



LOCAL REPORT CONCERNING THE MARKETABILITY AND SUSTAINABILITY OF ICH

DELIVERABLE D.T1.2.1

(WP T1, ACTIVITY A.T1.2)

Project partner (Vulkanland, 3)

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- Transcription of the key passages of the interviews
- Reflection notes of the interviews
- Completed Questionnaires
- List of the interviewed and questioned actors (see Chpt. 1)



1. Overview and description of the local activities (interviews and questionnaires)

Steirische Vulkanland has a large network of contacts and stakeholders in this area. The 35 individuals for the survey were chosen based on their diversity, origin, views and willingness to act.

The questionnaires prepared were able to be used in full with the interviews. There were only difficulties with scheduling because the survey fell during advent, during which the stakeholders invariably had many appointments and a significant workload. All interviews were led and documented by Frau Daniela Adler.

Verbal questioning, i.e. interview, was selected as a way of surveying. Individual interviews were held as thematic questions (partially standardised open questions). Everyone surveyed was able to speak freely. The interview guidelines were a good tool for staying on track and introducing important aspects. Interviews were held on site with the person surveyed by appointment and lasted between 1 ½ and 2 hours. The aim and intention of the ARTISTIC project was set out at the start of every interview. This basic information was important for answering interview guideline questions specifically. The interview guidelines were a good aid when holding the interview.

It can be generally said that the culture of many years of cooperation in the region has allowed those surveyed to familiarise themselves with taking part and used to taking an active part. There is a lot of potential in the project's transnational approach. All those surveyed expressed interest in including an exchange of knowledge and experience.

1.1 Local Cultural Operators

In all, ten people were surveyed over the period 5 to 14 December 2017. Five of those surveyed were female, and five were male. All have been experienced cultural operators of the Vulkanland region for some years.



| Nr. | Cultural Operator, name | Profession, personal information |
|-----|-------------------------|--|
| 1 | Christina Monschein | Poet, author, lyric writer |
| 2 | Heinz Kranzelbinder | Researcher, author, museum designer |
| 3 | Christian Krotscheck | Entrepreneur, researcher, regional developer |
| 4 | Franz Gross | Entrepreneur, craft, furniture, craft platform in the Vulkanland/transparent factories |
| 5 | Susanne Pammer | Entrepreneur, craft, home production - life garden coordinator |
| 6 | Gabriele Grandl | Entrepreneur, tourism, Spirit of Regions/Geomantie |
| 7 | Carola Sakotnik | Art and cultural education; school theatre, amateur dramatics training |
| 8 | Sonja Skalnik | Management assistant Bardeau GmbH, Schlösserstraße |
| 9 | Raimund Pammer | Entrepreneur, restaurant, consulting, dining culture |
| 10 | Jim Miller | Teacher at FH Joanneum, tour. Association Edelsbach |

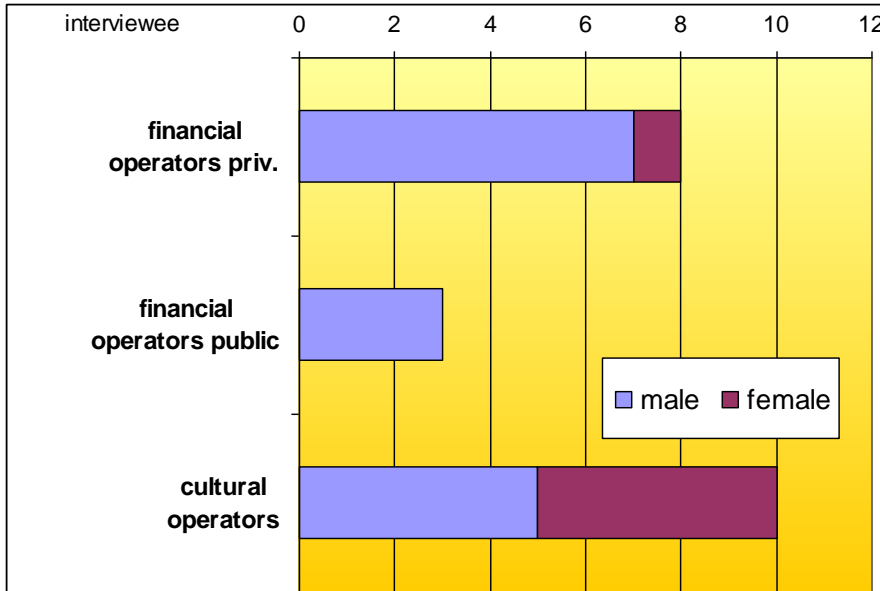
1.2 Local public and private Financial Operators

In all, ten people were surveyed over the period 1 to 10 December 2017, one of whom was female. 100% of them currently invest in or support cultural projects in the region or municipality.

| Nr. | <i>Name and association of financial operator</i> | |
|-----|---|--------------------|
| 1 | Markus Schober | Bank employee |
| 2 | Heinrich Schmidlechner | Mayor |
| 3 | Robert Luder | Bank employee |
| 4 | Josef Doupona | Mayor |
| 5 | Florian Lugitsch | Businessman |
| 6 | Rosemarie Puchleitner | Businessman |
| 7 | Reinhard Ruck | Master optician |
| 8 | Franz Gross | Master joiner |
| 9a | Johann Winkelmaier | Pharmacist |
| 9b | Johann Winkelmaier | Mayor |
| 10 | Josef Weber | Insurance employee |



With Mr Johann Winkelmaier making statements about sponsoring as a businessman (pharmacist) and at the same time Mayor of Fehring. These two areas were considered as 9a and 9b in the assessment.

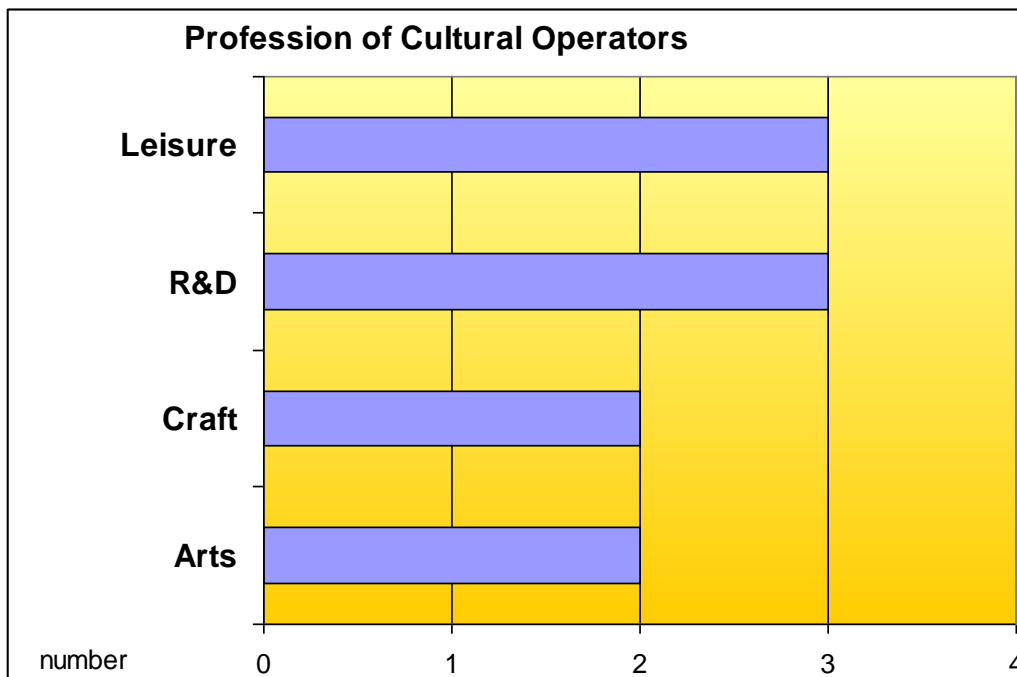


Gender distribution among interviewee

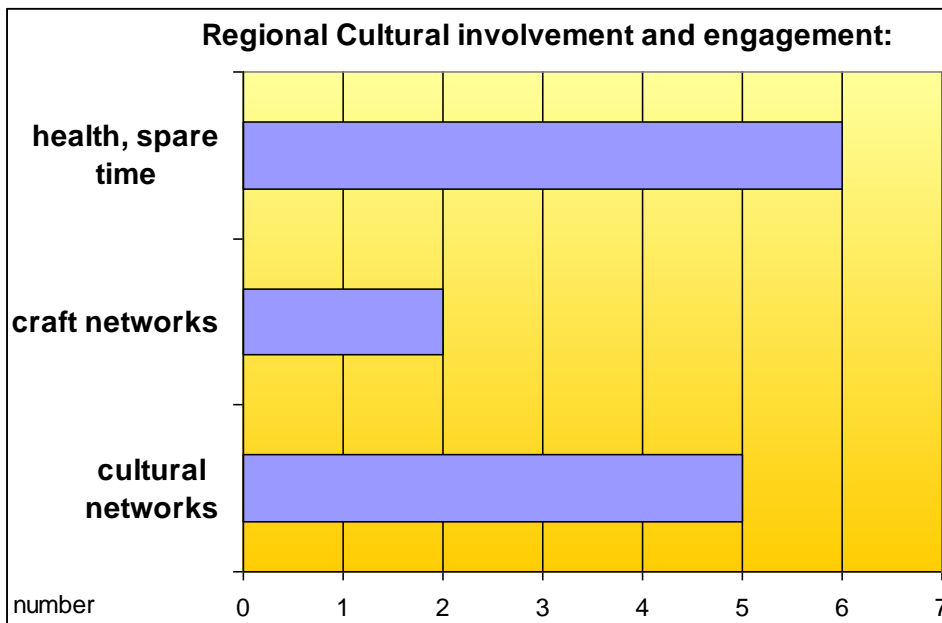


2. Summary of the interviews with local cultural operators (10)

Those surveyed are known to partake in regional campaigns or, as may apply, projects in Vulkanland. Scheduling was difficult to arrange due to the run up to Christmas. Despite this, all those surveyed displayed a high degree of willingness to partake in the project. Multiple answers were possible with all open questions (see graphics below). The guidelines prepared in advance were a great help during the interview. The aims of the project are always set out at the start of the interview to get off on a good foot.



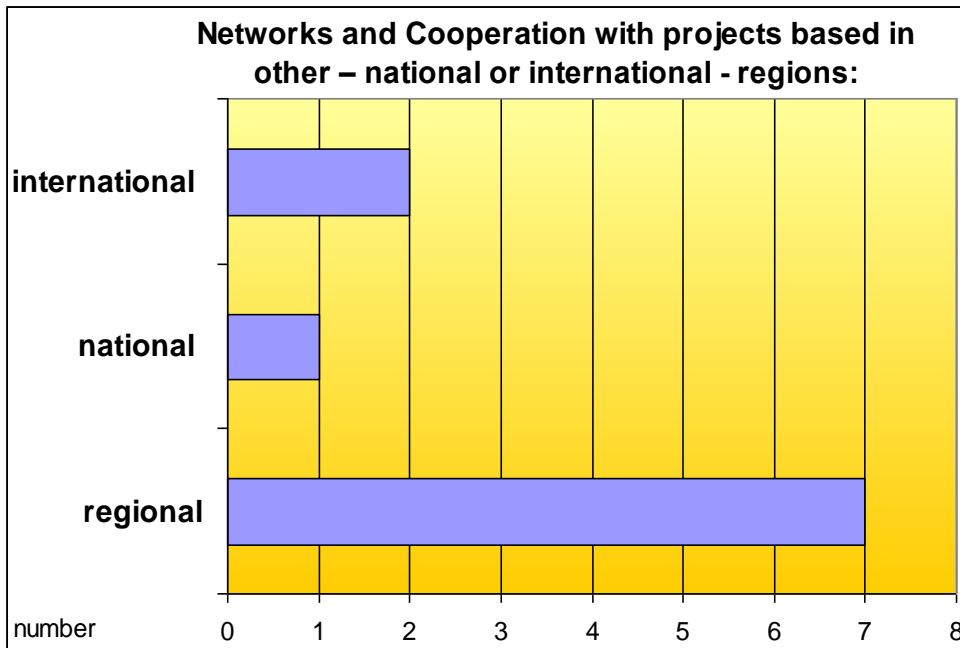
Origins of cultural operators interviewed (R&D ... research and development)



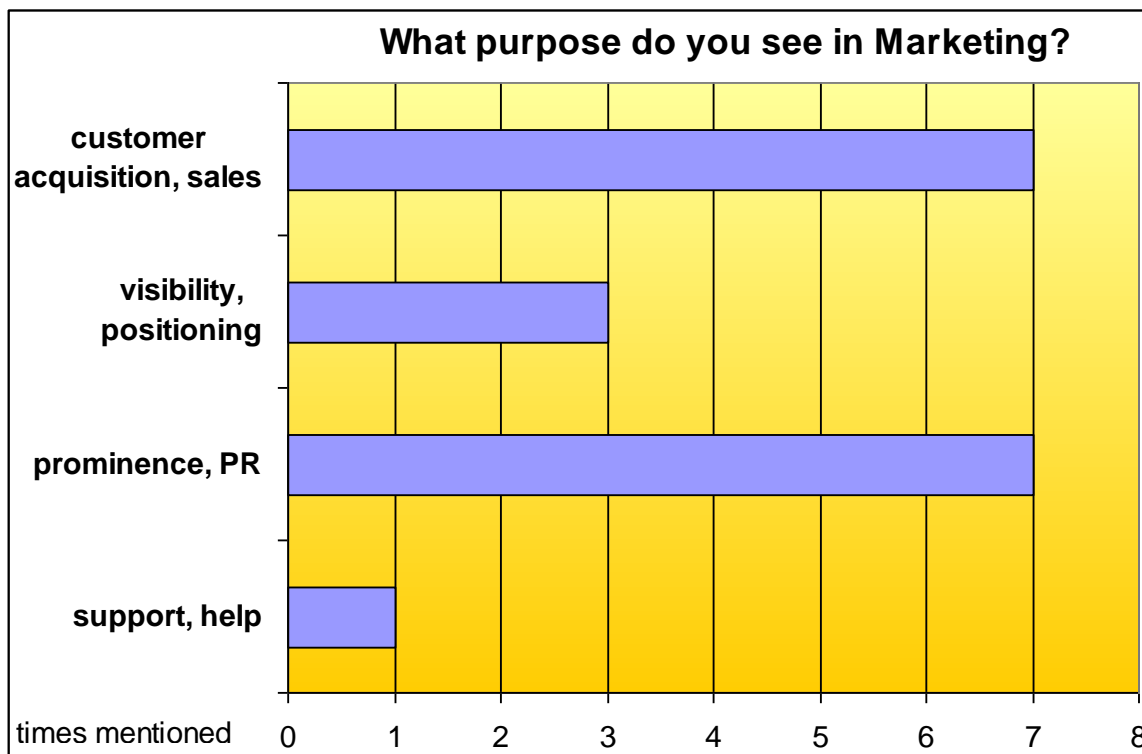
Most of the cultural operators are engaged in spare-time activity and health, followed by cultural networks.

Description of the cultural projects/activities involved: the stakeholder work in various fields. As an example, various readings of poets and authors are organised or the condition and state of museums in the region. Another network concerns the collaboration of gardeners in Vulkanland. Various regional cultural differences such as theatres, choirs, lifestyles, culture, and architecture revolving around health have been held since a number of years. Networked offers for travelling, trips or tours are offered as part of the tourist industry.

Existing Networks and Cooperation with other Cultural Operators: the lifestyle network combines choirs, theatre groups and brass music. The museum network makes collections and latifundia accessible. Farm and Christmas markets bring regional products to the masses. Healthcare providers pursue common marketing activities (online info, brochures, events, open door days etc.) as well as the masterpieces, lifestyle gardens, Vulkanland Winzer or the "Tischler Vulkanland Steiermark". Many of them either work together or, as may apply, collaborate across sectors.



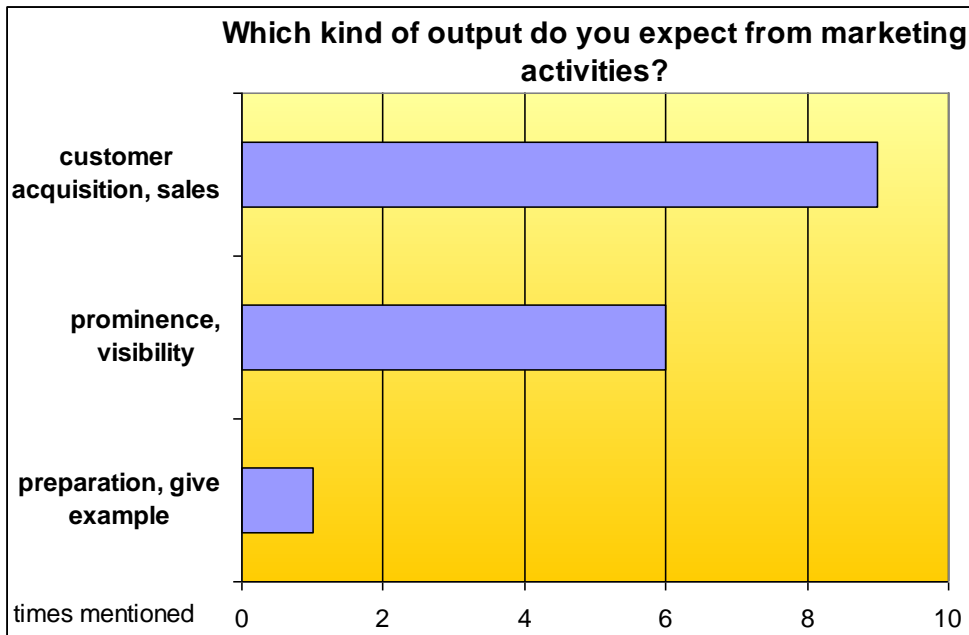
Cooperation invariably has a regional focus. International projects such as EDEN or CCC have also led to international networks. The international EDEN network promotes sustainable tourism products. Regional networks work more frequently and closer together.



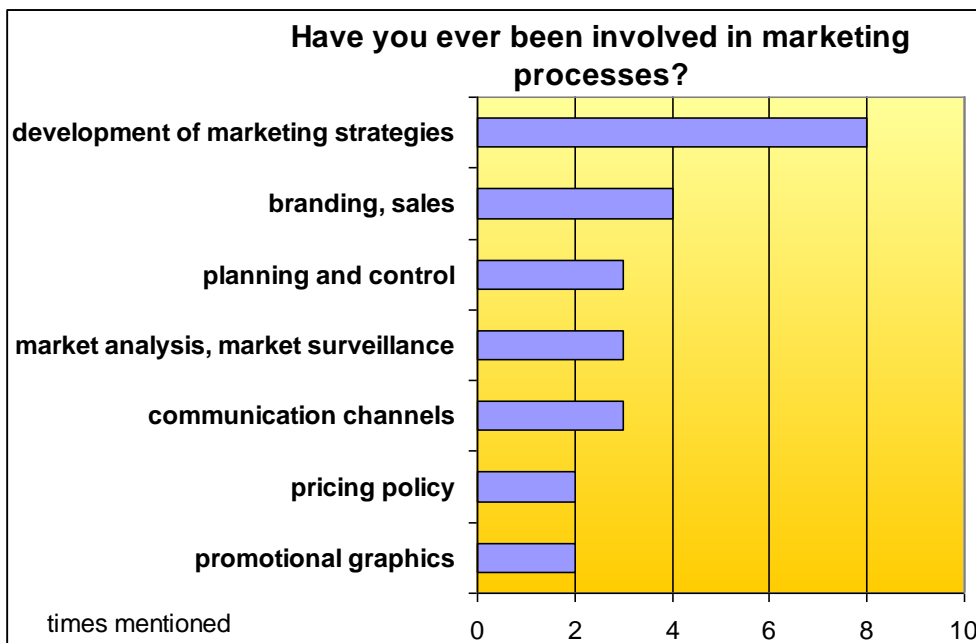
The purpose of marketing lies in increasing prominence and customer acquisition. Also stated: Values will make it achievable for people to reach targets in enterprises that



align the entire company to the requirements of the markets and, as such, the identification and use of competitive advantages.

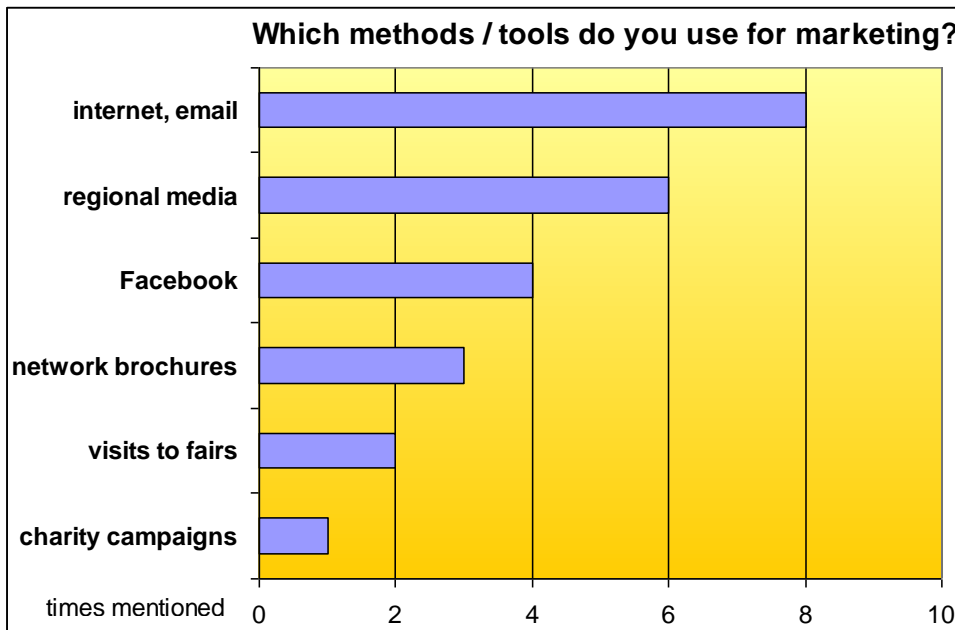


Of course, the result of marketing is the sale of products or, as may apply, offers at a fair price (from which you can make a living from). Also stated: Marketing serves to spread ideas and positive examples and provides a good image and more followers (more visitors, customers, imitators etc.).

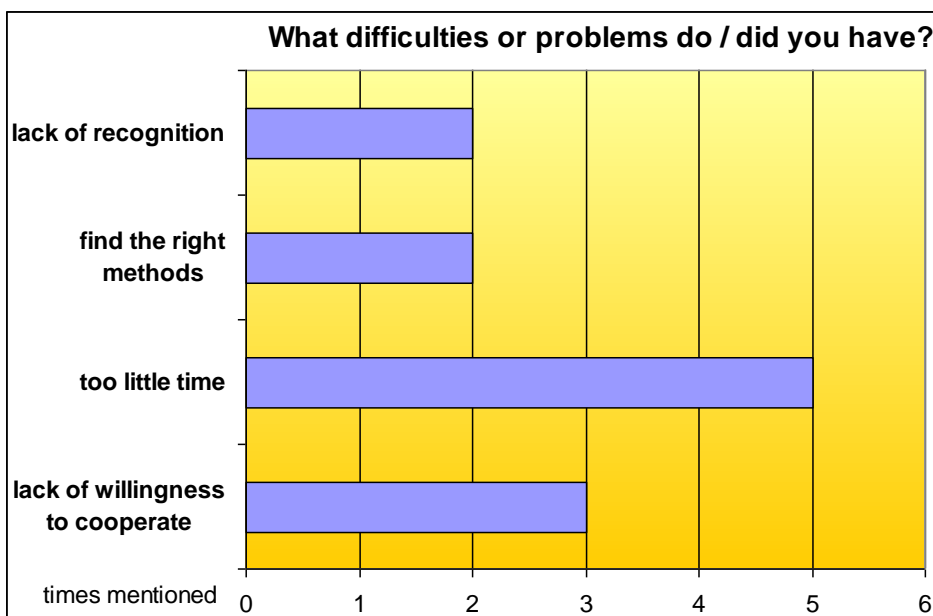




All those surveyed were already active marketing processes - above all when developing strategies. Also stated: Promotion through charity campaigns (appearances, presentations), books, newspaper articles- press conferences



The most popular tools are currently the internet/emails and regional media followed by Facebook and network brochures. Also stated: Press trips, press interviews, distribution policy and the development of more innovative products as a marketing instrument.



Lack of time resources is the biggest problem for cultural operators. Followed by poor quality of cooperation. Also stated: finding an adequate offer/pricing policy.



How did you solve the problems?

Structuring of tasks, establishment of marketing plan and creation of schedules. Keeping the aim of practising patience, time for reflection and with plenty of willpower in sight.

Advice in the group, hold many interviews - make use of the intelligence and the wide range of knowledge in the network.

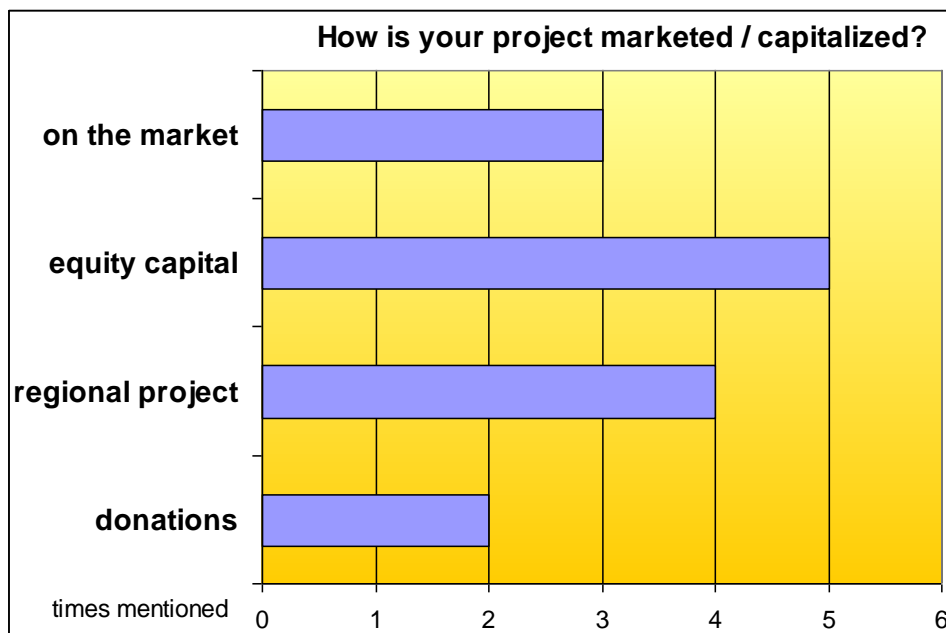
Arrive at solutions by constantly observing the market and with good cooperation partners.

What help would have been needed to solve the problems?

Further training for the entire team to always be up to date, for example digitisation seminar, language and wording, estimation and sales.

Collaboration with good graphics and branding companies (preferably in the long term).

A professional regional marketing and information hub: many people have great products and wonderful offers with us - but no time for communicating them and placing them 'on the market'. This would need a type of 'market agent' working on the basis of sales commission (see Nice.Shops for shippable products).



The majority of projects are privately financed and as such made possible. And regional Steirische Vulkanland projects also make 4 initiatives possible.

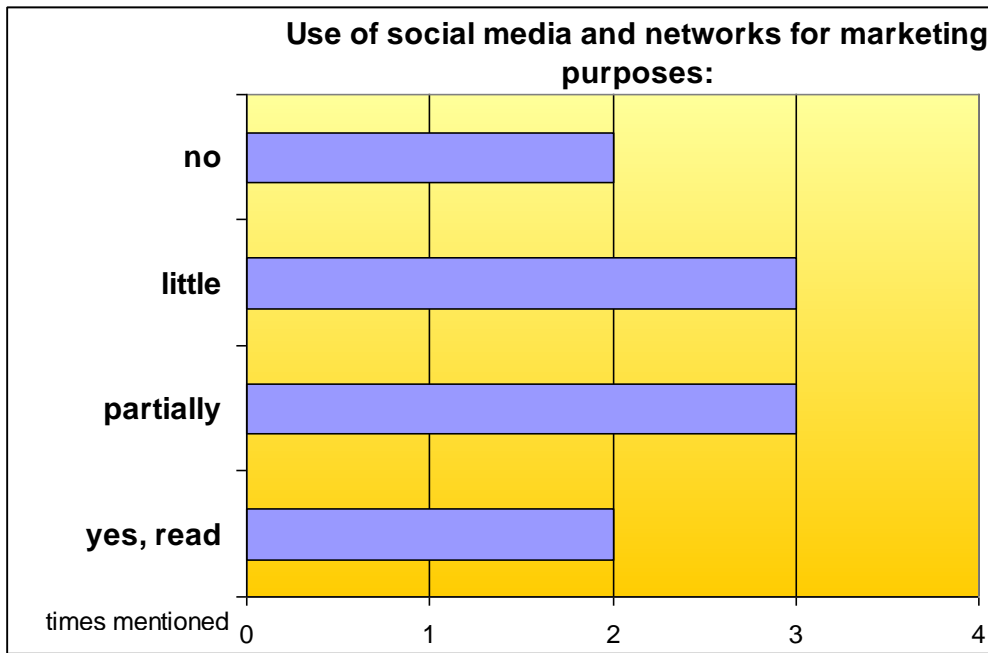


Do you have a professional department / an extra employee for marketing?

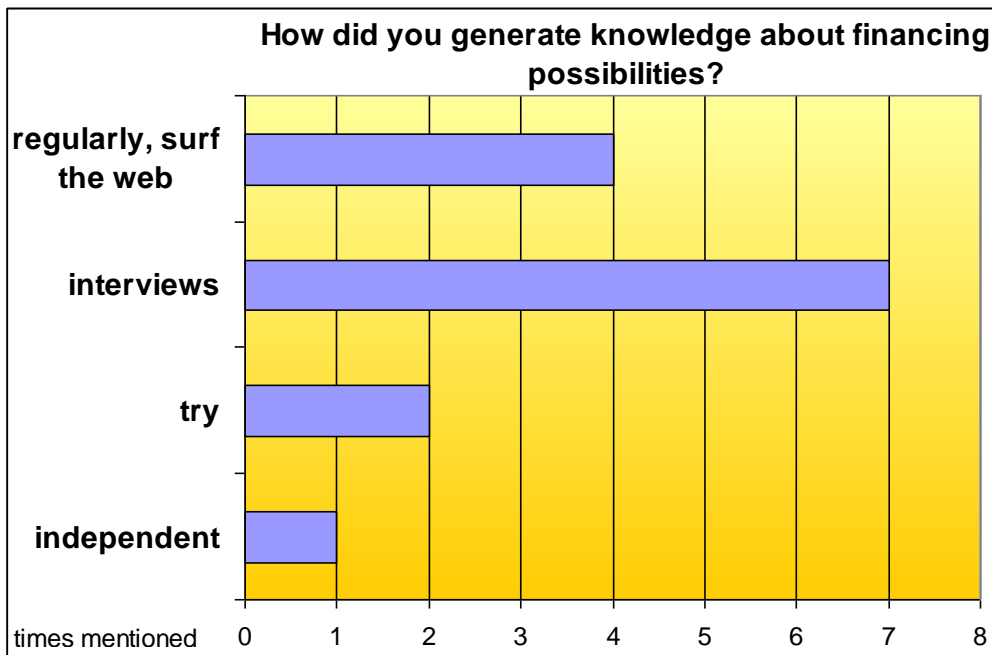
40% don't have any professional department or an extra employee for marketing, 60% have.

Which kind of help / information is needed to develop or expand marketing activities?

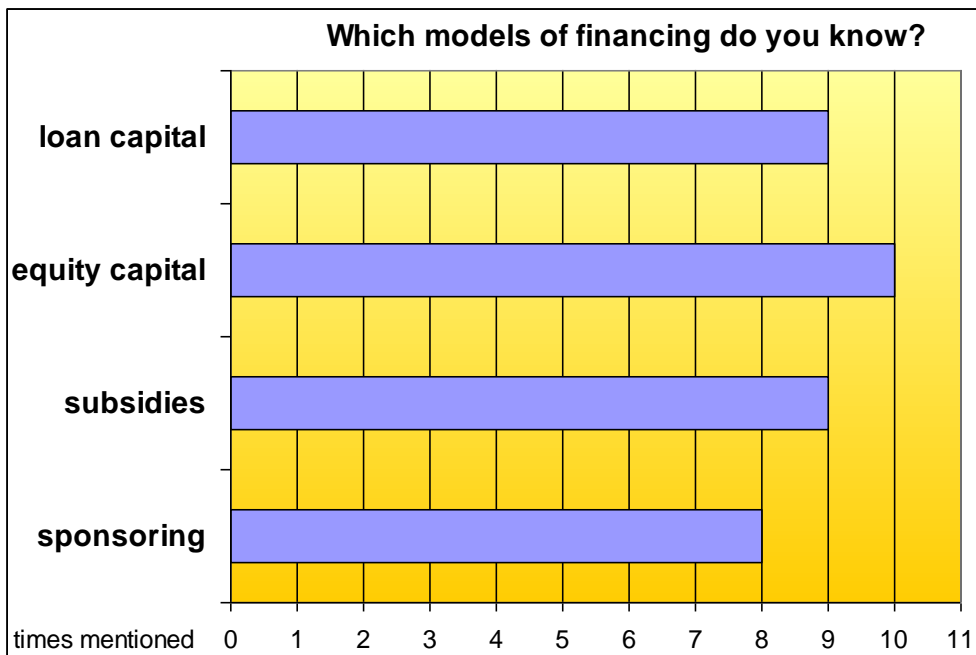
70% need help from experts in marketing. Others could solve it their own, if they had enough time. Also stated: agreement and cooperation with the tourism association. And service providers who take on commission-based sales or, as may apply, marketing.



Only 50% constantly use social media and other networks for marketing.



Interviews and one's own further training (reading, surfing online) are the sources for knowledge about financial opportunities.

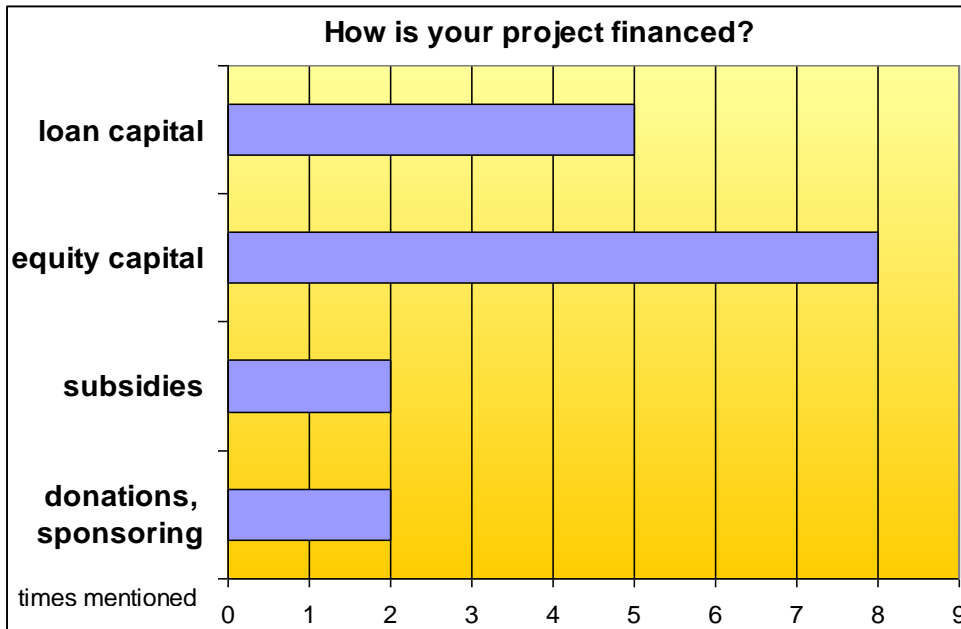


The four traditional models of financing are named: Equity and loan capital, subsidies and sponsoring. Crowdfunding was only mentioned once without prompting.



How do you stay updated?

25% keep up to day through talking and 75% through and reading and surfing online.



Most of the initiatives are run by own capital.

Are any sponsors/investors involved? How are they involved?

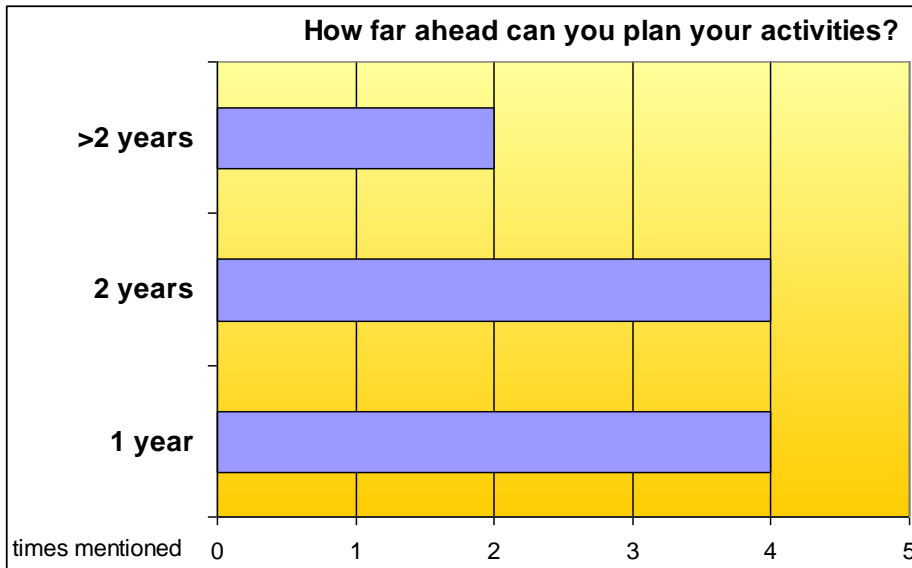
In most cases sponsors & investors are not involved in the network or development group. Sponsor promotion on boards was stated once. The municipalities or, as may apply, region investing in maintaining and receiving ICHs are rarely involved as participants and mostly only as sponsors.

How constant and secure is the financial planning?

Year-on-year financial planning is uncertain for 60%. Only 40% are able to plan securely on a regularly basis.

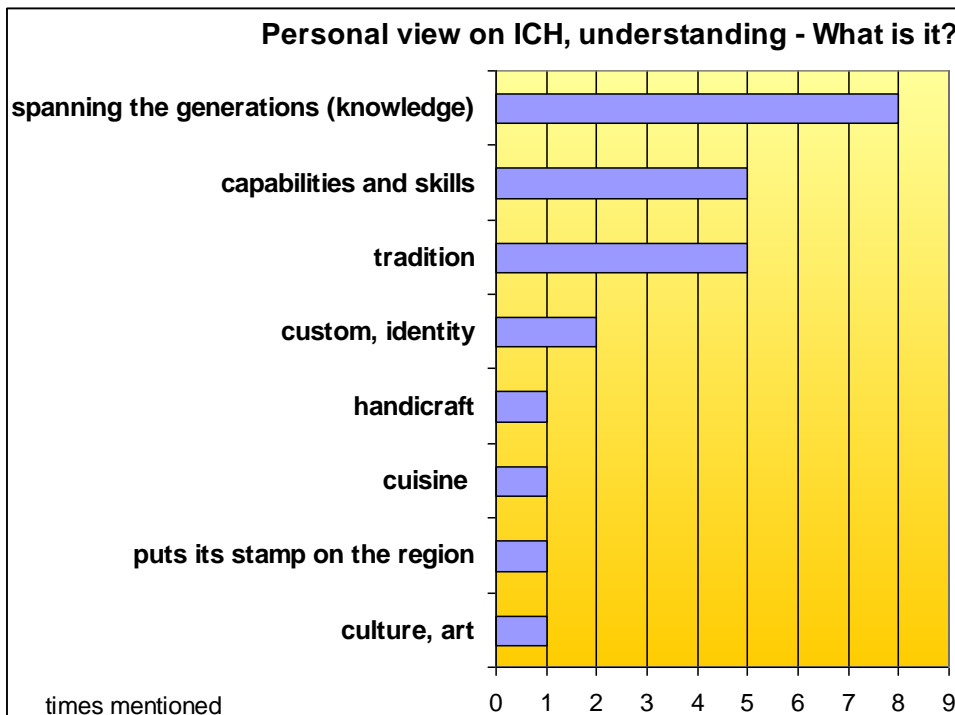
Which assistance/support would be helpful?

Long term public funds; long term commitment of municipalities to ICH development; fixed annual budgeting (e.g. associations, projects, festivals, campaigns) for the most important areas in the region.

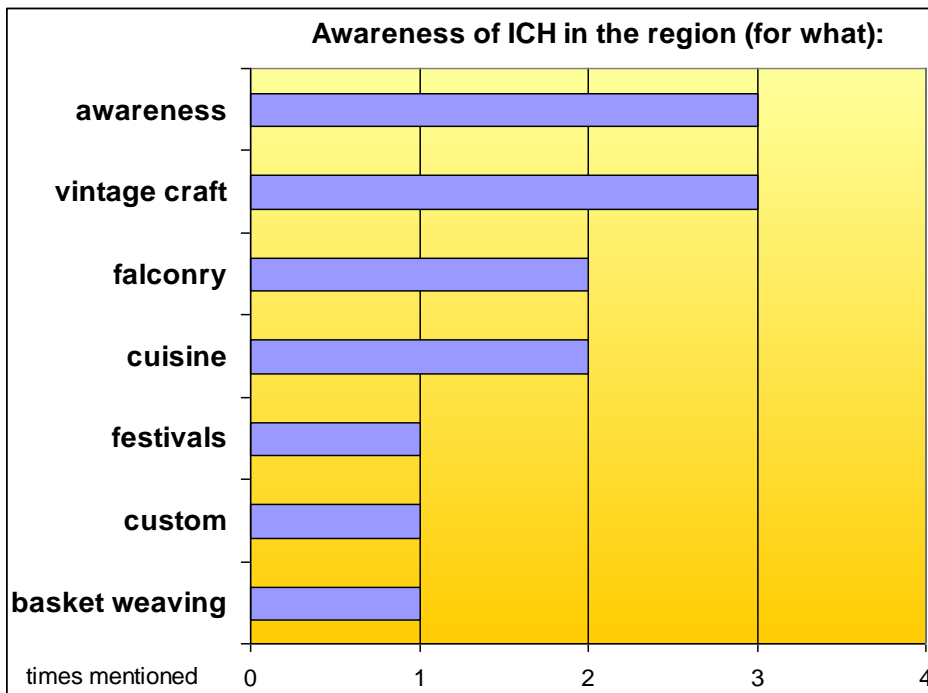


Crowdfunding:

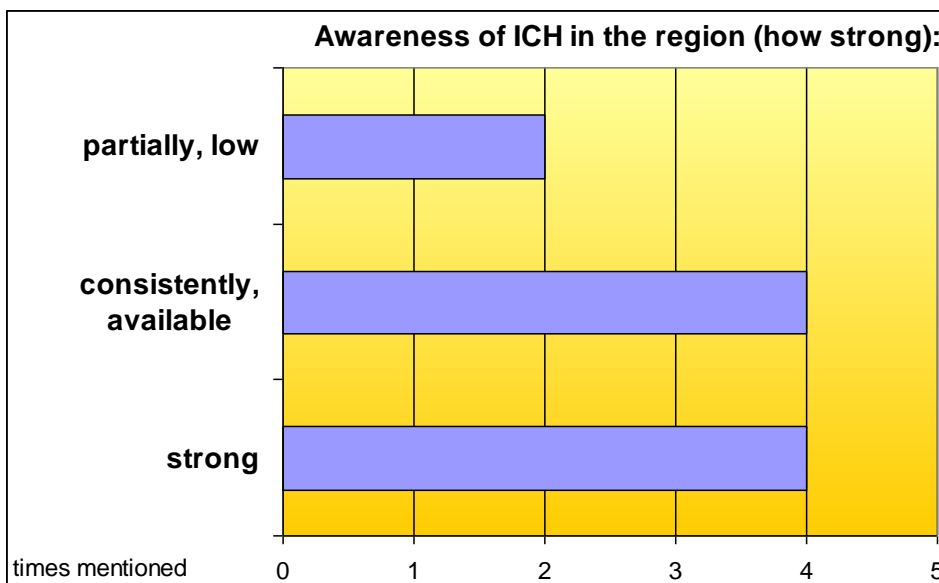
100% of those surveyed are aware of it - but 0% have experience themselves with it.



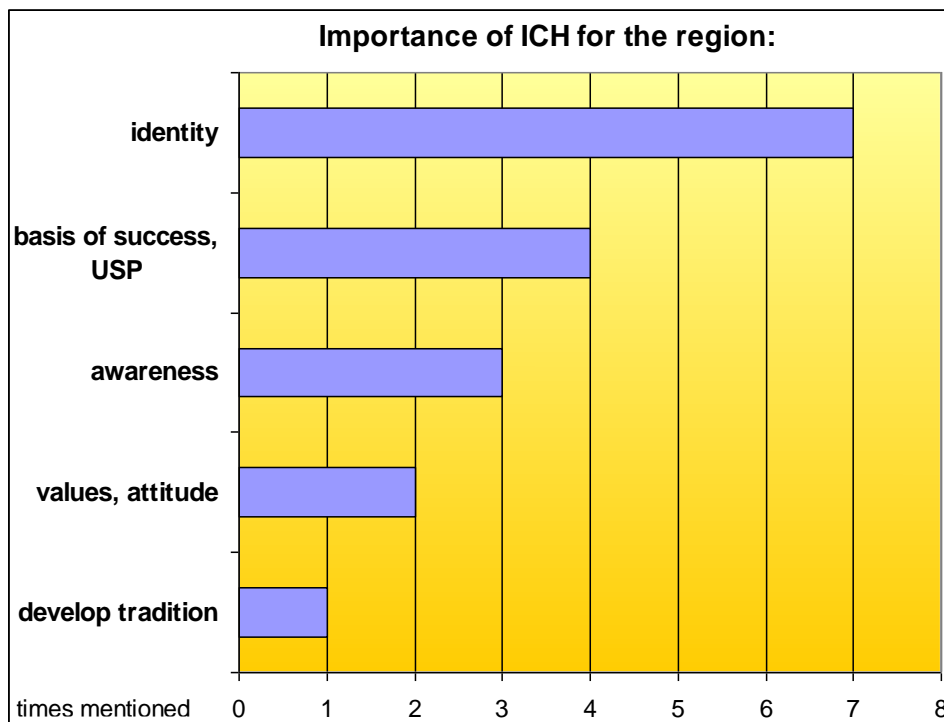
Knowledge, skills and custom are combined with ICH Also stated: ICH is the most valuable basis for development in regions; it is extremely versatile and lays the foundations of the values or perspectives; construction and building culture/castles, variety, annual festivals, legends, songs, plays, music, landscaping, cultivation, club culture, household/natural therapies, games (Loambudl), etc.



Above all stated by the stakeholders: Awareness, vintage/traditional craft, falconry (at Riegersburg) and regional cuisine.



Only 40% attest to strong/high awareness of ICH in the region.



ICHs form the significant basis of regional identity for 70%. ICHs can be evolved into USPs and, as such, become a basis for success for a region.

Awareness of ICHs is above all highest with cultural operators of all groups surveyed - of course, those surveyed also support the initiatives. Stakeholders named an average of 4.5 ICH activities.

Initiatives are financed by traditional methods. ICHs close to the market are heavily aimed at customers (ICHs are fully capitalised here and part of what a company has to offer), others are more aimed at projects and therefore dependent on public support. The use of new media or crowdfunding is still in its infancy.

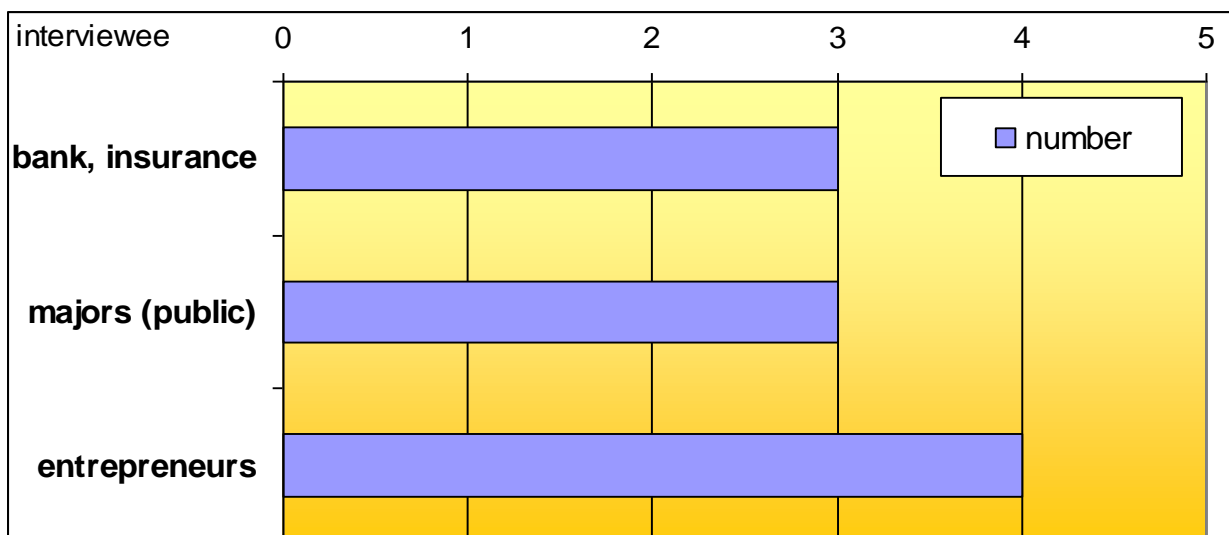
Help for cultural operators provide all options which free up the supporters and are more cost-effective. For example, collaboration with graphic agencies and media, or the professional sale via commission-bases 'agents'.



3. Summary of the questionnaires to local public and private financial operators (10)

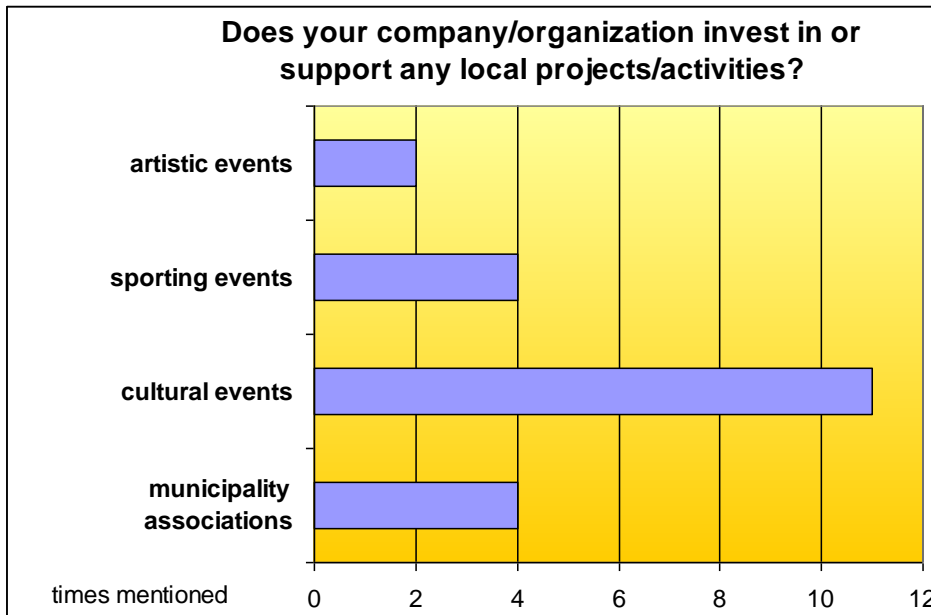
The surveyed operators were all a well known part of various networks in Vulkanland. As a result, agreeing deadlines was easy. The only problem was the limited time of those interviewed. Those surveyed came essentially from three groups, who are also the main supporters of ICH in the region.

The interview partners were very open and interested in the subjects and questions coming up. The promotion of art, culture and sports is at its most diverse in our region, however the subject of "immaterial cultural heritage" and the support for and promotion of projects in this field are rather rare. The interviews were able to put across positive impulses for ICHs in the region.

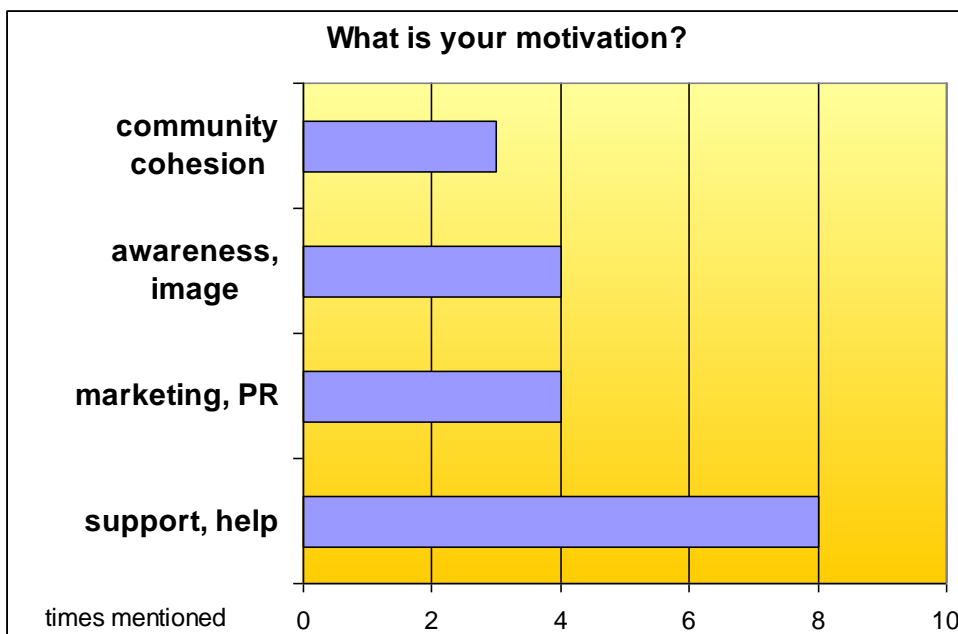


Origins of the financial operators interviewed

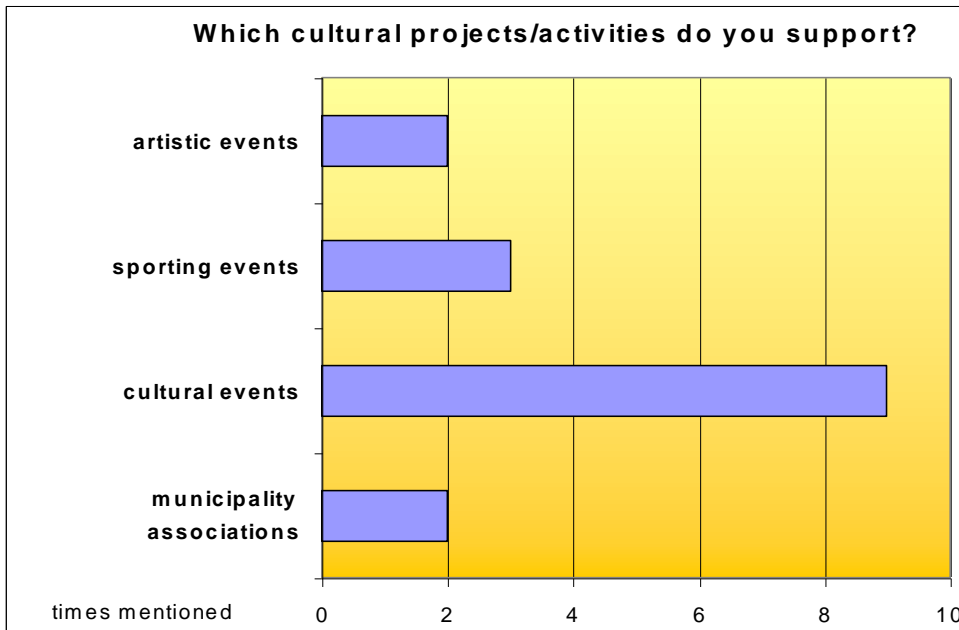
All of them currently invest in or support cultural projects in the region or municipality.



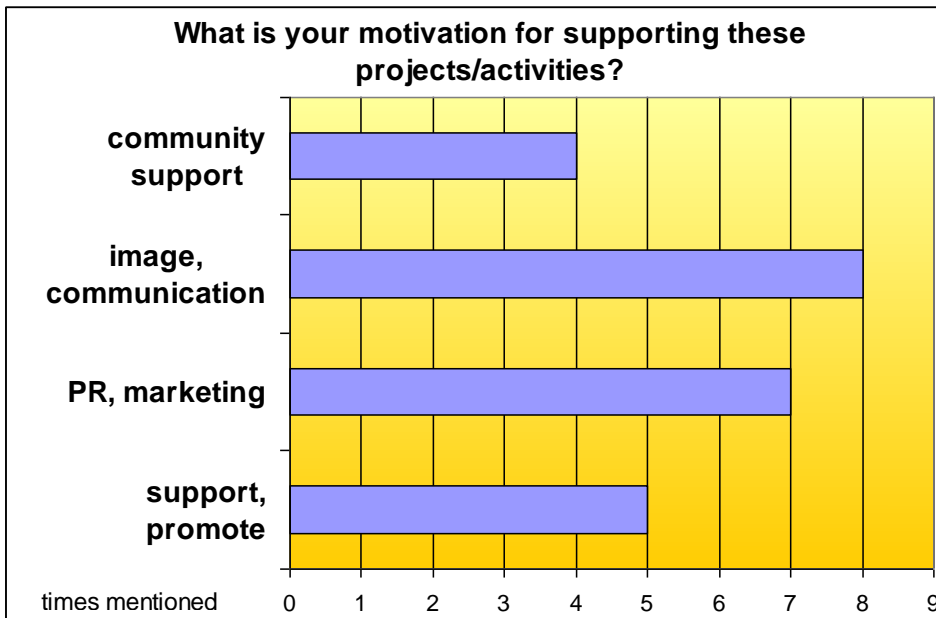
Support is above all guaranteed for events and associations (honorary organisations at municipality level).



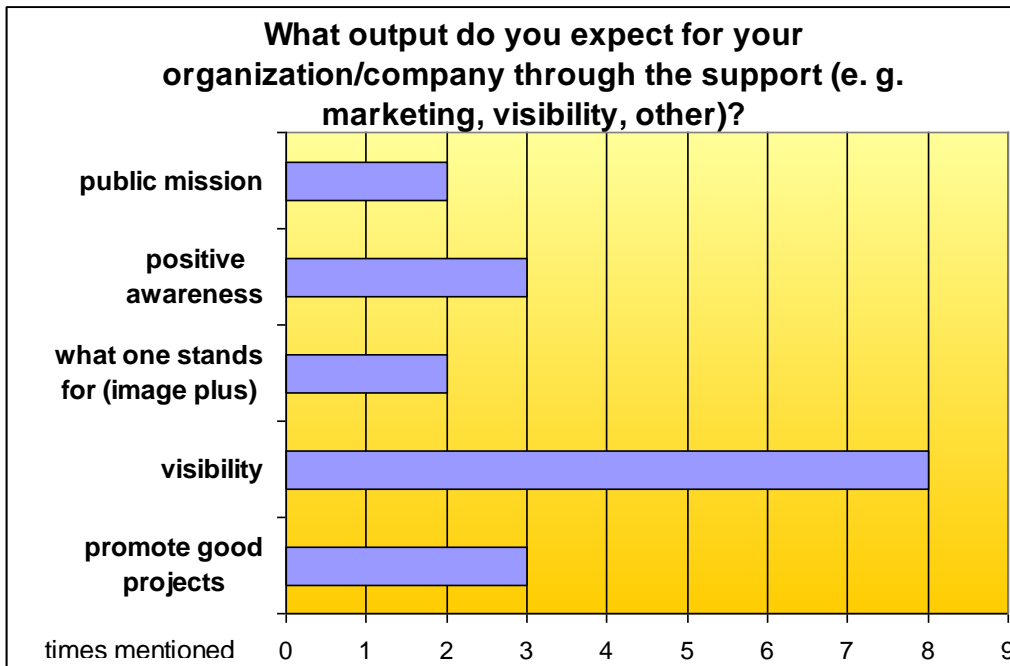
Motivation, reasons or targets are closely intertwined: support is offered for raising the image through PR in return. Support shows what is stood for as a company or, as may apply, municipality - the local development of potential and development of awareness are supported. Commercially to expand one's market or to ensure that community cohesion and also identity are reinforced publicly.



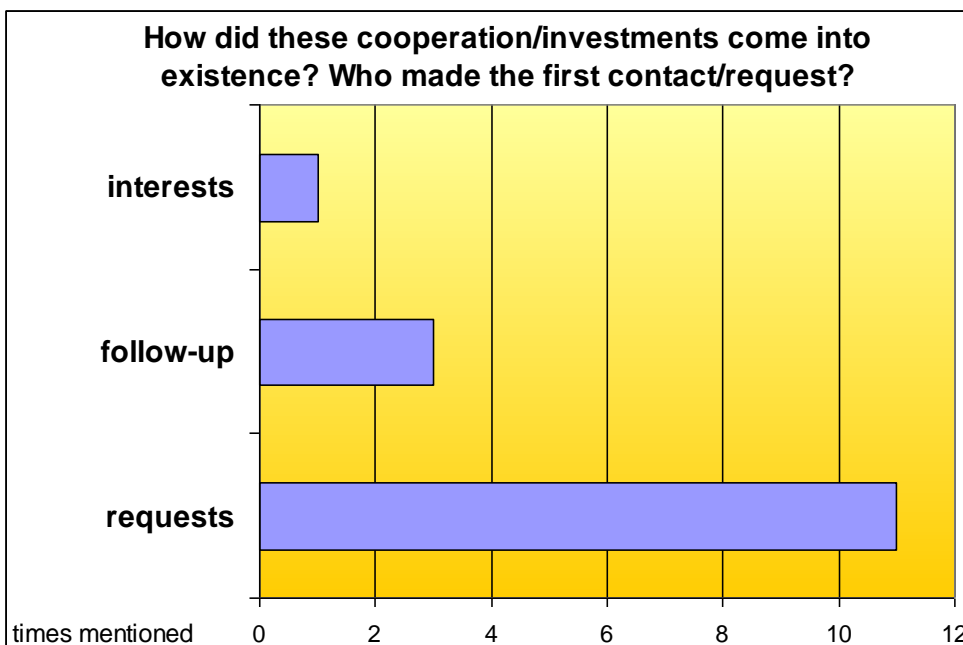
73% of financing is through sponsoring and 27% through funding. Especially municipalities use funding as support for their local stakeholder.



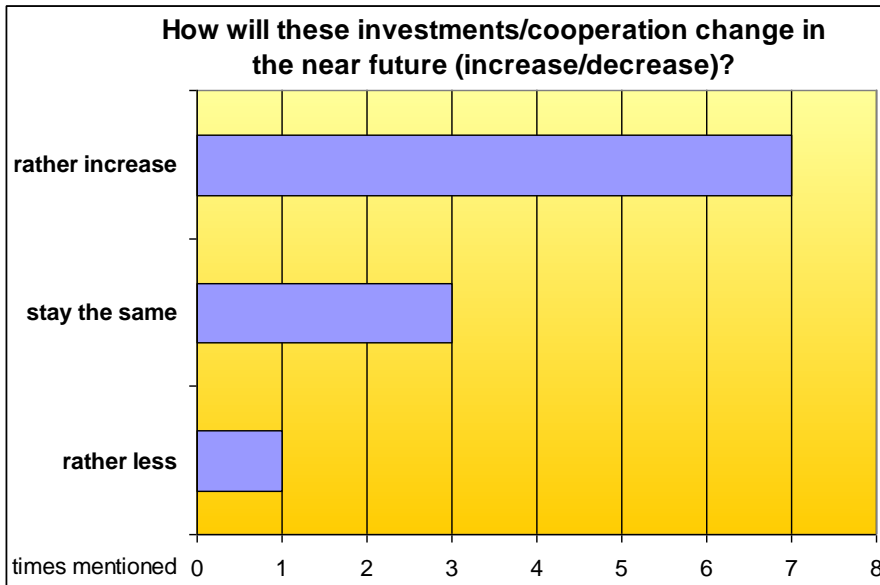
The address specific to the target group, the personal interest in specific activities, and the good effect of sponsoring on PR were also mentioned here.



Due to the support, more awareness, a wide address and dispersion in the population, and above all visibility are expected. Partly also for the external image for also attracting visitors from outside or new customer contacts.



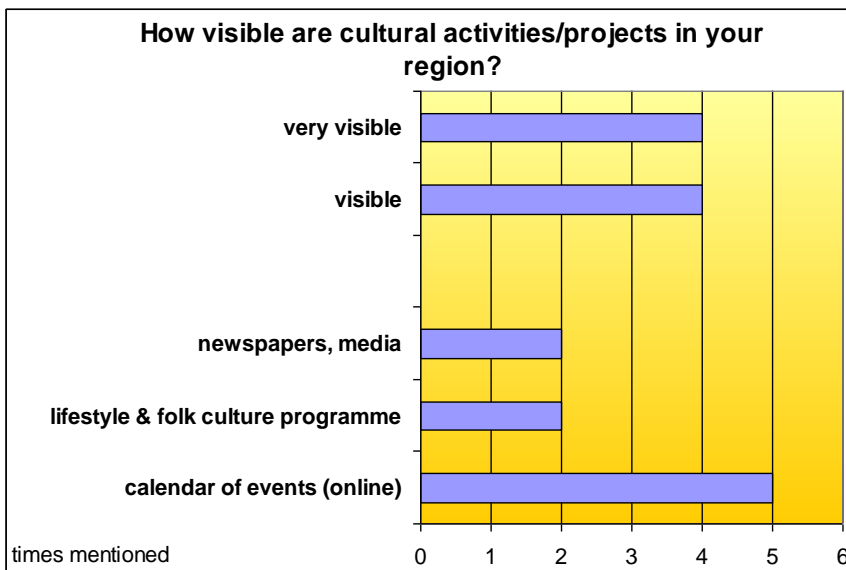
The updating of budgets for associations and events is customary above all in municipalities. Sponsoring requests are reacted to in private life.



In most cases the investment in ICH and local events is supposed to be increasing.

What importance do you see in cultural activities/projects?

The answers strengthen the line: sponsoring enables a positive to be creates that supports the brand identity. It is important for corporate development. People show commitment and come together. Regional lifestyle culture creates identity and cohesion. Cultural projects are therefore regarded as important.

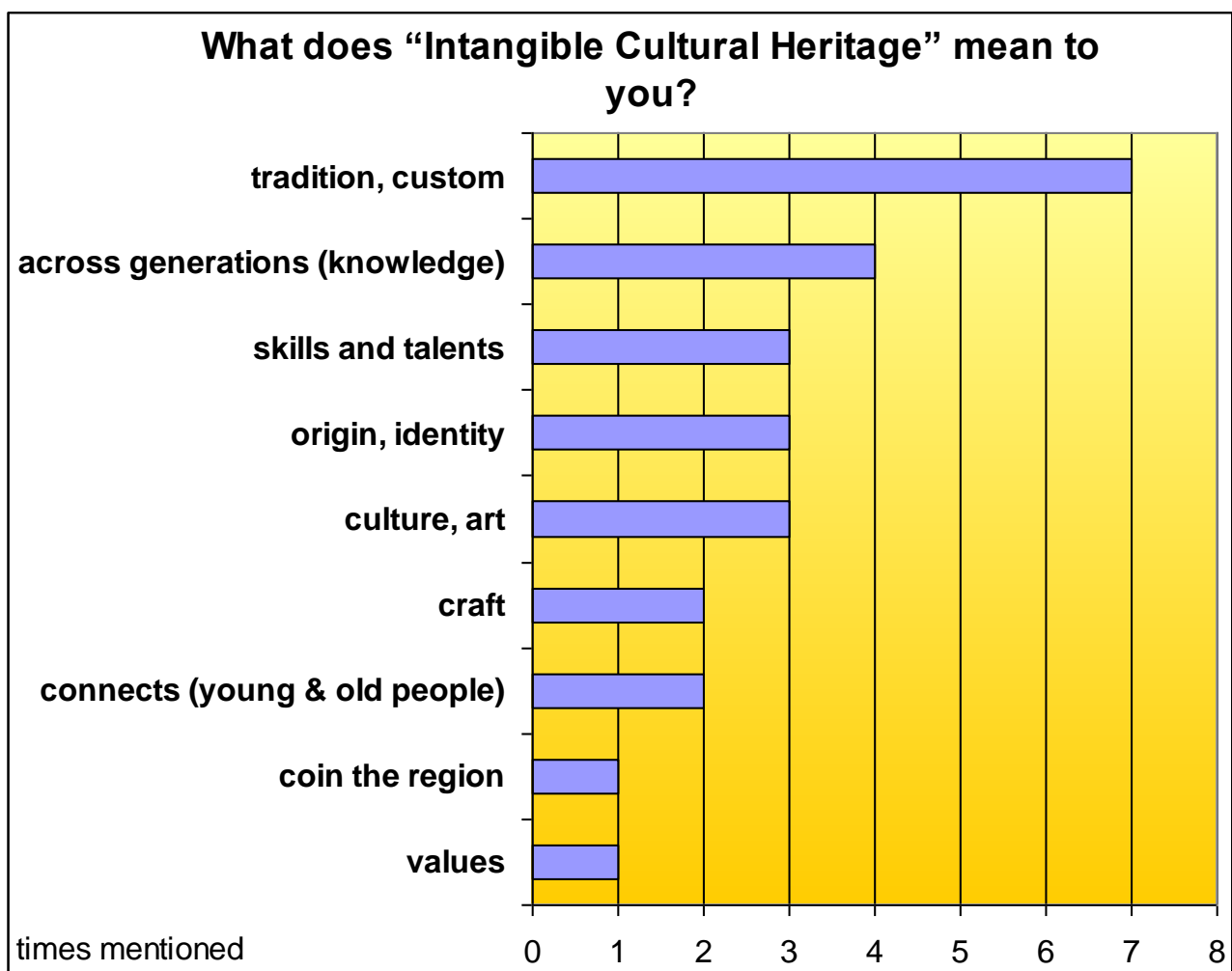


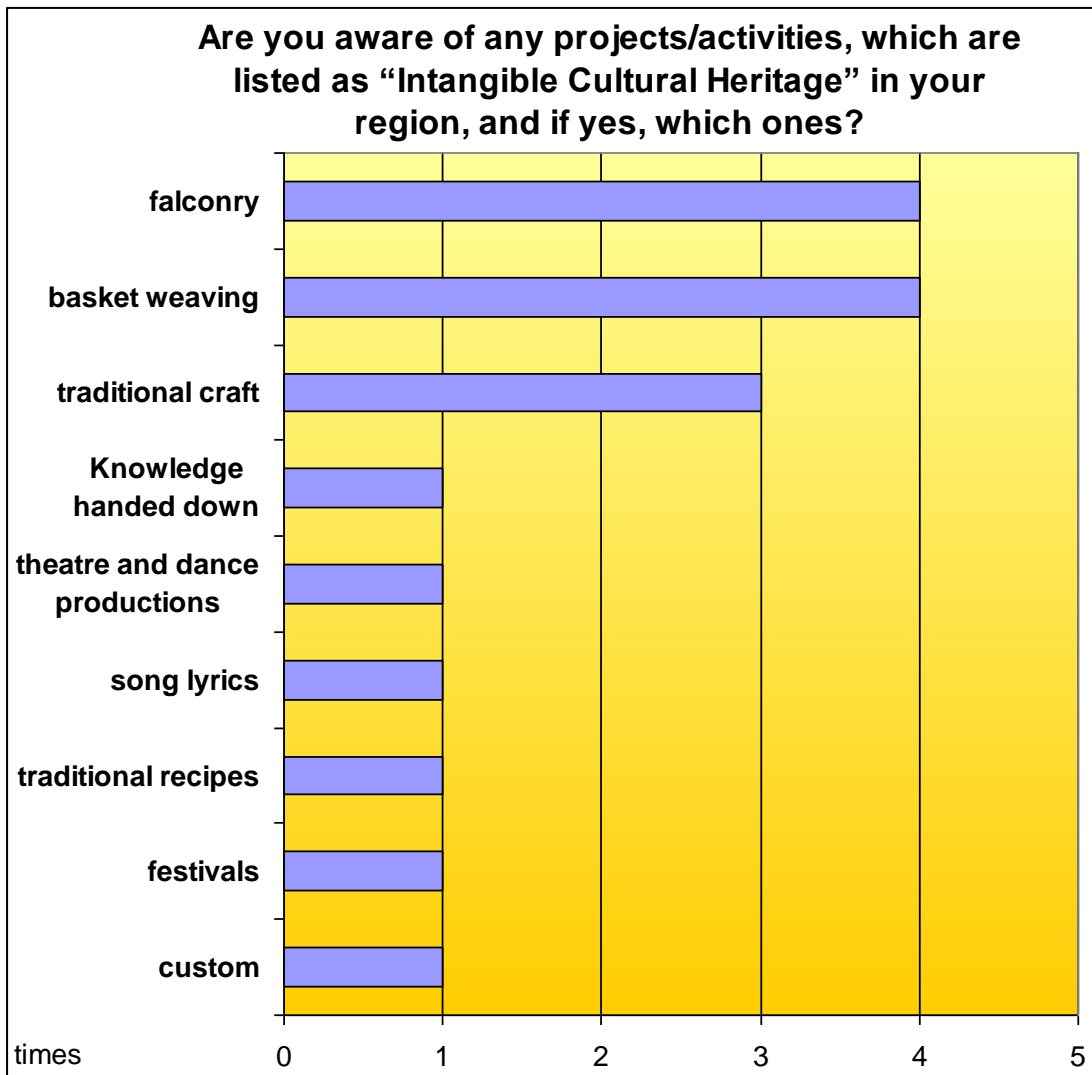
Cultural activities are visible in Vulkanland region. Online products (like the “Veranstaltungskalender” - a cooperation of municipalities and region) are most famous, followed by print products, as the “Programmheft Lebenskultur” or regional/local newspaper.



What does “Intangible Cultural Heritage” mean to you?

The term 'ICH' mainly used by stakeholders in connection with tradition and custom. Followed by traditional knowledge, skills, identity and culture. Where the term 'culture' in the region is above all used for activities practised locally by citizens (e.g. amateur dramatics, choirs, brass bands, folk dancing, concerts, readings, annual festivals).





The most known ICHs among the financial operators are falconry in Riegersburg, basket weaving (e.g. associations in Gniebing, Straden) and vintage or, as may apply, vintage craft. Awareness of ICHs is generally low. Stakeholders named an average of only 1.9 ICH activities. Other than the famous falconry, all ICJ projects are above all undertaken on a voluntary basis.

Support or, as may apply, maintenance of ICHs is above all viewed in the region by financial backers as an effective marketing instrument. There is a possibility in municipalities to give predominantly voluntary activities a certain recognition and, as such, keep local identity and activity at a high level.

Above all, cultural events are supported, followed by associations. Practically no projects are directly or jointly promoted (these are only held in associations, mainly on a voluntarily basis). There are innovative models for financing whatsoever.



4. Conclusion

The **most relevant actors** for marketability and sustainability in the Vulkanland region are:

- Municipalities (with the municipality council as the body setting the budget)
- Regional banks (above all the 'Raiffeisen (cooperative)' sector and regional insurance brokers (above all Graz Mutual)
- Large companies or, as may apply, ones with significant sales owned regionally (above all companies from the craft and trade sector)

The **financial instruments** and models being used for financing ICH are very simple and not innovative. On the one hand municipalities fund local associations and stakeholder directly by using extraordinary budget (follow-up resp. forward projection of yearly budgets). On the other hand regional companies sponsor events or associations on request.

Outlook - Suggestions and recommendations in the light of the results:

Try out new financing models - apply crowd-sourcing and -funding as pilots

Point out examples of best practice as they work in other regions (reinforce transnational approach)

Pursue active communication about immaterial cultural heritage

Active communication about financing possibilities, development of seminars and workshops for practitioners

Interaction and bringing together (networking) of ICH stakeholders and potential backers



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