



ICH financing actions benchmarking: Best practice examples for the elaboration of a strategy for the valorisation and the sustainability of ICH projects

Annexe 02 for WP T1_A.T1.4_D.T1.4.2

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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.

2. “Blaudruck” (Indigo blue-dyeing)

2.1. Description

“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.

2.2. 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 handcraft: 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 handcraft 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 handcraft 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.

3. Carnival - Schwäbisch-Alemannische Fastnacht

3.1. Description

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.

3.2. 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 bureaucratic 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”¹: 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 led 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.

4. Poetry Slam - Kampf der Künste

4.1. Description

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.

¹ cf. <http://www.museum4punkt0.de/>



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.

4.2. 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 interest 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.

5. The Batana Ecomuseum

5.1. Description

“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.

5.2. 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 acquire 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 visibility 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.

6. Fado

6.1. Description

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 from 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.

6.2. 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 Nacional 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 Museo 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. Falconry

7.1. Description

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.

7.2. 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. But 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: In 2005 The Falconry Heritage Trust was founded. 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 feature 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.

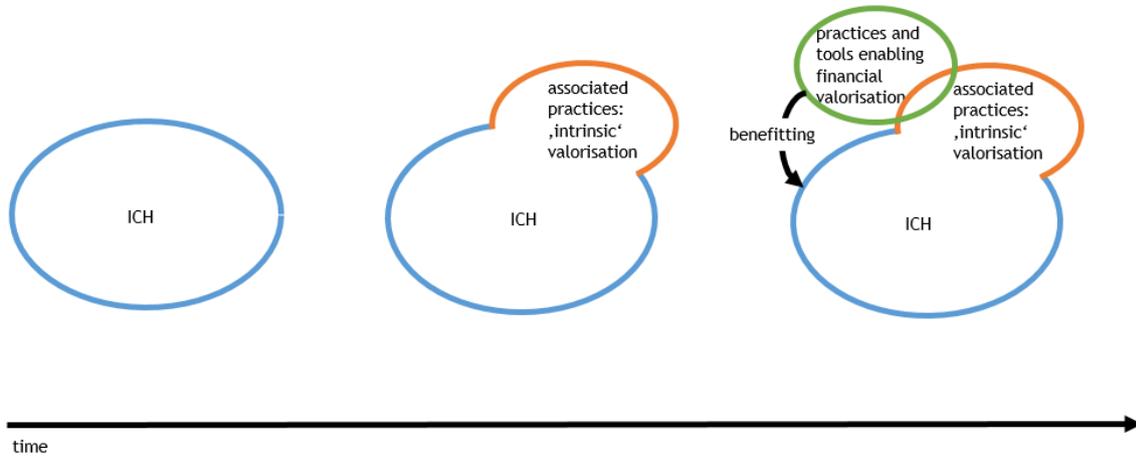
The falconry license is a way of controlling the transmission of the heritage, assuring its quality as a historic hunting form. Nevertheless, falconry is developing and for example fighting its (false) image as a male dominated tradition: Local women's hunting groups are established and on an international level it's the IAF's 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 today's 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.

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 also 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, kindergartens, 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, kindergartens, 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.



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- 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.



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