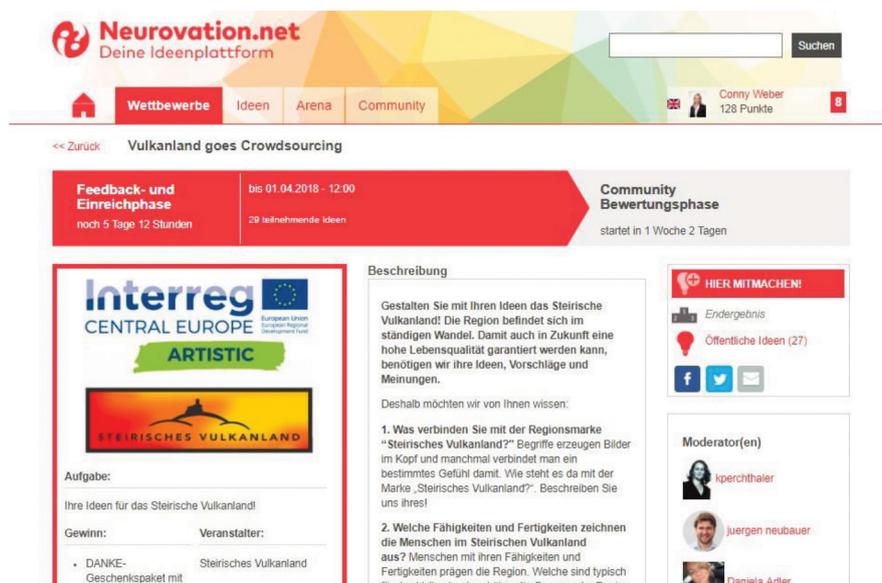
Figure 4: Screenshot of a crowdsourcing chalenge pilot with the Vulkanland region in styria, Austria

Combination of alternative financing with traditional financing tools

Especially for banks it becomes more and more popular to combine their loans with crowdfunding. As leveraged funds through crowdfunding can be seen as equity, banks recognize interesting opportunities to fund projects that lack e.g. own equity or securities. An example is the Austrian platform https://www.we4tourism.at/. This platform is dedicated to the tourism sector and supported by the Austrian Hotel and Tourism Bank (ÖHT) to finance projects. The most interesting aspect here is, that the ÖHT commits to provide a loan for a tourism organisation once the required equity is raised through crowdfunding.

The tourism sector has many characteristics that are similar to the ICH sector, this is why this approach might be interesting for regional cooperation with banks.

Match Funding

Matching funds means combining public funds with private funds. There are several examples of matching funds where a certain amount of the private funding, i.e. the crowd is matched with public fundings.

Goteo is a crowdfunding platform for civic crowdfunding in cultural, social, educational and technological projects. It regularly collaborates with public authorities in the ambit of matchfunding. In 2017 it partnered with the cultural department of the Provincial Council of Gipuzkoa (Spain). MetaKultura! dedicated €70,000 in 2016 for cultural projects located in that region. This matchfunding scheme works according to the 1:1 model: for every euro that the user gives to the project on Goteo, the Provincial Council of Gipuzkoa invests another euro to the project.

Figure 5: The Goteo platform. Source: European Commission, 2017

Since 2013, the Aventis Foundation and crowdfunding platform Startnext have collaborated to promote the projects of cultural professionals from the Rhine-Main region through crowdfunding campaigns; this partnership is named **kulturMut**. Annually, an open tender process takes place where the crowd decides which project will receive the €250,000 cash prize from the investment fund Aventis Foundation. This scheme is a type of co-financing with a fixed amount provided annually. For now, the partnership between Startnext and Aventis Foundation has supported 105 projects and brought €1,420,565 of financing. Since 2016, the Kulturfonds Frankfurt RheinMain has become part of this matchfunding scheme.

For more information visit: https://www.startnext.com/pages/kulturmut#contest

Figure 6: The match-funding action KulturMut. Source. European Commission, 2017

Creating regional ICH portals
One important aspect with regards to communication, marketing and eventually financing is to reach a crucial mass and to have a strong community. For individual players, this might be difficult. Further, in the ICH sector there might be communities who are not strong internet users.

Creating regional/national ICH portals allows individual to take advantage of a community. Further, all ICH related crowdfunding campaigns can be bundled there.

An example is the French initiative "Tousnosprojets"10. BPI France collects here more than 1000 projects of 38 different crowdfunding platforms.

7.1.11. Guidelines for setting up a strategies / using the tools

Creating awareness and Best Practice communication

Especially in the CEE countries where crowdfunding hasn't established yet it is important to start raising awareness on this innovative financing method soon and to communicate best practices to all involved stakeholders. By learning from others and by demonstrating successful campaigns and use cases stakeholder get prepared for training and coaching activities

Training and coaching

In order to make an assessment whether an ICH is crowd-fundable and the team is ready to engage an intensive online cooperation it needs training and coaching. A train the trainer concept should be set up, in order to ensure having qualified coaches in the ARTISTIC project ICH regions.

Ensure risk mitigation and due diligence

Crowdfunding ICH projects (in case of lending or equity based models) can mean loosing all the invested funds. In order to ensure trust among the stakeholders and to support building up sustainable ICH funding, all stakeholders, especially investors should be aware of the related risks. Further, it should be ensured only promoting ICH projects for funding, after a careful due diligence.

Establish relationships to potential crowdfunding platforms

In most of the cases it is suitable to select the crowdfunding platform after defining the projects scope and boundaries. Especially for ICH there might be some interesting local crowdfunding platforms or, depending on the country even ones focused on culture.

7.1.12. Literature

De Buysere, K., Gajda, O., Kleverlaan, R. and Marom, D. (2012). A Framework for European Crowdfunding.

Resource Document, European Crowdfunding Network. URL: http:// eurocrowd.org/2012/10/29/european_crowdfunding_framework/

European Commission (2017). Crowdfunding - Reshaping the crowd's engagement in culture. IDEA Consult, European Crowdfunding Network & Ecorys on behalf of DG EAC

European Crowdfunding Network: www.eurocrowd.org

Gerber, E. M., Hui, J. S., & Kuo, P.-Y. (2012). Crowdfunding: Why People Are Motivated to Post and Fund Projects on Crowdfunding Plattforms. ACM Conference on Computer Supported Cooperative Work (Workshop Paper).

Mollick E (2014). The dynamics of crowdfunding: An exploratory study. In: Journal of Business Venturing 29 (2014) 1–16. Elsevier.

Wardrop, R., Zhang, B., Rau, R., Gray, M (2015). Moving Mainstream. The European Alternative Finance Benchmarking Report. Studie von der Universität Cambridge in Zusammenarbeit mit EY. URL: https://www.jbs.cam.ac.uk/fileadmin/ user_upload/research/centres/alternative-finance/downloads/2015-uk-alternative-finance-benchmarking-report.pdf

Zhang, B. et al (2016): Sustaining Momentum. The 2nd European Alternative Finance Industry Report. Cambridge University. URL: https://www.jbs.cam.ac.uk/fileadmin/ user_upload/research/centres/alternativefinance/downloads/2016-european-alter native-finance-report-sustaining-momentum.pdf

7.1.13. List of crowdfunding platforms

The following list includes an overview of available crowdfunding platforms per ARTISTIC partner country.

Name	Country	URL
1000x1000	AT	www.1000x1000.at
Bawag	AT	www.crowdfunding.at
Conda	AT	www.conda.at
dasErtragReich	AT	http://www.dasertragreich.at/
Finnest	AT	www.finnest.at
Global Rockstar	AT	www.globalrockstar.com
Home Rocket	AT	www.homerocket.com
Rainbow Campaign	AT	www.rainbowcampaign.com
Respekt.net	AT	www.respekt.net
Everfund	CZ	http://www.everfund.cz/
Modrý život	CZ	www.modryzivot.cz
Music Cluster	CZ	http://www.musiccluster.cz/
Nakopni.Me	CZ	www.nakopni.me
Startovač	CZ	www.startovac.cz
Vision Partners	CZ	https://www.visionpartners.cz
Adjukössze	HU	https://www.adjukossze.hu
Creative Selector	HU	www.creativeselector.hu
Niok	HU	http://www.niok.hu/niok-eng

Beesfund	PL	www.beesfund.com
Crowdangels	PL	www.crowdangels.pl
Crowdfunders.pl	PL	http://crowdfunders.pl/
Crowdfunding.pl	PL	http://crowdfunding.pl/
HanzaTrade	PL	www.hanzatrade.com
Megatotal	PL	www.megatotal.pl
Polak Potrafi	PL	www.polakpotrafi.pl
Siepomaga.pl	PL	http://www.siepomaga.pl/
Wspieram	PL	www.wspieram.to
Wspieramkulture	PL	www.wspieramkulture.pl
wspolnicy.pl	PL	http://www.wspolnicy.pl/
Zrzutka.pl	PL	https://zrzutka.pl/
Crowdberry	SK	https://www.crowdberry.sk/
Ďakujeme.Sk	SK	www.dakujeme.sme.sk
Dobra Krajina	SK	www.dobrakrajina.sk
Hithit	SK	www.hithit.com
Ludia Ludom	SK	www.ludialudom.sk
Zlty melon	SK	https://www.zltymelon.sk/
52 Masterworks	DE	www.52masterworks.com
Aescuvest	DE	https://www.aescuvest.de/
Auxmoney	DE	https://www.auxmoney.com
Bankless 24	DE	https://www.bankless24.de
BERGFÜRST AG	DE	https://de.bergfuerst.com/

Better Now		DE	www.betternow.org
betterplace.org		DE	www.betterplace.org
Bettervest		DE	www.bettervest.de
Bitbond		DE	https://www.bitbond.com
Bürgerzins		DE	www.buergerzins.de
CEPPInvest		DE	http://www.cepp-invest.de/
CINEDIME		DE	www.cinedime.de
Companisto		DE	www.companisto.de
Crosslend		DE	www.crosslend.com
CrowdTrader		DE	www.crowdtrader.de
Crowdnine		DE	www.crowdnine.de
Deutsche Mikroinvest		DE	www.deutsche-mikroinvest.de
Ecoligo		DE	http://www.ecoligo.com/
Econeers		DE	www.econeers.de
Exporo		DE	www.exporo.de
Fairplaid		DE	https://www.fairplaid.org/
Funder nation		DE	https://www.fundernation.eu/
Fundsters		DE	www.fundsters.de
Geldwerk1		DE	www.geldwerk1.de
Giromatch		DE	https://www.giromatch.com/
Green Crowding		DE	www.greencrowding.com
greenXmoney		DE	www.greenxmoney.com
Green Rocket		DE	https://www.greenrocket.com
Greenvesting		DE	www.greenvesting.com
Investofolio		DE	https://www.investofolio.de

Innovestment GmbH	DE	www.innovestment.de
Kapilendo	DE	www.kapilendo.de
Katrim	DE	http://www.katrim.de/
LeihdeinerStadtGeld	DE	https://www.leihdeinerstadtgeld.de/
LeihdeinerUmweltGeld	DE	www.leihdeinerumweltgeld.de
Lendico	DE	https://www.lendico.com/
LightFin	DE	https://www.lightfin.de/
Mediafunders	DE	http://mediafunders.net/projekt/
Mezzany	DE	www.mezzany.com
Nordstarter	DE	www.nordstarter.org
Regiocrowd	DE	https://www.regiocrowd.com
Renditefokus	DE	www.renditefokus.de
Science Starter	DE	https://www.sciencestarter.de/
Seedmatch	DE	www.seedmatch.de
Spendino	DE	www.spendino.de
Startnext	DE	www.startnext.de
Unternehmerich	DE	www.unternehmerich.de
Vision bakery	DE	www.visionbakery.com
Waali	DE	www.waali.org
Zinsland	DE	www.zinsland.de
Assiteca Crowd	IT	www.assitecacrowd.com
Becrowdy	IT	www.becrowdy.com
Buona Causa	IT	www.buonacausa.org
Cineama	IT	www.cineama.it

Com-Unity.com	IT	www.com-unity.it	
Crowdfooding	IT	http://crowdfooding.co/	
CrowdFundMe	IT	www.crowdfundme.it/	
Derev	IT	www.derev.com	
Ecomill	IT	http://www.ecomill.it/	
Eppela	IT	www.eppela.com	
Equinvest	IT	www.equinvest.it/	
Fund For Culture	IT	www.fundforculture.org	
Ginger	IT	http://www.ideaginger.it/	
Investi-Re	IT	http://www.investi-re.it/	
Iodono.com	IT	www.iodono.com	
Kapipal	IT	www.kapipal.com	
MusicRaiser	IT	www.musicraiser.com	
Prestiamoci	IT	www.prestiamoci.it	
Produzioni dal Basso	IT	www.produzionidalbasso.com	
Retedeldono	IT	www.retedeldono.it	
ShinyNote	IT	www.shinynote.com	
MamaCrowd	IT	https://mamacrowd.com/messa-ge/508#email=&name=&surname=&t el=	
Smartika	IT	www.smartika.it	
Sociallending	IT	https://www.sociallendingitalia.net	
Stars Up	IT	http://www.starsup.it/	
Starteed S.r.L.	IT	www.starteed.com	
Tip Ventures	IT	http://tip.ventures/IT/landing	
Ulule	IT	https://it.ulule.com	
WeAreStarting	IT	https://www.wearestarting.it/	

7.2. Annex 2 - ICH financing actions benchmarking: Best practice examples for the elaboration of a strategy for the valorisation and the sustainability of ICH projects[11]

7.2.1. Introduction

The following Best practice examples for the elaboration of a strategy for the valorisation and the sustainability of ICH projects have been researched at the Institute of Cultural Anthropology at the University of Hamburg (PP8).

Researching the Best Practice examples, the supremacy of the UNESCO listed ICH in terms of visibility became clear: The designated traditions, craftsmanship etc. are presented in a way that is easy to access as the nomination files offer vast amounts of information regarding inherent (and financial) valorisation. Correspondingly, one approach of the research was contacting the national UNESCO commissions, trying to build synergies between the accumulated knowledge about ICH and the perspectives from cultural-anthropological critical heritage studies, a growing field that offers a wide range of theoretical approaches and ethnographic field studies. Besides, own empirical findings are integrated: If possible (dependent on language barriers), semi-structured interviews with ICH practitioners were carried out by telephone and analysed. This was the case with the Swabian-Alemannic carnival, Blaudruck and Poetry Slam. The interviewees were people that can be considered experts of their field: Concerning carnival, we talked to the director of well-known carnival museum, who is also involved in one of the biggest carnival associations and therefore has expertise regarding several tools used for direct financial and indirect valorisation. In the case of Blaudruck, an active practitioner and expert of the handicraft form Germany was interviewed. As he is making a living with his work as a Blaudrucker, his activities are of special interest for our best practice research on valorisation. Concerning Poetry Slam, the founder and director of Kampf der Künste, an organizer of Poetry Slams in Hamburg, was interviewed.

The selection of the best practice examples was then set up by identifying valorisation tools that are most effective. These tools are based on the understanding of ICH that does play ideal and economic values or potentials of traditions, handicrafts etc. off against one another (Tauschek 2011, 148). Economic usage is not seen as generally endangering heritage is perceived as a chance: "Tourism and conservation activities should benefit the host community" (International Cultural Tourism Charter (ICOMOS 1999)) – only then can „Tourism and heritage [be regarded as] collaborative industries, heritage converting locations into destinations and tourism making them economically viable as exhibits of themselves." (Kirshenblatt-Gimblett 1995: 371). Intangible Heritage is regarded as "created and continually recreated in communities" (Noyes 2010) – a notion that entails an understanding of cultural sustainability in a social context: Although sustainability cannot be a definite concept when it comes to social and cultural fields, the connection to the concept of intangible cultural heritage can be discussed alongside questions regarding this createdness of heritage, e.g. does the heritage designated practice reflect contemporary needs of societies? Is it of continuing value for contemporary and future generations (cf. Lutz, Koch 2017, 78)? Raising these questions it becomes clear that "[w]hat is valued as cultural heritage, how, and by whom […] is deeply entangled with questions of moralization. Sustainability as an analytical concept thus

needs to consider the moral debates as outlined in the regimes of living concepts as a crucial dimension on the different levels – from micro, meso, to macro – which these negotiations are taking place" (Lutz, Koch 2017, 81). Reflecting on the doingness-character of heritage and the ever developing component of morality and ethics, intangible heritage is "characterized by a tradition of change rather than through the ability to reproduce stability like in the case of ecosystems in face of anthropogenic or natural disturbances" (Lutz, Koch 2017, 80).

Therefore, an important criterion for successful valorisation is the participation of the people practicing the ICH: Valorisation which excludes them may be regarded as financially successful but is not sustainable and can be exposed to attempts of "undoing heritage", as Gisela Welz research on the Greek Halloumi and the EU-driven labelling as protected designation of origin (PDO) has shown (cf. Welz 2015). But also the visibility were preconditions to our selection. Only ICH which is visible – which means it is recognized and publicity work is being done – could be taken into consideration.

Additionally to this visibility and participation, liveliness was a selection criterion: It is linked to participation and describes the relevance of the ICH for the community, the continuous development of the heritage and the passing on of the heritage to the young and/or the participation of the young generation.

7.2.2. "Blaudruck" (Indigo blue-dyeing)

"Blaudruck" refers to a practice of dyeing fabrics blue with indigo and decorating it using dye-resisting mix preventing colouring at the places of ornaments. It is a reserve-print-process applied to natural materials such as linen, cotton or silk that are then used as tablecloths, curtains and traditional costumes and more. As a result of industrialization, there are only a few practitioners ("Blaudrucker") left in Austria, Germany, Hungary, Slovakia and Czech Republic today.

The following findings are based on qualitative research and especially on guided interviews with a practitioner who can be considered a central figure of Blaudruck in Germany. The central role of this practitioner was decisive when choosing Blaudruck as a Best Practice example: He is actively practicing the handicraft and involved in its valorisation, taking part in international cooperations and conducting own research. He can be considered an example for an actor located on the local and national/international level at the same time: When actively used for the safeguarding, the transmission and (indirectly) the valorisation of the heritage, this scalarly hybridity (Schmitt 2009, p. 384f.) can be of great importance.

Tools and methods successfully used for valorisation

Cooperations

Concerning Blaudruck, several ways in which cooperations and collaborations can work as means to valorise the handicraft can be defined.

First, already existing cooperations with national and international organizations and institutions function as a way of financing special projects that the practitioners want to carry out: For example the travelling exhibition "Blau-weißes Handwerk im Dialog", developed by the interviewee (the German dyer) was based on exchange opportunities

associated with the twinning of the federal state Lower Saxony in Germany and the Tokushima Prefecture in Japan. The twinning as an instrument of mutual understanding and the shared heritage interconnected: On the one hand Blaudruck was used as a means to flesh out the twinning, on the other hand the existing cooperation of the two areas was used as the starting point for a "Blaudruck project" regarding both financial and contentual issues. By bringing the exhibition to museums in rural areas, the organizer of the exhibition tried to reach especially people that did not know about the handcraft so far – particularly in the region of his workshop: So, the exhibition was developed on the international level, using and fostering an international relationship and aimed also at valorising its subject – Blaudruck – on a local level. A further step would be an evaluation of the exhibition concerning the direct financial value for dyers in Germany and Japan.

Second, the practitioners set up new cooperations in order to finance projects concerning their handicraft: academic institutes, thematically linked projects on a national or EU-level and museums can be partners and provide direct financial benefits or support the applicant using their relations, marketing expertise or by offering their premises.

Another way in which cooperations are used for the valorisation of Blaudruck strives for enhancing the inherent value of the heritage instead of financial valorisation: Practitioners of Blaudruck try to achieve this valorisation using collaborations in the scientific sector by taking active part in conferences concerning Blaudruck and related topics, introducing their expertise or own research findings. There are persons highly interested in the history and further development of the handicraft who want to share their knowledge to their colleagues but also unconcerned people who are interested in the history of daily life and/or the history of a certain region or city.

Gaining international recognition

Another way of indirect valorisation is enhancing the visibility of the heritage: This is most efficiently done on a national and international level, using the UNESCO Lists of Intangible Cultural Heritage which have high reputation and promise recognition and visibility: Austria, Germany, Hungary, Czech Republic and Slovakia included Blaudruck in their national inventories of ICH. In Germany, the nomination for the national inventory led to first interaction and exchange among practitioners that was partially maintained.

Besides, the aforementioned states have submitted a multi-national nomination of the handicraft that is to be examined by the Intergovernmental Committee for the Safeguarding of the ICH in 2018.

Marketing and Merchandising

Blaudruck is also used for marketing and especially merchandising in order to foster local development: The municipality of Gutau in Austria is benefitting from the valorisation of the local heritage. There, after closure of the last dye house in Austria in 1968, an association of interested people was founded that established a museum in an old workshop – the "Färbermuseum Gutau" – in 1982. Before that, the region was suffering economically from diminishing tourism. Blaudruck was declared a basis of the marketing strategy and several steps have been undertaken since then. Each year, a craft market takes place where dyers from all over Europe present and sell their products, folk dance and music are performed and a fashion show is offered. The market is promoted

analogously and via Social Media and is subject to quantitative and qualitative evaluation. Besides this most important annual marketing instrument several means for stimulating Gutau's economic growth and development are used: A workshop is used as an experimental garage where courses are offered, programs as the Austrian OTELO or agenda21 and European LEADER are used to execute projects. Furthermore, Blaudruck is increasingly integrated into everyday life in Gutau: traditional costumes, the local choir's scarfs, the pastor's stole are made of dyed cloth and indigo and dyeing is omnipresent in names of meals and drinks that are to be considered regional specialties. All actions undertaken are pooled under the umbrella brand „Färbergemeinde Gutau" (dyer's community Gutau).

Reflecting on the effects of the marketing, officials say that the local identity was strengthened and that the place was made more attractive for guests and new inhabitants. Furthermore, new jobs were generated: artists and handicrafts businesses settled there and vacant shops resurge. (cf. Atteneder 2017).

Unused potential, possible pitfalls and negative effects

What might be considered expandable is the network among practitioners themselves, especially on a local level: Sharing knowledge concerning the handicraft itself, the means of valorisation or other networks, but also exchanging experiences concerning comparable difficulties does not seem to be done to full extend.

7.2.3. Carnival – Schwäbisch-Alemannische Fastnacht

Carnival is celebrated throughout Europe and the world and comes in various forms. Valorisation instruments are adapted to those forms and the greater contexts of the community that performs the carnival. Here, the Swabian-Alemannic carnival from Germany (Schwäbisch-Alemannische Fastnacht) serves as an example. It is celebrated in local variants every year on the seventh weekend before Easter in Baden-Württemberg and beyond. Music, dance and theatrical-mimetic elements are part of the tradition: The participants are veiling and masking themselves at extensive parades.

The participants form associations (sometimes also called "guilds") which are often additionally organized in greater groups: For example the Vereinigung Schwäbisch-Alemannischer Narrenzünfte e.V. (VSAN). The following instruments used for the valorisation of the Swabian-Alemannic carnival are based on literature research and an interview with VSAN and therefor only give insight into a small selection of instruments and strategies.

Two criteria were decisive when choosing the carnival as a best practice example. First, the regional linkage and its importance for the valorisation is very clear in this example. Second, participation and especially voluntary work form an important part of the valorisation tools.

Tools and methods successfully used for valorisation

Volunteering and Commitment

In the first place, the voluntary work carnival is based on must be mentioned: The participants of the parades and the organizers of associations invest a lot of time and money in their tradition. Addressing financial matters, there are the membership fees of the associations to be paid and the production and maintenance of the costumes is quite expensive. Time that the participant afford is not limited to the parades and events but is distributed throughout the year: Events have to be organized, performances developed or refined etc. This commitment serves as the financing model of the carnival but can also be interpreted as a condition for the tradition's appreciation.

Fostering tourism

The Swabian-Alemannic carnival is also a tourist draw: People from all over Germany and neighbouring countries come to see the parades. The VSAN and other associations try support tourism as it is an economic factor for the region: In the 1969 the first carnival museum opened, followed up by several others.

Another example for the VSAN fostering tourism is the "Narrenfahrplan" (timetable for carnival fools). Information about the dates and places of carnival parades and events is compiled and distributed: Diligently maintained mailing lists tare used to keep continuous visitors' attention.

Another exemplary tool is the association's magazine ("Journal Schwäbisch-Alemannischer Fastnacht") which is published since 1977 once a year. It contains reports on developments and incidents within the association and provides information about carnival: Comparisons to other forms, scientific research findings etc. are combined with entertaining facts and news about the Swabic-Alemannic Carnival. The VSAN's magazine has a nationwide community of subscribers. It can be considered an example for fostering tourism with publications as many carnival associations provide their members and interested people with magazines and other publications.

Professionalization and quality assurance

In times of high interest in carnival, when a loss of quality is/was feared, the associations take on means of professionalization. This process also underlies the fear of commercialisation: The carnival boom in the 1960ies and 1970ies led to the temporarily establishment of a supervisory council for costumes and the restriction on participation by launching a permission for certain events (cf. Metzger 2015, 60).

Another example for the practitioners trying to assure quality is the code of standards that the VSAN published relating to the Swabian-Alemannic carnival being included in the inventory of intangible cultural heritage in Germany: VSAN, as the applicant of the designation, set up a collection of conditions that associations have to meet in order to be allowed to use the ICH-logo.

The professionalization and quality assurance is a means seemingly controlling financial valorisation and fighting commercial use but can indeed be seen as a way of valorising the carnival: Forming the tradition oriented on an ideal also means to define which values are to be connected with it (and which not). It is those values that can then be made use of.

Scientific support

Scientific support has been way of defining the value(s) of carnival for a long time: Folklorists/ethnographers have been consultants for the practitioners, conducting research on Swabian-Alemannic carnival, sharing their findings and collaborating with the associations in terms of public relations work or when developing exhibitions and museums that play a role in valorisation via tourism.

Local rootedness and passing on the tradition

Stressing the local character and the financial value for the region, the carnival practitioners maintain continuous relationships to local and regional politics. Here, it is not so much financial support they are provided with but more the goodwill concerning bureaucratical regulations, approvals that are needed and deadlines.

Carnival associations have realized that they have to involve "new" groups of people if they want to make sure the Swabian-Alemannic carnival is passed on to the new generations: Due to generation change and migration to the cities, the passing on within local "carnival families" (families that have been involved in carnival for generations) is not enough anymore. Therefore, carnival associations actively promote their tradition in kindergartens and schools and try to reach out to people who just migrated to the countryside.

Cooperations

Taking part in collaboration-based projects, the VSAN tries to gain visibility for the carnival. An example is the project "museumvierpunktnull"12: Supported by the German Federal Government Commissioner for Culture and the Media, the project aims at implementing digital strategies into museums. Two museums dealing with Swabian-Alemannic carnival take part, renewing their exhibitions, establishing contacts and gaining national visibility.

Another tool based on a cooperation is television broadcasting: Since the early 1990ies the Swabian-Alemannic carnival has been televised by public service television. The mixture of entertainment and information is quite popular and enhances the carnivals national and international visibility – fostering potential tourism.

Unused potential, possible pitfalls and negative effects

The valorisation of the heritage, even if focusing on regional development, includes the utilization of tourism. The fear of a sell-out, which let to (ineffective) restrictive regulations in the past, should not be ignored or dismissed: Especially when ICH is highly involved in a greater groups everyday life, valorisation is to be reflected on in terms of its effects. Otherwise it can lead to rejection and have the opposite effect than intended.

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12 cf. http://www.museum4punkt0.de/

7.2.4. Poetry Slam – Kampf der Künste

Poetry Slam is an event format that offers a stage to everybody who wants to present self-written texts of any kind such as poems, spoken word texts, stories or rap lyrics within a time limit. With its special form of literary performance and reception, poetry slam developed an independent artistic form with its own aesthetics.

Developed in the 1980ies in Chicago, rooting in the artistic expression of Spoken Word that was developed in the USA in the 1950ies and Hip Hop that came up in the 1970ies, Poetry Slam culture was imported to Germany from the USA in the early 1990ies. Today, the German-speaking Poetry Slam scene is large and diverse. Organized by local groups or individuals, Poetry Slams vary in terms of duration and procedure: The number of participants can fluctuate and a voting by the audience is often included but is not a must.

Here, „Kampf der Künste"(KdK), an organizer of Poetry Slams from Hamburg will serve as a Best Practice Example. Founded in 2005, KdK organizes Slams in Hamburg and smaller cities in Mecklenburg Vorpommern, in theatres and concert halls, entertaining 50.000 spectators per season. It is not linked to certain locality but organizes several events series with external partners and experiments with new locations. About 90 Percent of its revenues derive from entrance fees, so the following points are indirect financing instruments. The successful valorisation of the heritage seems to be based on effective collaborations and a marketing strategy: Using these entrepreneurial instruments successfully, KdK was chosen a Best Practice Example.

Tools and methods successfully used for valorisation

Voluntary work, commitment
Founded as an association, the people involved organized the first Slams on a voluntary basis: Before being able to pay themselves, they had to gain trust from venues and accumulate capital. An advantage was that the organizers did not want to establish a platform for themselves or an existing group of slammers but were merely interested in event management and wanted to experiment. This primary interested was then linked to Poetry Slam, the art form that did not have a place in Hamburg so far and with which the founders identified.

Completely based on voluntary work in the beginning, it took the team two seasons to establish itself and being able to financially compensate their work.

In 2014, KdK changed its legal status to GgmbH (non-commercial association with limited liability). Five to six permanent employees, an apprentice and a volunteer are supported by approximately 25 freelance employees who work when needed. There is only one person with a full-time job at KdK – all the others hold additional jobs.
Collaborations
KdK has several longstanding collaboration partners, each dedicated to a specific objective. For example the collaboration with Bucerius Kunst Forum, a renowned exhibition centre located in the heart of Hamburg, is used to guarantee the KdKs visibility and open up new target groups: Four times a year - for every exhibition of the Bucerius

Kunst Forum - a dedicated thematic slam is organized. Both parties benefit from the events as they exchange target groups (younger people for the exhibition centre and new, culturally interested people who maybe did not know about Poetry Slam so far for KdK). Besides, due to joining forces in terms of marketing, both parties benefit in terms of visibility.

Another longstanding collaboration KdK maintains aims at supporting the local homeless and also contributes to the positive image of the Slam organiser: Together with Hinz und Kuntz (Hamburg's street newspaper that is the city's largest employment project for homeless people) they organise a charity slam on an annual basis.

Developing young talents
Focussing both - audience development and the training of new slammers – KdK is engaged in the developing of young talents: For example in 2017, they started the project "#lautsprecher" which is a workshop series at local schools. Here, the focus is on less-favoured city areas, thereby encouraging new topics and new target groups. The transmission of the knowledge concerning the art of poetry and self-presentation is actively done.

Marketing, Social Media and Merchandising
The marketing strategy manifests itself in the logo with recognition value and a modern cooperate design found on the website, self-produced advertising material and posters.

Very important marketing instruments are Social Media channels: Via Facebook a calendar of events and special announcement are communicated. The Kdk YouTube channel offers a large amounts of recorded slams and is used as a „walk of fame" of German Poetry Slam: The most popular video has about 2 Million Clicks. Besides, interviews with famous slammers of the scene are released: The channel can be seen as a collection of trophies and a means to wield power of definition (of "good" Poetry Slam) at the same time. Both channels – Facebook and Youtube - are used supraregionally.

Concerning marketing, project-related collaborations are used. For example, KdK cooperated with Hamburg Marketing (the umbrella organization for Marketing in and about Hamburg): Hamburg Marketing organized and financed a "Behind the Scenes"-video that should attract potential Hamburg visitors but can also be freely used by KdK to promote their events.

Another marketing instrument is the selling of books: So far, "Best of Poetry Slam #1" and „Best of Poetry Slam #2" have been sold. Both online and after slam events.

Sponsoring

As said above, the large part of the financing is done using the entrance fees for the events. The only sponsor KdK works with is the whisky fabricator Tullamore D.E.W. The partner can advertise on events and in the programme booklet and in return sponsors approximately 10 Percent of the KdKs income.

Unused potential, possible pitfalls and negative effects

As Poetry Slam has become a successful event format and KdK Slams subsequently became bigger, the practice witnessed a professionalization: Today, there are established performers that do Poetry Slam for a living and go touring. Those slammers are dependent on their accommodation being paid, getting travelling expenses and generally receive a pay. Only small Poetry Slam with an open list for spontaneous performing do not pay the performers. This distinction between professional and nonprofessional slams and the establishment of a "starsystem" not only contains the potential of canonization which stands in contrast to the open character of Poetry Slam but also the potential of being assessed negatively: If this valorisation does not benefit all slammers, it might be rejected by practitioners and consumers. Financial valorisation is always at risk of disapproval.

7.2.5. The Batana Ecomuseum

"Batana" is a type of a traditional wooden fishing boat in Rovinj, Croatia. The craftsmanship methods to build the boats were passed on until industrial models became more popular and affordable. Once important for the trade of the Rovinj, it was only at the beginning of the 21st century, many years after the construction of the last batana, when the boat was given attention again. Between 2004 and 2006 an Ecomuseum was established in order to safeguard the traditional knowledge of making a batana. The Ecomuseum implements its mission through several elements: The House of Batana as the central interpretation and documentation center with a permanent exhibition; Spacio Matika, a place to experience the tastes, smells and the singing of the local maritime heritage; Mali Škver, a shipyard and place to celebrate the intangible heritage of the batana's construction; two thematic routes through Rovinj where visitors learn about and experience the city and the traditional boats.

Below, valorisation strategies of the Ecomuseum are listed, making clear that the establishment and running of The House of Batana can be considered a project carried out by a community of practice: "individuals devoted to maintaining, restoring or reviving a cultural tradition may form a community of practice […] cooperating for the sake of shared political or economic interests" (Bendix, Regina F.; Bortolotto, Chiara; Adell, Nicolas; Tauschek Markus 2015, p. 8). The batana community of practice is not only bearer of the heritage but is actively involved in its transmission, safeguarding and valorisation. Participation – as a key element of intangible heritage definitions – seems to be characteristic for the The House of Batana project. Nevertheless, this does not cancel out the political idea of imagined communities which is linked to heritage: "States are the constituent units of the United Nations and continue to use heritage to promote their national unity, even though everyone is aware that each state contains diverse ethnicities and invariably also individuals who, by birth and enculturation, unite within themselves more than one (ethnic, religious, etc.) allegiance"(Ibid.). It is clear that essentialist notions of community have to be analyzed and criticized, but the batana project was not chosen a best practice example because or although the skills and crafts of making the batana are included in the List of Intangible Heritage of the Republic of Croatia, but because of the variety of ways by which people participate in the valorisation of the heritage. From the perspective of science and technology studies, this community can be seen as a form of assemblage composed by practices, norms, normative policies, performances and different actors (cf. Harrison 2013, p. 31–32) which is making heritage.

Tools and methods successfully used for valorisation

Preconditions: Advantageous legal status and donation

Organizationally, the House of Batana is a non-profit association since 2007, managing the Ecomuseum as a whole. The Ecomuseum has been registered as an NGO since 2006. Due to a lack of legal frameworks, the House of Batana established a trade association so they could aquire financial resources. This variety of organizational forms and the established network among them is adapted to the needs of the safeguarding project as it gives it legal capacity.

Affordable premises are often a condition for the valorisation of intangible heritage: The old building in the harbour of Rovinj that houses the "House of Batana" and the permanent exhibition in particular was a donation. Not having to align all financial planning with this most basic condition was an important step for the successful valorisation.

Commitment and voluntary work

In view of the organizational form, one might ask how a non-profit association or an NGO can work effectively in terms of valorisation.

The Ecomuseum defines itself as a project based on a local community and commitment: Local batana owners started an association to help safeguard the batana and its associated practices (a dialect and traditional songs) in 2004. They established collaborations with powerful actors and developed the House of the Batana. Apart from professionals, these local people from different professional backgrounds were equally involved: They contributed artefacts, stories and knowledge in the beginning and are now involved in the management of the ecomuseum on the executive management level and on the working level, which enables a diversified program. Many members of the local community have been involved in the implementation of the activities such as workshops, educational programs, international projects (e.g. regattas), expert meetings and research. The bottom-up principle of the initiative is an integral part of the Ecomuseum and appears to be means of financing as the local people seem to share their expertise etc. on a voluntary basis. The ecomuseum is providing financial support for shipbuilders but this support is linked to the encouragement of batana construction and renewal. Whether the local people are benefiting from the valorisation of the batana in any other (economical) ways, cannot be said yet.

Collaborations

Collaborations are used as a means for the direct and indirect financial valorisation: The Ecomuseum was established with support of the municipality, the Heritage Museum of the City of Rovinj, Rovinj Historic Research Centre and the Italian Community of Rovinj.

Today, it cooperates with the umbrella organisation "European Maritime Heritage" and "La Fédération du Patrimoine Maritime Méditerranéen" and is a regular member of the "Association of Mediterranean Maritime Museums": Thanks to these corporations, the Ecomuseum is present at numerous regattas, festivals, fairs, conventions and environmental initiatives in Croatia and abroad.

Besides, the Batana Ecomuseum is twinned with the "Maritime Museum Washington Patrignani" in Pesaro and the "Vela al Terzo Association" in Venice, co-operating with the "Casa Artusi" in Forlimpopoli, the maritime museums in Piran and Cesenatico. These collaborations offer the possibility of joint events that enhance the heritages visibility.

Expertise

The developing of the ecomuseum as a means to safeguard the batana as heritage was accompanied and guided by Dragana Lucija Ratković, who is an a (eco-)museology expert. The Town of Rovinj employed her for the House of Batana project, trying to promote the bottom-up character of the project. Nevertheless, one can pose the question whether the employment of an expert contradicts the very same idea.

Diversity of offers

The diversity of offers of the ecomuseum directly and indirectly serves its financial valorisation: The permanent exhibition, the workshops on constructing the boat, the guided tours by boat and the publishing of expert and promotional material (e.g. a dictionary of the local Italian dialect spoken in Rovinj, or an album on traditional Rovinj singing) and other activities make up 60% of the overall ecomuseum's income. Besides, the ecomuseum strives to integrate the safeguarding of the batana into the local everyday life: For example, it set up a shipyard on the seafront, where batanas can be built and repaired during the summer - combining public presentation and ensuring viability of the batana building as part of current way of life.

Visibility

Enhancing the visability of the batana as intangible heritage is a prerequisite for its financial valorisation: skills and crafts of making the batana are included in the List of Intangible Heritage of the Republic of Croatia.
The visibility seems to be achieved: The Faculty of Tourism and Hospitality Management of University of Rijeka has developed guidelines for the valorisation of Batana Salvorina in Umag, another small city in Croatia. Rovinj served them as an example of successful valorisation and they developed a strategy for a Brand Identity of Umag based on the example and own research.

Unused potential, possible pitfalls and negative effects

As explained above, the House of Batana can be considered a community project. Therefore, the role of professionals as the mentioned museology expert and of the city should not be underestimated and reflected. Even if the voluntary work seems to be crucial for the project, the value for the contributing people – and may it be sustainable development of the region/city – should be analysed.

7.2.6. Fado

Fado is a performance genre combining music and poetry that is practised by various communities in Lisbon. It represents a synthesis of Brazilian songs, local traditional genres and musical traditions from rural areas of the country brought by immigration, and the cosmopolitan urban song patterns of the early nineteenth century.

The songs are usually performed by a solo singer, traditionally accompanied by the Portuguese ''guitarra'' – a cittern with twelve strings, unique to Portugal. Fado is performed professionally on the concert circuit, in small 'Fado houses', and by amateurs in numerous associations located throughout older neighbourhoods of Lisbon. Informal tuition takes place in traditional performance spaces and often over generations within the same families.

In contrast to other traditional Portuguese genres, Fado is (inter alia) defined by its supra-regional distribution. This roots in a period form the 1930ies to the 1950ies, the golden age of Fado, when the music spread nationwide due to radio broadcasting. Being part of the cultural superstructure of Estado Novo, the fascist system lasting from 1933 to 1974, fado faced a post-revolutionary crisis that was only overcome in the mid 1990ies. Fado, seen as an "underdog genre", was then rediscovered and reinvented by the artists (fadistas) on the one hand and urban policy on the other hand. The following valorisation instruments are focusing on the latter. The newly thriving Lisbon Fado scene emerging in the 1990ies, increasing the attention of international media, cultural industries and a globally realigned music and heritage industry was highly influenced by the program of "Lisboa 94 - Ponto de encontro de culturas" which was established in the context of Lisbon being European Capital of Culture in 1994. This program contained an extensive Fado related project consisting of an exhibition at the Museu de Ethnologia, big concerts, recordings and publications, as scientific research on Fado had not been done until then. Summing up, a lot of the means valorising Fado today were designed and put to the test in the 1990ies, a process that requires research in its own right. Here, valorisation tools are regarded independently from their origin, focussing on their current function. The regional linkage to Lisbon and cross-town integration of the heritage is making Fado a Best practice example for the valorisation and the sustainability of ICH.

Tools and methods successfully used for valorisation

Museumisation and consumability

In 1998 the Lisbon City Council established the Museo do Fado in Alfama, Lisbon. The museum increases the international awareness level and valorises Fado by using the established consumability for other projects: It features a school promoting workshops and informal tuition on Fado vocal and instrumental performance, given by instructors who are leading exponents of the genre. Besides, there are community-oriented workshops with Fado singers held in neighbourhood associations in Lisbon and elsewhere in the country. The Documentation Centre and the Auditorium, which host a diverse programme of concerts, talks, workshops, debates and record and book releases addresses the public in general as well as to students of schools all over the city.

"Eventisation" and visibility

Although (or even because) Fado is linked to small "fado houses", taverns and bars, festivals where established that valorise the music financially (the festivals are a good income opportunity for performing artists (fadistas) that formerly had to smaller audiences) and enhance its visibility: An examples is the Festa do Fado' a large-scale annual performing event that the Lisbon City Council promotes since 2004. Its target group is the Fado community at large. It regularly supports Fado performances abroad, particularly in cities with significant Portuguese communities and financially supported the production of the film 'Fados' (2007), by Carlos Saura, which had a wide international circulation, increasing the visibility of the tradition. Other examples are the "noites de Fado" organized by the Portuguese Tourism Association and designed to increase the flow of tourists into the city of Lisbon, and the Festival Caixa Alfama organised by the Caixa Geral de Depósitos bank.

On an international level annual events aiming to capture an international public are organized: For example in Madrid, Sao Paulo, Rio de Janeiro, Buenos Aires, Bogota and Seville Fado Festivals are being carried out.
In conclusion, the "eventisation" is used to valorise Fado by enhancing its visibility for the Portuguese and the (potential) tourists.

Collaborations

There is a growing network working on the valorisation of Fado. For example, the Museo do Fado is often collaborating with important cultural organisations of Lisbon (e.g. Centro Cultural de Belém, Teatro National de São Carlos and Aula Magna). The products of such collaborations are diverse in type and range, but an example is the Festival Há Fado no Cais, organized by the Museo do Fado and the Centro Cultural de Belém.

Integration into the city

Besides being known throughout Portugal, Fado is historically linked to the urban and especially to the city of Lisbon. Taking advantage of this connection and at the same time steering it in a path, professional Fado houses were built in the 1930s and the state cultural policy fostered aesthetic practices and cultural institutions with the aim of ruralizing Lisbon's neighborhoods: They were explicitly linked to international tourism by state cultural policy in the 1950s, leading to a convergence of tourism and the "fetishization" of Lisbon's mythic Fado neighborhood. Both neighborhoods, Bairro Alto and Alfama, are idolized by tourism, in Fado venues and exhibits, in Fado practice, lyrics and marketing on a local and global level.
Today, the entanglement of Lisbon and Fado is fostered and present again: Thematic routes of the Fado in the city, involving the performative spaces of professional and amateur Fado, and guided visits to the most emblematic places of the Fado are promoted by the Museo do Fado.
Besides, the Museo do Fado maintains relationships with the private sector, for example with establishments such as restaurants, "fado houses", taverns, bars and theatres that regularly offer Fado performances.

ICH – Stimulating international recognition

In 2010, the Lisbon City Council – working through EGEAC (Empresa de Gestão de Equipamentos e Animação Cultural) and the Museo do Fado – submitted an application to include fado in UNESCO's Representative List of the Intangible cultural Heritage. This initiative was developed in partnership with Nova University's Institute for Ethnomusicology of the School of Social and Human Sciences and two cultural ambassadors (i.e. fadosingers Mariza and Carlos do Carmo), as well as scientific and advisory committee. The application was successful and fado was inscribed in the Representative List of the Intangible Cultural Heritage of Humanity in 2011. Impacts of this inscription are still to be measured.

Research and open knowledge

Another project that aims at valorizing fado is the implementation of an institutional cooperation network: Institutions holding collections relevant for the study of Fado join together, aiming at a strategic cooperation for the safeguarding, study and research of Fado. This network includes (among others): Museu do Fado, Biblioteca Nacional, Rádio Televisão Portuguesa e Rádio Difusão Portuguesa, Museu da Música, Museu Nacional do Teatro, Museu Nacional de Etnologia, Museu de Arte Popular, Fundação Amália Rodrigues, Cinemateca Portuguesa, Museu da Cidade, Fonoteca Municipal de Lisboa, Sindicato dos Músicos.

Besides, the Museu do Fado and the Institute for Ethnomusicology (Faculdade de Ciências Sociais e Humanas at Universidade Nova de Lisboa) created a digital archive of Fado Phonograms (Arquivo Sonoro Digital): Information of the existing records belonging to various archives and museums was gathered and vinyl records were digitized – free for everyone to use.

Unused potential, possible pitfalls and negative effects

Integrating Fado into city marketing and increasingly organizing large events (rather than concentrating on smaller performing practices within the old town for example) could potentially exclude practitioners and/or locals from the benefits of the valorisation, which would contradict the proclaimed features of sustainability in the context of cultural heritage.

7.2.7. Falconry

Falconry is the hunting of prey in its natural habitat by means of a trained bird. Falconers train, fly and breed birds of prey (which includes falcons, eagles and hawks) developing a bond with them. Originally a method of obtaining food, falconry is now more associated with nature conservation and a notion of tradition or cultural heritage. The practice is present in many countries around the world and may vary regarding the type of equipment used.

Knowledge and skills are transmitted within families by formal mentoring, apprenticeship or training in clubs or associations. In some countries, a national examination must be passed in order to become a falconer.

The research on Falconry, the associated organizations and events is (so far) based on what could be found on the internet: Websites of the mentioned Falconry Clubs, Flight Show organizers and in the documents provided by the UNESCO and national commissions. Decisive criteria for choosing falconry a best practice example was its pan-European character on the one hand and the self-reflexion undertaken by the practitioners on the other hand.

Tools and methods successfully used for valorisation

Connecting falconers; Building communities

Not being a community practice per se, falconers actively form communities: Associations and clubs were founded when the practice came up again in the beginning of the 20th century and are still founded: For example, the Deutscher Falkenorden (DFO; German Order of Falconers) was found by hunters, ornithologists and cultural scientists in 1921, aiming at reviving falconry in Germany through collecting and presenting knowledge about the practice and the protection of birds of prey. Today, the DFO is a non-profit association with approximately 1.300 members, half of them active falconers. Here, uniting elements are the yearbook that the association's board publishes. Informing about conservation of birds of prey, current legal issues etc., it is supplemented by a conference that is organized every second year. Today, there are still new associations being build and new connections developed: For example in 2008, the Belgian Falconry Clubs joined together to establish the umbrella organisation 'Belgian Federation for Falconry'.

Seeing falconry a type of hunting that is not necessarily done in groups, the building of communities, actively striving for exchange, sharing of knowledge and support seems to be a crucial – albeit an indirect - tool for the valorisation of the ICH.

Visibility

Some countries have had falconry listed on their national lists of Intangible Cultural Heritage before, but it was the designation as Intangible Cultural Heritage of Humanity by the UNESCO in 2016 that can be considered the most important tool for fostering the visibility (and perhaps also appreciation) of falconry: The practice is listed for United Arab Emirates, Austria, Belgium, Czech Republic, France, Germany, Hungary, Italy, Kazakhstan, Republic of Korea, Mongolia, Morocco, Pakistan, Portugal, Qatar, Saudi Arabia, Spain and Syrian Arab Republic and might thus perhaps also works as a means of initiating international exchange and/or cooperations among the countries.

International connectedness

At an international level, the building of the 'community of falconers' actively done by the International Association for Falconry (IAF). Founded in 1968, the association aims at preserving falconry by maintaining the traditional culture that builds practical skills of empathy with animals, and by conserving the birds and their prey through preservation of natural habitats. It promotes Welfare and veterinary research on birds of prey and is involved in international work to eradicate the illegal trade of wildlife but also aims at developing, maintaining and amending national and international laws, treaties and conventions to permit and continuity of falconry.

An example for the actions undertaken by the IAF is the World Falconry Day (WFD), which takes place annually since 2013 on 16th November. Each year, a common theme regarding falconry is given and falconers all over the world are invited to participate: In 2017 the slogan 'Learning and teaching: passing on our cultural heritage.' was chosen as the theme for all offered events.

The IAF coordinates things internationally, promoting activities forming part of the official program on their Facebook Page and in various international forums. However, there is no need to use the IAF's marketing offer: if falconers want to organize or host an event and promote it themselves, they can still use the WFD logo.

Sharing knowledge / consumability / usage for tourism

Over time, practitioners and interested scientist started organizing the sharing of knowledge concerning falconry: The Falconry Heritage Trust was founded in 2005. It links physical archives, including international private and public collections, through an electronic archive, where experts and interested people can collect information. It aims at ensuring a good image for falconry, promoting access to physical archives, providing source material for the media (and thereby foster the heritage's visibility). This archive features falconry furniture, works of art, books, correspondence from leading falconers and film and photographic material for the education and interest of falconer and scholar alike.

Besides this first digital approach, there are still physical archives being founded: In 2010, a group of enthusiasts, The British Falconer's Club and the Falconry Heritage Trust founded the British Archives of Falconry.

Another way of sharing knowledge and also a way of making the heritage 'consumable' and thereby a tool not only for indirect, but also direct, financial valorisation are the museums dealing with falconry: Examples are the Valkerij Valkenswaard Museum (Netherlands), established in the 1970ies and dealing especially with falconry or the Museum on hunting in Gien (France), which also display other hunting techniques. The Ohrada Hunting Museum (Czech Republic) was founded in 1842 and only established a wing desiccated to Falconry in 2011, just after the UNESCO recognition of falconry as ICH.

Next to the museums and archives, some falconers offer bird of prey flight shows: Sharing their knowledge about the birds, the history of falconry and the hunt itself. These shows are often especially made up for families and aim at providing the children and adults with an experience.

The Falknerei Katharinenberg in Germany is an example for this: The falconry offers flight shows every day and has special discounts for families and groups. They also offer a special day program, where one can experience the everyday life of a falconer by joining him/her for one day. In case of The Falknerei Katharinenberg, the local tourism office of the town Wunsiedel uses the offers of the falconry to promote a visit.

Quality assurance / Development / cultural sustainability

To assure the quality of the transmitted heritage practice, the education of falconers is regulated. In Germany one has to pass the general obtain the general hunting license and the falconry license in order to be allowed to hunt with a bird of prey. Only certain hunting

authorities are permitted to test the future falconers about ornithology and bird protection, aviculture, practical falconry and legal frameworks. Regional associations often offer preparations courses and recommend joining a falconer before applying for the test.

The falconry license is a way of controlling the transmission of the heritage, assuring its quality as a historic hunting form. Nevertheless, falconry is developing and for example fighting its (false) image as a male dominated tradition: Local women's hunting groups are established and on an international level, it is the IAF Women's Working Group that aims at assisting female falconers worldwide, through education, networking and mentoring. Besides, the group searches to document the history of falconry and especially women's role within it. Processing gender issues within the tradition can be considered a means of indirectly valorising it: By addressing 'new' groups of potential practitioners and dealing with omnipresent and yet not addressed topics can be vitalizing. Women's Working Groups exploring the history of the falconry tradition and todays practice can be considered recreators of their heritage (cf. Noyes 2010).

Unused potential, possible pitfalls and negative effects
A potential pitfall of successful and sustainable valorisation is the gap between free time and commercial falconers one is facing when researching falconry: Flight shows etc. are sometimes considered folkloristic or falsifying the heritage. Building (or staying) a community can be quite useful when valorising heritage: Accepting varying forms of valorisation can lead to inspirations and productive discussions.

7.2.8. Conclusion

Researching these best practice examples it became clear that – although there are measurable tools directly used for financial valorisation - the analysed practices of the heritage practitioners not concerned with financing issues in the first place can also be considered valorisation tools. Those practices form an upstream process to the financial valorisation and constitute the heritage itself. They may be described as 'ideal' or 'intrinsic' valorisation tools and are a necessary criterion for successful financial valorisation. Besides, they may be financing tools themselves: Here, voluntary work can serve as an example. To many ICH practices, it is both: An essential part of the heritage itself, its recognition and appreciation among the local community and beyond and an important component of the financing structure.
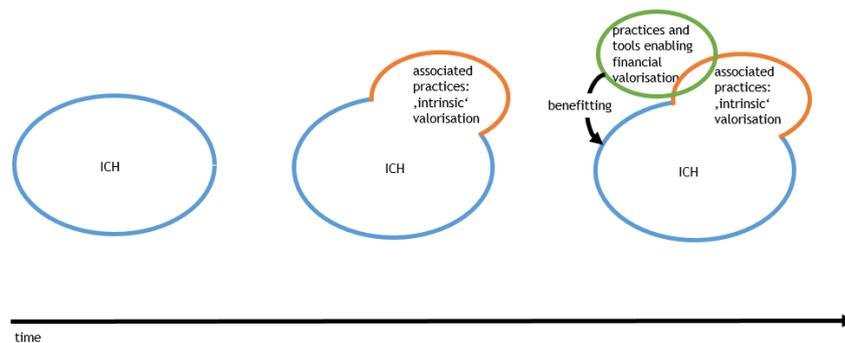
Having made clear that valorisation means trying to master a difficult balancing act between intangibility and financial valorisation, always endangered by a commodification, the conclusion of this report cannot entail a manual or a checklist for successful, sustainable valorisation. It can only sum up the main findings of the empirical research, illustrating the need for adjustment of tools and practices to the needs and wants of a community of practice. These main findings are listed here, grouped in 'Valorising', 'Financing' and 'Merchandising', even if – as indicated above – the boundaries between the groups may be overlapping in some cases.

Valorising

- Embedding in local communities life worlds, values and identity, relevance for being unique in a globalized world
- Heritagization through labelling / application for UNESCO lists, local list related to heritage, public communication etc.
- Building local / regional / national / international networks for practicing, transmitting and promoting ICH, connecting ICH to global trends and stakeholders
- Networking among practitioners, communities of practice for exchanging experiences, developing best practices, gaining a voice in publics and for political activities,
- Cross-sectoral ICH networking through engaging in collaborations, working with ICH for social issues, marginalized groups, etc.
- Bridging ICH practices, crafts and knowledges from amateurs to high professionals in arts and business, building thus a broad base for getting from amateur to high profession (e.g. orchestra music)
- Developing Young Talents, giving space to young people's ideas
- Gaining visibility in public perception through (positive) media presence, museums, own public organs, etc.
- Involving young people, giving ICH relevance in their everyday life, embedding activities in learning situations, cooperation with schools, kindergardens, programmes during holidays etc.

- Stimulating international recognition, connecting to popular personalities, organizations, etc.
- Professionalization and quality assurance: consulting scientific support, conducting own research projects and making knowledge accessible are examples for the implementation of the measures.
- Key figure; expertise: The existence of a key figure who is actively engaged in the valorisation of the ICH can be useful. This person can either be a bearer of the tradition, handicraft etc. or an external person, e.g. a marketing or museum professional or a researcher.

Financing
- Volunteer Work, motivated through being in resonance with own values, being in company with others, community spirit, fun and fandom, practicing particular expertise, ritual character
- Payment in "kind", such as giving rooms, materials etc. for free
- Setting up cooperations with academic institutions, with chambers of commerce and crafts, other educational institutions for knowledge transmission in relevant areas of expertise, establishing/maintaining public vocational training programmes and legal frameworks for professions,
- Embedding ICH in a broad way in local contexts, big portion of the population is committed to ICH and thus brings the spirit to many institutional and local contexts (administration, authorities, schools, kinder gartens, etc.)
- Choosing advantageous legal statuses such as clubs, cooperatives, etc.
- Donations
- Sponsoring, cooperation with relevant, significant stakeholders
- Third Party Funds
- Events

Marketing
- Linking ICH to the local / regional context by making it a brand mark
- Touristic attraction / Events: Craft Markets etc.
- Cross marketing, collaboration with established institutions and events for promoting own activities
- Social Media for giving information
- Merchandizing and creation of products for fans and community

Finally, we want to emphasize that intangible heritage cannot be considered a commodity, guaranteeing financial benefit when made consumable, being advertised and hence valorised: This would contradict its intangibility. The doingness-character of the heritage, reflected in constant negotiation processes, changeability and the significance of the ways of passing on knowledge etc., is what makes it intangible and difficult to monetize. Financial valorisation as described in this report is not to be equated with financial usage and is not to be seen as an end in itself.

7.2.9. Literature

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